

SCULPTURE EXPLORERS LOGBOOK



Deakin University
CRICOS Provider Code: 00113B.



DEAKIN UNIVERSITY

Art Gallery

Name

WELCOME TO THE DEAKIN UNIVERSITY SCULPTURE WALK

Use this Logbook to record your ideas and thoughts about the sculptures you see. As you make your way around, and visit each sculpture think about the:

Materials

what is the sculpture made of?

Construction

how has the sculpture been put together and installed?

Location

is the location of the sculpture, where it has been installed important? Does it influence how we feel about it?

Form

how does the sculpture appear? Does it feature shapes, poles, is it solid or does it feature negative spaces?

Identity

has the artist shared something about themselves eg: who are they or where they are from in the sculpture?

In the middle of this Logbook you will find a map with the location of all the sculptures featured in this booklet. Mark off all the ones you find!

Not all of the information about the sculptures has been included in your booklet. Make sure to look and listen and ask lots of questions to complete your logbook. Keep your Explorer eyes and ears open and your creative caps on!



When you see this symbol it's time to investigate



When you see this symbol it's time to draw



When you see this symbol it's time to think and ask questions

Ready – Let's Go!

GLOSSARY

Types of Sculpture

Sculpture: a 3D artwork created using materials such as stone, wood, metal, clay or other materials

Relief Sculpture: A sculpture that is attached to a background, often seen on walls and as part of buildings

Freestanding Sculpture: a sculpture that is not attached to any background and can stand on its own.

Figurative Sculpture: sculpture that represents a person or figure.

Abstract Sculpture: sculpture that emphasises shapes, forms and textures rather than representing recognisable objects.

Kinetic Sculpture: sculpture that has a moving parts that can be driven by a motor or through weather changes such as wind or rain.

Land Sculpture: using parts of the landscape to create sculptures that are best experienced from above. Sometimes these sculptures exist as Ephemeral Sculptures. What does Ephemeral mean?



Techniques for creating sculptures

Carving, modelling, casting, welding, assemblage. Can you think of any others?



Additional Sculptural Terms

Scale: _____

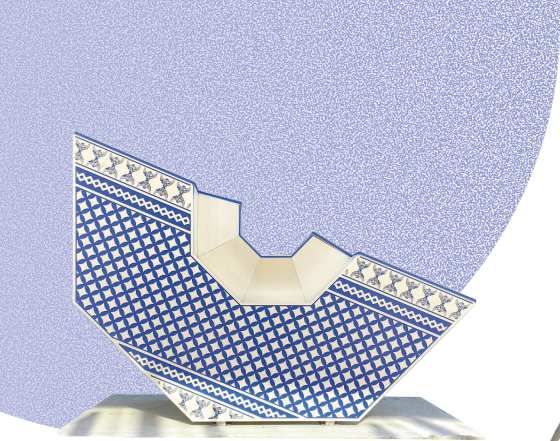
Texture: _____

Marquette: a small-scale model or prototype of a larger sculpture. Why would an artist choose to make a Marquette of a larger sculpture?

Plinth: _____

Armature: a supportive framework or structure used to support a sculpture. What could be used as Armature for a small sculpture?

Found Object: _____



1

TITLE *Hellbent*

ARTIST _____



What can you see in the pattern on this sculpture? Does it remind you of anything you have seen before?



Give this sculpture a new title

Who made it?



