

MOVING SCULPTURE PROJECT



Seven sculpture artists explore the Tropical North Queensland region and its diversity by creating unique sculptures inspired by themes of environment, culture, history, economy and belonging.

Each sculpture has been made using different techniques and media. Together, the works stimulate discussion and interpretation, encouraging students to explore the world of the visual artist, their motivations and inspirations. The crates have been purpose built to store, transport and display the artworks in different venues.



About the Artist

Kylie Burke has worked as a graphic artist and designer of props and installations for festivals and theatre. She is also a qualified art teacher and teaches at Woree High School. Kylie's artworks tell stories of the weird and wonderful objects she has found and made.

About the Sculpture

Cairns is well known as a tourist destination. Tourists collect souvenirs when they go on holidays. Souvenirs are objects that recall a certain place. Kylie is interested in the objects that individuals' experience, collect, buy or photograph when visiting a place. Cairns is a tourist town dominated by shops that cater to the visitor by offering an experience or souvenirs that say something about this desirable part of Far North Queensland.

This artwork is about what we give and take from a place as a visitor and how every visitor is different. The tree, assembled from Kylie's own personal souvenirs, travels to different places in the safety of a purpose built crate. On arrival it offers instruction for assemblage but it also presents a variety of ways in which these instructions can be interpreted. Just as travellers are affected by their experiences, this tree is shaped by the people and places it visits.

The making of Not from Here

As a collector and hoarder of 'souvenirs' and unusual objects that she finds, Kylie has built this tree from found objects (some literally from the side of the road) that she has shaped and put together. Each object has been shaped, carved or assembled in order for it to be fitted into the sculpture in various ways. The hanging decorations represent some 'common' Australian souvenirs such as a koala, kangaroo and crocodile. There is no correct or incorrect way to assemble this interactive sculpture.



Kylie BURKE
Not from Here 2010
Found objects



Susan DOHERTY
Flora Reef 2010
Mixed media, textile, wood



About the Artist

Susan Doherty is a jewellery, sculpture and installation artist who primarily uses textiles, natural fibres and found objects in her artistic practise. Many of her sculptures involve intricate wrapping and weaving techniques and are inspired by the natural environment. Susan lives in the rainforest at Kuranda.

About the Sculpture

This artwork was inspired by a visit to Flora Reef, a small reef off the coast between Cairns and Innisfail. Susan describes Flora Reef as a magical and breathtaking underwater world of an ancient and balanced ecosystem. The sculpture Flora Reef is a reconstruction in an imaginative form using fabric, textiles, wire, other found objects and wood. It is a celebration of what we have and a statement of what we could lose.

The making of Flora Reef

Susan cut out paper templates of her reef 'plates' in differing sizes. She used wire to create bases that were then woven with different materials. Susan continually collects fabrics, natural fibres and other objects and took time to select and arrange these to create a balanced look for each plate. Each plate took up to a week to complete. They were then arranged over a wooden base using wrapped cane as supports.

About the Artist

Ken Thaiday Snr. was born in 1950 on Erub (Darnley) Island and his father was an important dancer. After moving to Cairns as a teenager he worked in many manual jobs and in the 1980s he formed the Darnley Island Dance Troupe for displaced Islanders living on the mainland. Ken Thaiday Snr. started making dance masks and dance machines during this time for use in the performances. His spectacular headdresses have become his best known works, captivating audiences with their elaborate decoration and choreography, especially his shark headdresses. Many of his headdresses are in the collections of public art galleries and museums including the National Museum of Australia. Ken lives in Cairns and works from his studio at Canopy Arts in Grafton Street.

About the Sculpture

The inverted U shape and clipped white feathers of the Dhari (headdress) is a symbol of the Torres Strait used in the Torres Strait Islander Flag. The Dhari is worn by dancers as they perform ceremonial dancing. Each clan and island group has its own special performances and sets of costumes. People in the Torres Strait celebrate significant family or community events, with ceremonies and dancing marking funerals, marriages or historic occasions. The green and blue colours represent the land and sea colours that also appear on the Torres Strait Islanders flag. The white five pointed star represents the five major island groups and the importance of stars in navigating for these seafaring people. Fishing is also a daily activity in the Torres Strait and the white feathers represent fish swimming into a trap.

