

Artists:

**GEOFFREY RICARDO:** TRAMWAYS (PRECINCT 1)

**ROBERT HAGUE:** THE GOLDEN MILE (PRECINCT 4)

Introduction:

Both Geoffrey Ricardo and Robert Hague challenge us to consider humanity's desire to accumulate material possessions at the expense and insensitivity to nature.

Ironically this desire for 'more' fundamentally stains the 'status symbol' whilst nature continues to go about her business.

### GEOFFREY RICARDO

The Haunting Tide (2021-22)

Media: timber, concrete footings

2.8m x 1.5m x 4.2m

Geoffrey Ricardo (1964) is a Melbourne based artist, drawing on figurative expressionism and surrealism to create his own 'dream realism'. Ricardo studied printmaking at Chislm Institute of Technology in 1984, later completing both a Post Graduate Diploma and Master of Fine Arts. In 1989, Ricardo began his exploration into small scale bronze sculptures to further the ideas generated in his two – dimensional work.

Throughout the 2022 Lorne Sculpture Biennale, The Haunting Tide will be installed at the Tramway Precinct. The Tramway Precinct speaks to the history of timber logging in the Otways. Throughout the 1850's timber cutters arrived to exploit the timbers of the Otway Ranges. Sawmills were built and tramways constructed to transport the timber. Lorne became a port for the vessels that transported the finished timber to Melbourne. The trees logged down from the Otways throughout this time were used in the construction of cuta boats and many homes across Victoria from the South West District to Melbourne. Fast forward to today, clearfell logging and woodchipping of all native forest on public land in the Otway Ranges is banned and illegal – this legislation driven by the Otway Ranges Environment Network (1995 – 2002) is unprecedented.

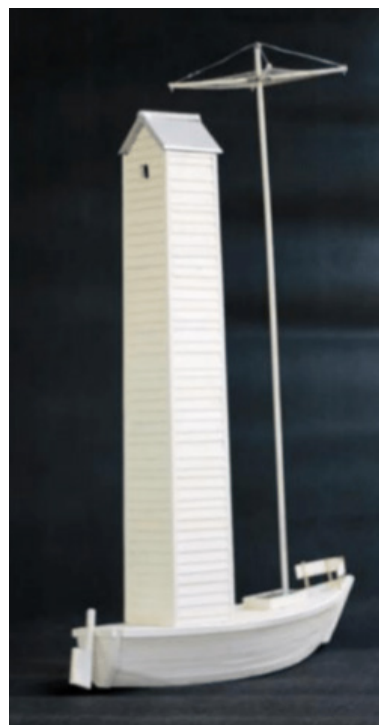
The Haunting Tide is a re-imagining of the cuta boats of bygone days, speaking to the construction of homes and boats from the timber of felled trees from the Otway Ranges.

Ricardo's artist's statement about the work is a poetic testament to the lives of these trees:

*'Our past resides on a  
foundation of wooden bones,  
A floating house of absurd  
dimensions.  
History repeats like a raging  
tide.  
We are haunted'.*

[www.geoffreyricardo.com](http://www.geoffreyricardo.com)

Images: Ricardo's maquette of The Haunting Tide



## Related works by Geoffrey Ricardo



*Image above: 'The Articulations', resin and stainless steel.  
Ricardo's entry in Lorne Sculpture Biennale 2018*



*Spirits of Time and Place, resin, marble, dust and steel. Sculpture commission by Toyota Australia and Hobsons Bay City Council.*

## ROBERT HAGUE

### What Remains (2021-22)

Media: glass fibre reinforced concrete, antique porcelain, resins, pigment and marine stainless steel.

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Robert Hague (1967) from Melbourne works across numerous media including, printmaking, video, painting and installation with a concentration on sculpture, in both metal and stone.

During the 2022 Lorne Sculpture Biennale, The sea does not care will be installed at the Golden Mile precinct. The Golden Mile, or the Lorne Mountjoy Parade Heritage Precinct, is historically significant at a local level, associated with the development of substantial residential dwellings along Mountjoy Parade in the 1880's and into the 20th century. A number of these properties were constructed for prominent Western District graziers and their families and often also had bathing boxes on the foreshore. With its beautiful ocean views this area became an enviable place for affluent holiday makers.

Hague examines this era in Lorne's history, exploring structures of power through the unexpected visual storytelling format of objects of European domestic and high society. Through his work, Hague contends that the ocean does not care for wealth nor status.

His artist statement reads:

‘The sea cares not for our castles, our riches, our triumphs or our failures. It cares nothing for our dreams. The shimmering sea simply does not care. All it knows is the warmth of our skin, the weight of our hearts and the depth of our breath’.

[www.roberthague.com](http://www.roberthague.com)



*Work in progress studio shot of Robert Hague's 'What Remains'. From @robert\_hague Instagram.*



## Related works by Robert Hague



LEFT: Hague with his work *The Golden Fleece (after Namatjira)*, winner of Montalto Sculpture Prize. Photo by Elizabeth Clancy. Decoupage on fibreglass resin with marine epoxy and gold enamel.