2

TITLE *Silver Cloud*

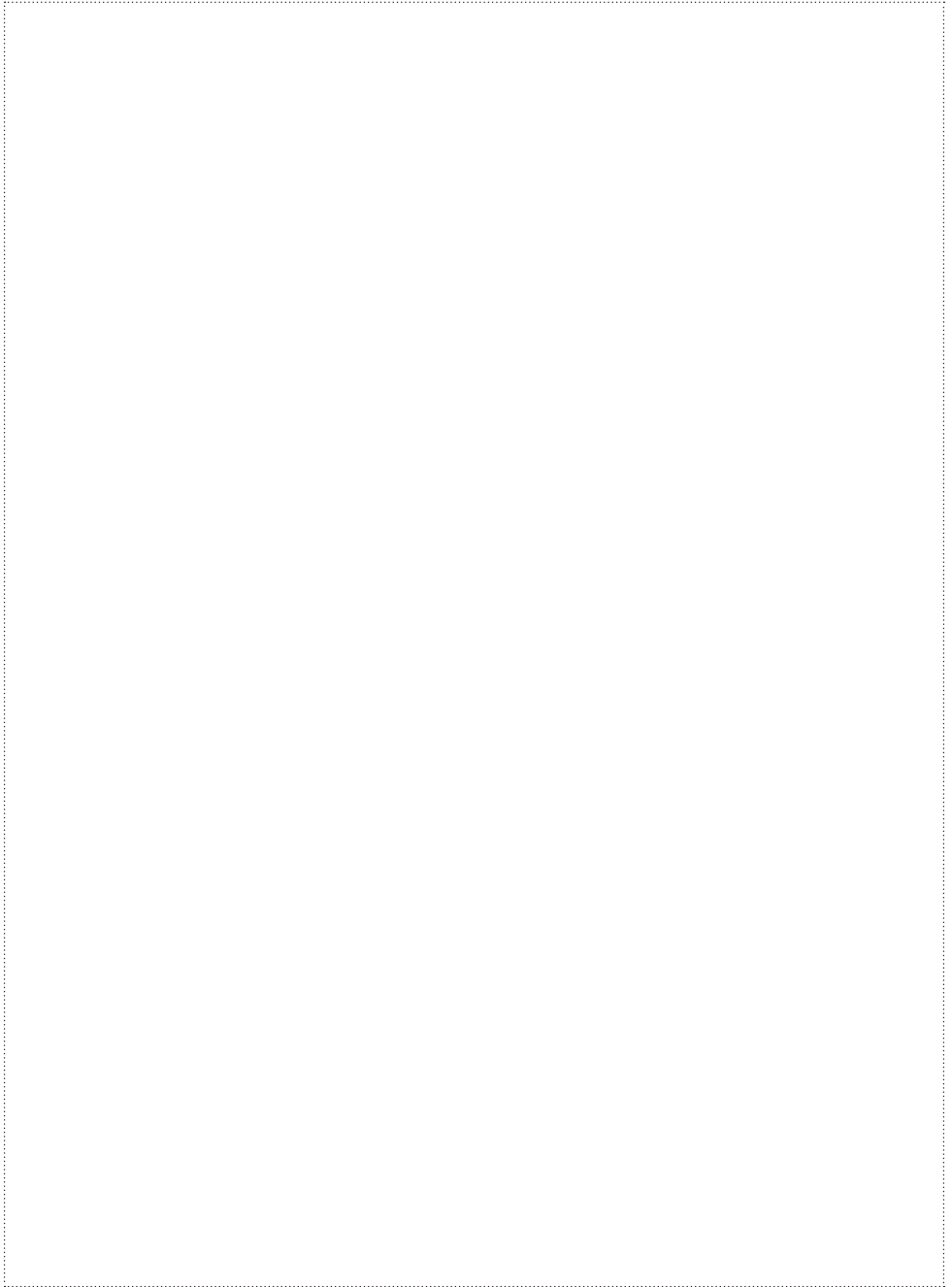
ARTIST _____



Describe the materials used to make this sculpture. Describe the texture of the sculpture. Find a spot on the sculpture to carefully place your hand and close your eyes. What does the sculpture feel like? Is it hot, cold, hard, soft, spikey, smooth. Use 5 adjectives to describe the work.



Does the way the sculpture feels effect how you think about it? What does the sculpture remind you of?



Activity: take a line for a walk

Place your pencil somewhere on this page. Without lifting your pencil from the page draw the sculpture using just one continuous line. Talk that line for a walk around the whole sculpture!

TITLE _____

ARTIST Inge King



What do you see in this sculpture?

What do you think it is?

What makes you say that?

What else do you wonder about this sculpture?

Why do you think the artist has chosen the colours she has?

Why do you think the artist has chosen the shapes she has?