The making of Torres Strait Land and Sea Dhari Headdress

Torres Strait Islander artists are very inventive with the materials they use for Dhari, using both traditional and modern materials. Ken Thaiday Snr is one of the most well known makers of Dhari and dance masks. Many of his masks are elaborate, theatrical puppets that move and tell stories in themselves. This simple and small mask represents a traditional Dhari with symbolic references. It was carved from plywood and decorated with cane and feathers and then painted. The mask can also be moved up and down using the line attached. The sculpture took the artist approximately a week to complete in his studio at Canopy Arts in Cairns.



Kenneth THAIDAY Snr
Torres Strait Land and Sea Dhari Headdress 2010
Plywood, feathers, mixed media





Daniel WALLWORK

Cactua Rusto-Chromatica
(aka - Chrome-Tailed Rust Cockatoo)
2010

Urethane Foam, Fiberglass, Polyester Resin, Mirra-Chrome, Instant Rust and other mixed media

About the Artist

Daniel Wallwork is a legal graffiti artist and professional auto spray-painter. These skills are evident in his arts practise, which he describes as industrial. Many of his sculptural works utilise high gloss paint and car parts that represent other 'organic' themes. He has recently been commissioned to create a major public artwork for the Cairns Airport where he has produced six giant feathers in high gloss colours. Daniel is also one of the founding members and the director of the well known Upholstery Contemporary Arts Group in Cairns and is a youth arts worker conducting legal graffiti and art workshops. Daniel works out of a studio in Westcourt.

About the Sculpture

There are over 400 species of birds found throughout the North Queensland Region. Some of these are the most beautiful in the world. When walking or travelling around the North, bird calls of all types can be heard, yet even to locals, many of these elusive inhabitants are only seen by the vibrantly coloured or patterned feathers they have left behind. Daniel has developed his feather sculptures based on the concept of the birds evolving and blending into their urban environment.

The making of Cactua Rusto-Chromatica
(aka - Chrome-Tailed Rust Cockatoo)

The sculpture is made with foam, that has been cut and sanded into shape to form the feather. Fibreglass sheets were laid over the foam and coated with a hardening resin. This was then sanded to obtain a smooth finish. The next steps are painting. Various coats of white, then black paint are applied to the sculpture before a high gloss chrome paint and a 'rust' paint are sprayed on. It takes several days between coats for the paint to set properly. The process is very labour intensive and takes weeks to complete.

About the Artist

Ben Trupperbäumer was born in Germany in 1948 and migrated to Australia in the 1970s. Living in Mission Beach for some years, he is inspired by the natural beauty of Far North Queensland. Ben now lives in the rainforest near Ravenshoe and is a full time artist practicing traditional carving techniques, mostly with recycled timber. His work explores ecological issues such as fragility and beauty in the environment.

About the Sculpture

The Artist's intention when creating *Muricidae* was to create a work that was recognisable as a marine form. Such exotic looking creatures are quite familiar to beach going residents of Far North Queensland. The abstracted form of the *Muricidae* (family of murex shells) emphasises a number of essential characteristics of this fascinating life form. The spiral, with it's classic geometric contours, is a physical feature common to many marine animals and provides an avenue for the exploration of some interesting additional attributes such as infinity, fragility, capability, elegance and movement. The core of the spiral suggests an infinite space; the perceived fragility of the shape belies formidable armour and defence capability. Elegance and ease, even a sense of movement is evident in the direction and outline of the protruding elements.