BELOW:  
*Trojan Hammer (Violin)*, 2008.  
Bronze, violin strings and pegs, gold.



Artists:

**GEOFFREY RICARDO: TRAMWAYS (PRECINCT 1)**

**ROBERT HAGUE: THE GOLDEN MILE (PRECINCT 4)**

### 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: The Grand Pacific Hotel Lorne, built in the late 1870s.*



# LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

## CREATE & PRESENT A SCULPTURE

### Level Primary



#### Materials:

- Cardboard boxes
- PVA or craft glue
- Paint
- Masking tape
- Found wood, natural materials
- Recycled Paper (wood = logging connection)
- Upcycled objects
- Magazines
- Icy pole sticks, skewers, chopsticks and toothpicks

#### Develop Ideas:

Work with the art elements of form, value and art principles of unity, balance, mass, space and volume.

Use basic forms as building blocks to balance and explore how they can join together to create one sculptural piece.

Consider the Meaning & Message of some personal symbols based on historical memories you have or a place or space you consider important to you. eg. the lighthouse you visit on holidays or special teacup your grandma uses. If possible upcycle objects into your sculpture to give new meaning.

Consider where will the artwork be placed when it is finished?

#### Create:

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

Consider do you need an armature (frame to support your work) or can you assemble it in parts together. Perhaps tape boxes together as your foundation or use an existing object to build on.

Play and explore with the materials. Explore taking away (subtracting), adding and construction techniques.

Consider building something first then breaking it and fixing it as a symbolic meaning for time passing.

An option could be to unify your work by creating it in one colour /white or use the same texture such as wood.

#### Refine:

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

#### Present:

Have a class exhibition of the sculpture maquettes in a chosen space. Upload your works for viewing to Instagram using the Lorne Sculpture Biennale handle @lornesculpture.

Alternatively, email your images to [manager@lornesculpture.com](mailto:manager@lornesculpture.com) to have your work displayed on the [lornesculpture.com](http://lornesculpture.com) website.

## 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 *representations of history*.

### 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:

- Icy poles sticks, skewers, chopsticks and toothpicks
- Cardboard boxes
- PVA or craft glue
- Paint
- Masking tape
- Found wood, natural materials
- Recycled Paper (wood = logging connection)
- Upcycled objects
- Magazines

#### Develop Ideas:

Work with the art elements of form, value and art principles of unity, balance, mass, space and volume.

Consider the Meaning & Message of some personal symbols based on historical memories you have or a place or space you consider important to you. eg: the lighthouse you visit on holidays or special teacup your grandma uses. If possible upcycle objects into your sculpture to give new meaning.

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 art elements of form, value and art principles of unity, balance, mass, space and volume.

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.

Consider do you need an armature (frame to support your work) or can you assemble it in parts together.

Play and explore with the materials and techniques.

Consider building something first then breaking it and fixing it as a symbolic meaning for time passing.

An option could be to unify your work by creating it in one colour /white or use the same texture such as wood.

Refine your idea by subtracting, altering or adding something.

Document your studio process.

#### Refine:

Photograph your sculptural maquette in a chosen place related to man-made environment and then in a place related to nature. How does it differ?

## Present:

Have a class exhibition of the sculpture maquettes in a chosen space. Upload your works for viewing to Instagram using the Lorne Sculpture Biennale handle @lornesculpture.

Alternatively, email your images to [manager@lornesculpture.com](mailto:manager@lornesculpture.com) to have your work displayed on the [lornesculpture.com](http://lornesculpture.com) website.

## Reflect:

What materials did you use for your 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 *representations of history*:
  - Geoffrey Ricardo
  - Robert Hague

### 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:

- Glue
- Paint
- Masking tape
- Recycled packaging for structures
- Found wood, natural materials
- Recycled Paper (wood = logging connection)
- Upcycled objects: found man-made objects, bottles, broken crockery, tiles ECT
- Magazines (Decoupage)
- Wire

#### Develop:

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.

Consider the Meaning & Message of some personal symbols based on historical memories you have or a place or space you consider important to you. eg: lighthouse you visit on holidays or special teacup your grandma uses. If possible upcycle objects into your sculpture to give new meaning.

Brainstorm your ideas in a visual mind map.

Explore how they can be arranged in relation to each other to enhance your subject or concept in thumbnail sketches.

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: modeling, construction, assemblage and building an armature to support the structure of the work. Consider colour, mass, space, volume, balance, unity. Is the work ephemeral or permanent? How will it be placed in a space?

Refine your idea by using the SCAMPER technique. (Substitute, Combine, Adapt, Modify/Magnify, Purpose, Eliminate/Minimise, 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 subject matter as the artist of inspiration. Use materials and techniques similar to the artist to ensure your work is cohesive to the concept and subject matter.

Consider do you need an armature (frame to support your work) or can you assemble it in parts together.

Play and explore with the materials and techniques.

Consider building something first then breaking it and fixing it as a symbolic meaning for time passing.

An option could be to unify your work by creating it in one colour /white or use the same texture such as wood.

Refine your idea by subtracting, altering or adding something.

Document your studio process.



## 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?
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 (Geoffrey Ricardo and Robert Hague) 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.