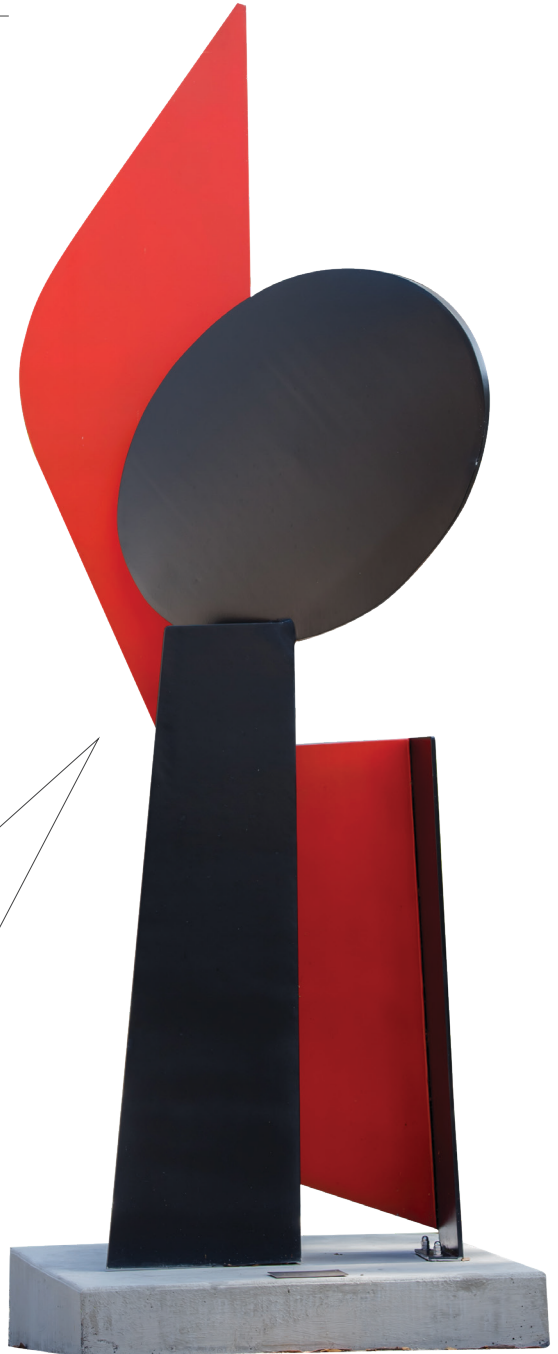
Why do you think the artist has chosen the material she has?



If this sculpture could talk – what do you think it might say?



Complete this speech bubble with what the sculpture might say?



4

TITLE *Marathon Man*
ARTIST Anthony Pryor



This sculpture is called *Marathon Man*. How has the artist represented someone running? How have they represented movement in a still sculpture?

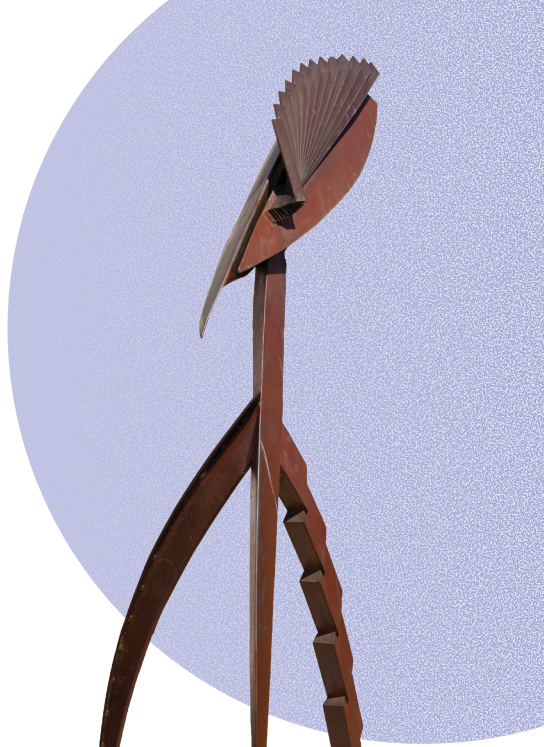
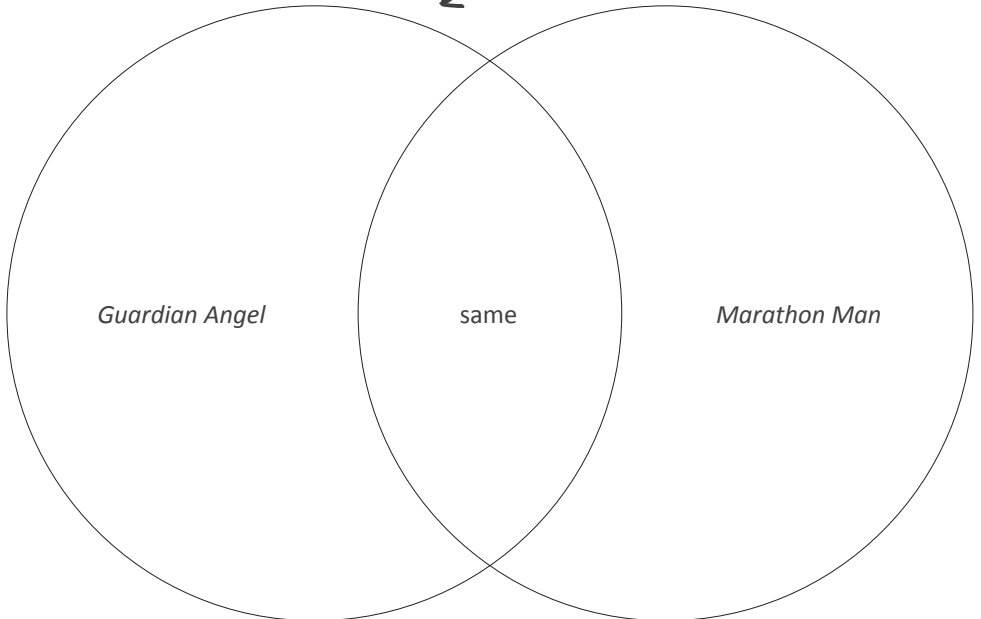