The making of Muricidae

This bronze form was originally sculpted in wood using traditional wood carving tools. This wooden form then served as the model that was used by the art casting foundry to create a bronze sculpture. This casting process involves a 'lost wax' casting technique that is a fascinating age old process dating back to the third millennium BC. Today, the process has been slightly modernised but remains essentially the same. It involves the wooden sculpture being 'painted' with a soft rubber in two halves that dries and becomes a mould. This renders a negative space when the wooden sculpture is taken out and the two rubber halves are put together. Melted wax is then poured into this negative space and when dried, is then encased in clay. The clay is fired, and in the heat of firing, the wax melts, leaving a space for melted bronze to be poured. When the bronze has set the clay is chipped away and discarded. Finally, a patina (a chemical surface treatment) is applied to produce the desired colours in the bronze.



Ben TRUPPERBÄUMER
Muricidae 1997
Bronze



Jennifer VALMADRE

Sugar 2010
Ceramic

About the Artist

Jenny Valmadre is a ceramic artist but is also well known for her unusual mixed media works using materials such as wax, bitumen and gold. Some of her mixed media works can be found in the foyer of the Cairns Shangri-la Hotel and the Cairns Convention Centre. Jenny Valmadre is a teacher of Visual Arts at TNQ TAFE Cairns and lives at Lake Placid.

About the Sculpture

Jenny Valmadre descends from a long family line of sugar cane farmers around Cairns. This sculpture illustrates the sugar cane industry and elements of its history in the North Queensland region. The local content of the work is depicted historically using images as decals (photographic transfers) that have been fired onto the clay cane knives. Images are from Jenny's family history collection such as cane cutters, horse trolleys and images of cane and the landscape. Lace was pressed into the handles of the cane knives to represent the importance of women in the cane industry. Also, the harvesting of cane is represented by realistic looking ceramic cane cut billets.

The making of Sugar

Jenny Valmadre's sculpture is hand built using clay. The cane billets and cane knife handles were made hollow. The cane billets were bisque fired at cone 6, which is approximately 1200 degrees Celcius. The decals, which were printed from original photos from Jenny's family history, feature her Grandfather. They were fired onto the clay at about 800 degrees Celcius. Jenny finished off the cane knives with sand blasting. Clay pieces shrink on firing, so this shrinkage had to be calculated prior to making the artworks so they could fit into the crate. As with all clay work and firing, accidents in the kiln happen and not all pieces survive the firing process. Jenny had to make more than was necessary, as some pieces did not survive the firing process. Once completed, the different pieces were arranged onto the plinth.



Terry EAGER

Presence and Absence 2009
Computer monitor glass

About the Artist

Terry Eager's interest in glass began as a leadlighting hobby that turned to a professional practice. Eager specialises in brightly coloured layered glass for functional ware, together with large scale singular sculptures. Living in the rainforest of Kuranda, Eager has an affinity with the environment.

About the Sculpture

This sculpture is a simple representation of the endangered status of the cassowary. The environment dictates the rarely seen cassowary's presence or absence. The clearing of its native habitat, especially around Kuranda and Mission Beach is the greatest risk to the cassowary population. With clearing comes housing development, roads, vehicular traffic and domestic animals, especially dogs, all of which threaten this species' survival. There are two pieces to this artwork. Presence is represented by a casting in the positive of a cassowary head, decorated with leaf symbols. Absence has the cassowary in negative space and contains housing symbols.

The making of Presence and Absence

Both pieces are cast from recycled television monitor glass that has been crushed and melted in a mould. These castings are fired up to 860 degrees Celsius in a kiln and made stronger through a three day cooling down process called annealing. Many hours were then spent polishing and cleaning. Ironically, old style computer and TV monitor glass is a resource that has its own limitations, as the advent of flat screens will see the eventual loss of availability.

DISCUSSION AREAS AND ACTIVITIES



Kylie BURKE Not from Here 2010

- The importance of tourism in Tropical North Queensland.
- Holiday experiences
- Souvenirs from treasured holiday memories

Primary – children bring in their own souvenirs that they have collected from past holidays or have found and kept (eg. shells, stones, wood, postcards, snowdomes). Each child should describe to the class why the object collected is personal or special. The objects should then be set up in the classroom to create a souvenir artwork. Children can sketch or photograph these as a still life.