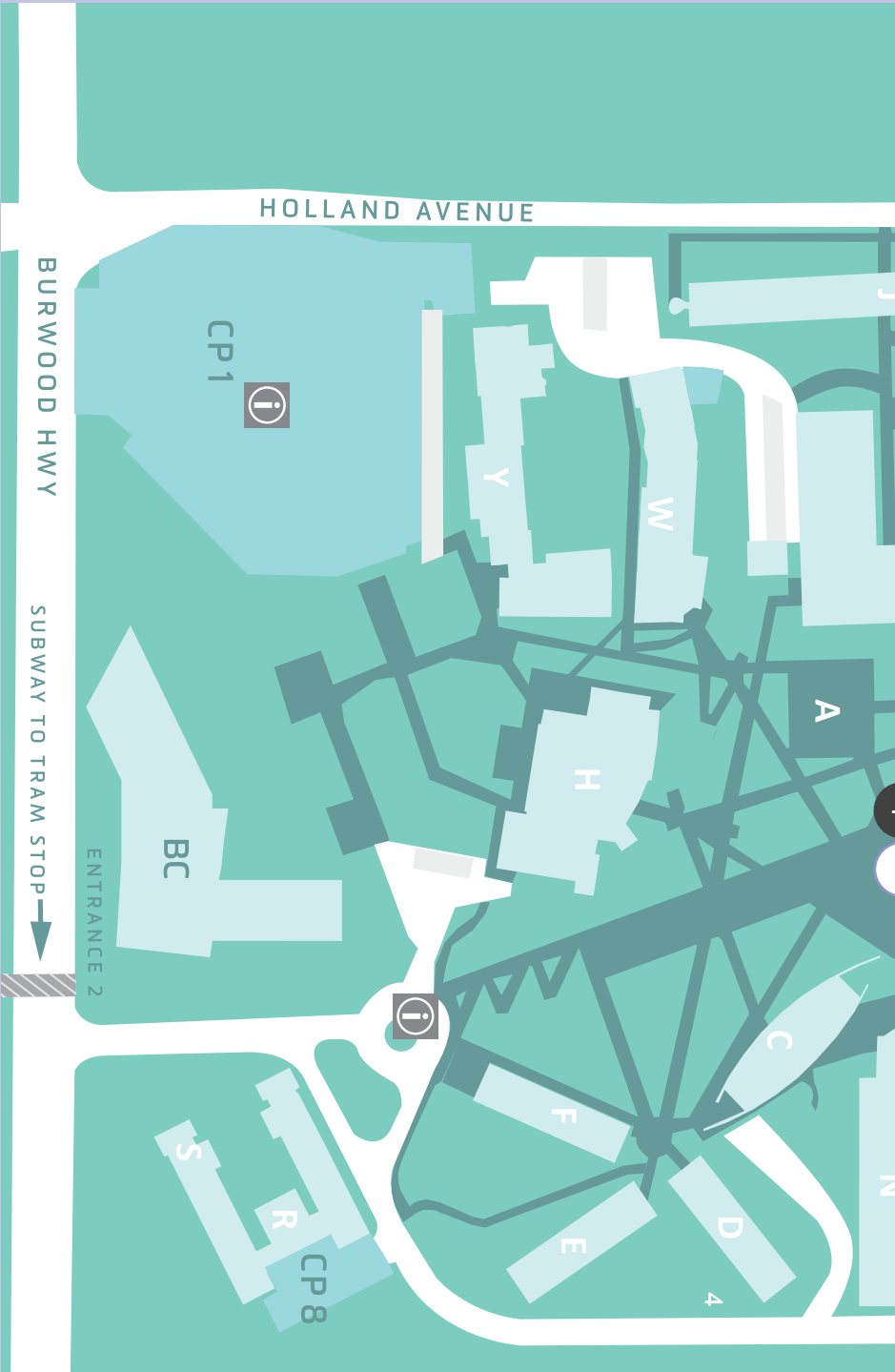
Can you pose like the figure represented in the sculpture?

List 4 features of the sculpture that you think represent movement



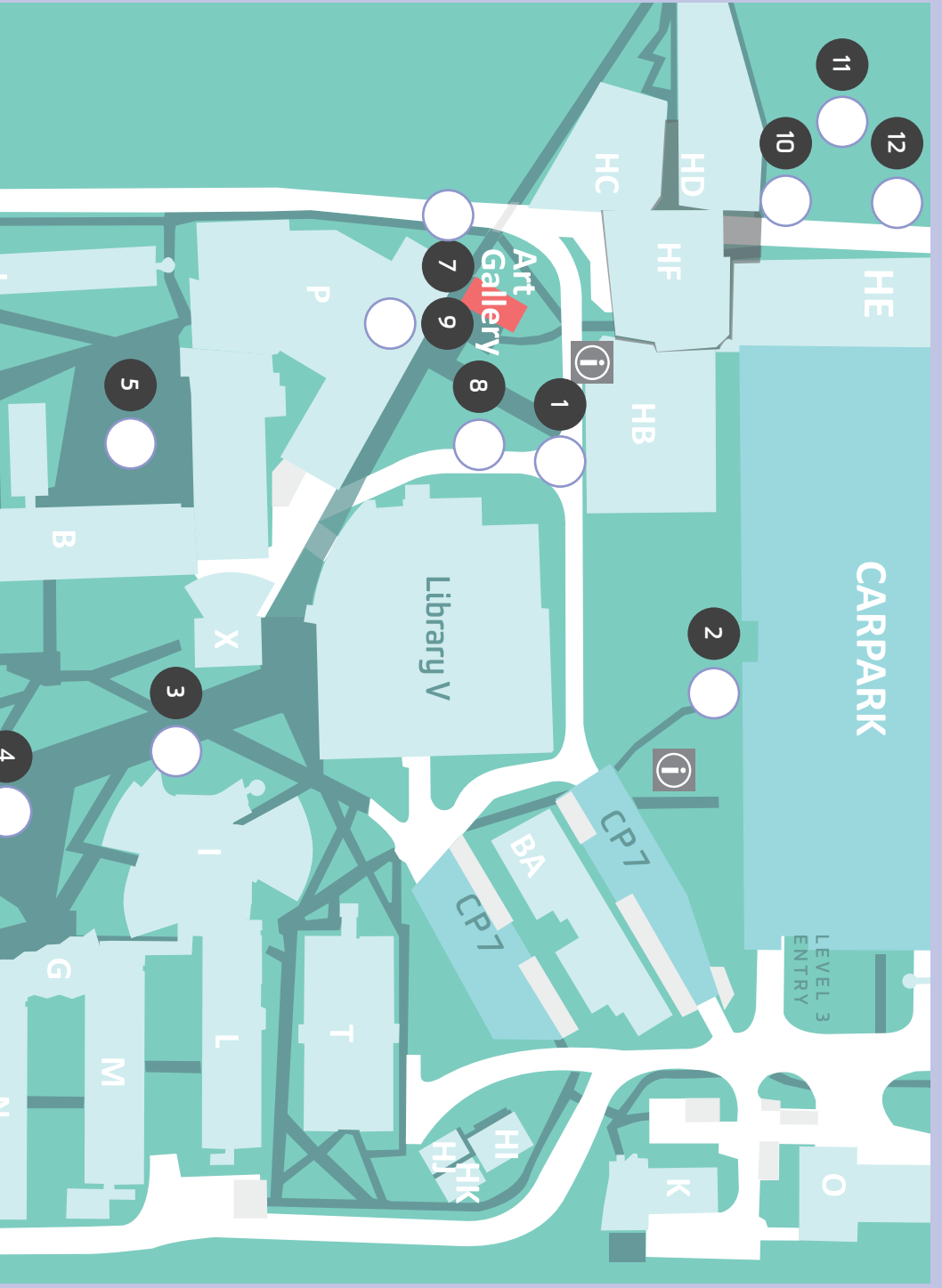
Using the Venn Diagram below – consider what things are the same about *Guardian Angel* and *Marathon Man* and the things that are different.