Primary and Secondary – found or discarded objects in the classroom or school grounds can be collected and utilised or traded between students to make a series of small sculptures that can be added to the tree. These sculptures can be included in the Moving Sculpture Project for viewing at the next school.



Jennifer VALMADRE Sugar 2010

- The importance of the cane industry in FNQ.
- Historical cane cutting and harvesting methods and how these have changed over time.

Primary and Secondary – check out some of Jenny's artworks at www.jennyvalmadre.com.au. Make your own clay works using food or farming as a theme.

Secondary – investigate the incorporation of decals in ceramic sculptures. Using Photoshop, put together a collage of photos relating to a theme. Print these onto tissue paper* (this can be taped to printer paper and put through a printer). Using transparent clear glue (or wallpaper paste) this can be stuck to a clay vessel to give the impression of decal transfer. The clay can be created in class or a purchased ceramic vessel can also be used.

*note decal paper can be used also.



Ben TRUPPERBÄUMER Muricidae 1997

- The Golden Spiral –the connection between art, nature and mathematics.
- The Murex family of sea creatures.
- Bronze casting.
- Abstract representation.

Primary – Two large bronze sculptures called *A Sense of Belonging* by Ben Trupperbäumer can be found at the Cairns Regional Gallery entrance. Like *Muricidae*, they also represent the landscape and natural features of the environment. Check these out at the Gallery or on the Cairns Regional Gallery website: <http://www.cairnsregionalgallery.com.au/collection.html> (click Cairns Regional Gallery collection online and search by artist or artwork name). After being inspired by *Muricidae* and *A Sense of Belonging*, draw your own representation of elements of the landscape of Far North Queensland.

Secondary – research the 'lost wax' technique. Investigate The Golden Spiral and explain how it is represented in nature, art and mathematics.



Daniel WALLWORK Cactua Rusto-Chromatica (aka - Chrome-Tailed Rust Cockatoo) 2010

- The diverse bird life in FNQ.
- Discuss the contrast between the modern man made materials that Daniel uses in his artworks and the organic forms that they are representing.

Primary – check out some of Daniel's artworks on line and the giant feathers at the Cairns Airport. Draw your own giant feather and colour it in vibrant colours. Imagine what this bird might be like and give it a fitting botanical name like Daniel has.

Secondary – be inspired by Daniel's artworks online and the giant feathers at the Cairns Airport. Examine the contrasts in his work by using modern urban materials to represent the natural world of animals, birds and insects. Arrange discarded modern day materials to create and represent unusual organic forms. Use spray paints to create a glossy bright texture.



Susan DOHERTY Flora Reef 2010

- The Great Barrier Reef and its future.
- What are the problems facing the Reef?
- What types of materials can you see Susan has used in the sculpture?
- What is the significance of some of these materials?

Primary and Secondary – use the Internet to find out more about Flora Reef and the types of corals that Susan is representing in her sculpture. Using materials such as wire, orange bags, plastic bags, recycled paper and other items that could be woven, create a woven sculpture that represents differing reef forms.



Kenneth THAIDAY Snr Torres Strait Land & Sea Dhari Headdress 2010

- Torres Strait Islander culture and dancing.
- Discussion of the symbols in this sculpture.

Primary – Is there a story in your community or school that should be told? If so, create a dance story to tell it by making costumes or headdresses to illustrate characters in the story.

Secondary – research the Internet and find out about Ken Thaiday Snr's art practise and headdresses. Investigate the importance of dancing in Torres Strait Islander culture and how it is used as a celebration or story telling practise.



Terry EAGER Presence and Absence 2009

- The plight of the cassowary.
- Human habitat growth verses the struggle of some species, especially in the rainforest of Tropical North Queensland.
- The meanings of the positive sculpture and symbols (presence) and the negative sculpture and symbols (absence).

Primary and Secondary – Research the Internet about positive and negative space in art. Do some drawing activities using positive and negative space. Using clay or other pliable materials, use moulds to create sculptures in positive and negative space.