Put a tick beside each sculpture once you find it!





CARPARK

- 11
- 12
- 10

- 11
- 10

HD

HC

HF

HE

HB

Art Gallery

7

9

8

1

P

5

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X

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Library V

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I

CP 7

BA

CP 7

LEVEL 3 ENTRY

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5

TITLE *Compilation*

ARTIST Adrian Mauriks



What does *Compilation* mean?



Why do you think the artist has used that title? What can you see in the sculpture? Are there parts that look familiar? Walk around the sculpture. What does it remind you of?



Find an area around the sculpture to sit and do a simple line drawing of it focusing on the shape and contours you see. *NB: a contour is the outline representing the shape or form of something.* Now add a your own new part to your drawing of the sculpture. Where will you add the new piece? Will it be attached to the sculpture or will it sit beside it?



How has it been assembled?



6

TITLE *Chimpanzee Finger*

ARTIST Lisa Roet



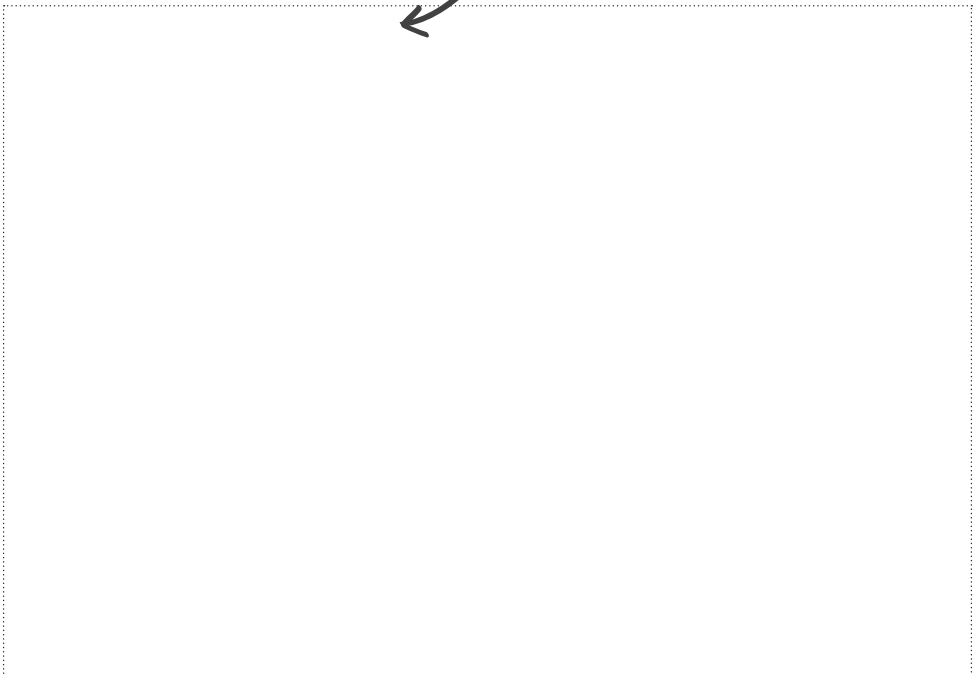
Take a close look at the sculpture *Chimpanzee Finger*. Now look at your own finger.



What are some of the similarities you can see? How has the artist represented these similarities? How might the artist have created the texture you can see on the sculpture? Why would the artist have wanted to make a giant *Chimpanzee Finger*? What might be some of the ideas she is trying to share with the audience?



Redraw the *Chimpanzee Finger* but in your drawing, install it in a new environment. Will you install the sculpture in the city? In a rainforest? Under the sea? How does this change the way you think about the sculpture?



Other Sculptures you might see...



7

TITLE *Past the Boundary Waters*

ARTIST Sebastian di Mauro



This sculpture is made up of 4 pieces that are hanging from above. There is some text, a jug, a circle and a canoe. What are some things these pieces have in common?



Looking at this sculpture, try and focus only on the negative spaces.
NB: Negative space is the area that is not filled with any material. It is the area around and inside the sculpture that you can see through.



Choose one piece of the sculpture and try and just draw the negative spaces. It it easy or hard to do?



8

TITLE *I Am VI & I Am VII*
ARTIST Andrew Rogers



Imagine you are one of these two sculptures.

Mimic their movement
– can you swirl like the sculpture does?



9

TITLE *The Lotus Eater*
ARTIST Bruce Armstrong



What do you think the figure is doing in this sculpture?



Who is with the figure?
Give them both a name.



10

TITLE *Marquette for Public Monument*
ARTIST John Kelly



What do you see in this sculpture?

Why do you think the artist has chosen to install the sculpture upside down?

How does that change the way you think about the sculpture?



11

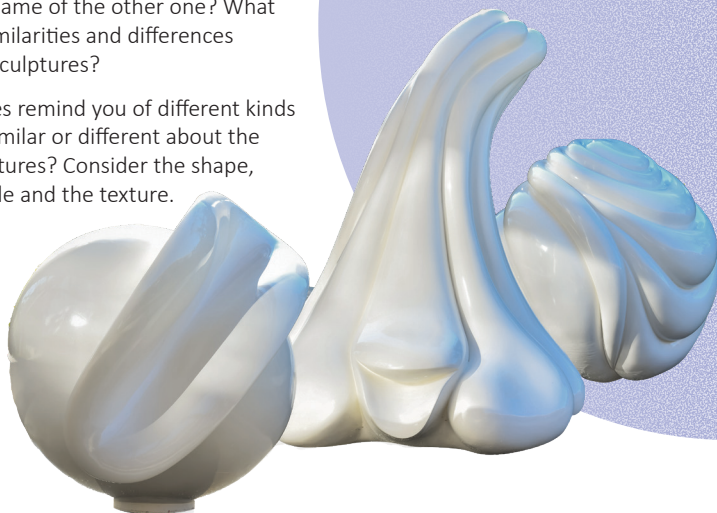
TITLE *Strange Fruit* ARTIST Adrian Mauriks



This is a group of sculptures by Adrian Mauriks who has another sculpture on campus that you may have seen. This one is called *Strange Fruit*. Do you know the name of the other one? What are some of the similarities and differences between the two sculptures?



Do these sculptures remind you of different kinds of fruit? What is similar or different about the fruit and the sculptures? Consider the shape, the colour, the scale and the texture.



12

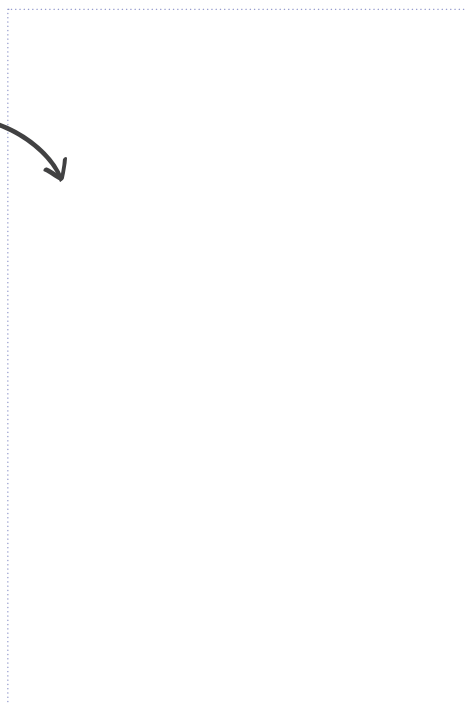
TITLE *Fountain* ARTIST Max Lyle



What does this sculpture remind you of? This work is called *Fountain*, but it is no longer has water coming out of it.



Draw the sculpture working as a fountain. Where do you think the water did come out of it when it was a working Fountain?



LIST OF ARTWORKS

Laurens Tan

Hellbent 2005
computer-cut Densetec

Donated through the Australian Government's Cultural Gifts Program by the artist 2017, Deakin University Art Collection, image © and courtesy of the artist, photo by Simon Peter Fox.

Geoffrey Bartlett

Silver Cloud 1995
river red gum and galvanized steel

Purchase 1998, Deakin University Art Collection, image © and courtesy of the artist and Australian Galleries, Melbourne and Sydney, photo by Simon Peter Fox.

Inge King

Guardian Angel 1995
polychrome steel

Purchase 1997, Deakin University Art Collection, image © and courtesy of the artist's Estate and Australian Galleries, Melbourne and Sydney, photo by Simon Peter Fox.

Anthony Pryor

Marathon Man 1990
bronze

Purchase 1998, Deakin University Art Collection, image © and courtesy of the artist's Estate, photo by Simon Peter Fox.

Adrian Mauriks

Compilation 2003
fibreglass, painted epoxy resin and steel

Purchase 2007, Deakin University Art Collection, image © and courtesy of the artist's Estate, photo by Simon Peter Fox.

Lisa Roet

Chimpanzee Finger 2003
bronze

Purchased with funds made available by Dr Richard Searby AO QC 2006, Deakin University Art Collection, image © and courtesy of the artist and Hugo Michell Gallery, Adelaide; Gow Langsford Gallery, Auckland; Pieces of Eight Gallery, Melbourne, photo by Simon Peter Fox.

Sebastian di Mauro

Past the Boundary Waters 2003
powder coated aluminium,
stainless steel and wire

Donated through the Australian Government's Cultural Gifts program by the artist 2009, Deakin University Art Collection, image © and courtesy of the artist and One Space Gallery, Brisbane, photo by Simon Peter Fox.

Andrew Rogers

I Am VI 2016
bronze

Donated through the Australian Government's Cultural Gifts Program by the artist 2018, Deakin University Art Collection, image © and courtesy of the artist, photo by Simon Peter Fox.

Andrew Rogers

I Am VII 2016
bronze

Donated through the Australian Government's Cultural Gifts Program by the artist 2019, Deakin University Art Collection, image © and courtesy of the artist, photo by Simon Peter Fox.

Bruce Armstrong

Lotus Eater 1993
red gum

Purchase 1998, Deakin University Art Collection, image © and courtesy of the artist, photo by Simon Peter Fox.

John Kelly

Maquette For Public Monument 2003
Corten steel

Donated through the Australian Government's Cultural Gifts Program by Robert McDonald 2013, Deakin University Art Collection, image © and courtesy of the artist, photo by Leanne Willis.

Adrian Mauriks

Strange Fruit 2010
painted epoxy resin

Gift of the artist 2020, Deakin University Art Collection, image © and courtesy of the artist's Estate, photo by Simon Peter Fox.





Max Lyle

Fountain 1967
copper, glass and aluminium

Purchased by Student Union 1967, Deakin University Art Collection, image © and courtesy of the artist, photo by Tabitha Davies

DEAKIN UNIVERSITY ART GALLERY

Head to our website deakin.edu.au/art-collection/ for information about current exhibitions and keep up-to-date on our activities and exhibitions here:

-  [Facebook.com/ArtDeakin](https://www.facebook.com/ArtDeakin)
-  [Twitter.com/ArtDeakin](https://twitter.com/ArtDeakin)
-  [Instagram.com/deakinartgallery](https://www.instagram.com/deakinartgallery)
-  [izi.travel](https://www.izi.travel) - Deakin Art Collection and sculpture walk guides

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SCHOOL PROGRAMS

For information regarding our school programs or to book a tour and/ or workshop, please scan here.



To find the gallery enter Deakin University via Entrance 1 (Holland Avenue), off Burwood Highway. Continue straight ahead and you will see the gallery on your right (Building FA).

For information about parking on campus, please visit deakin.edu.au/parking

Deakin University Art Gallery

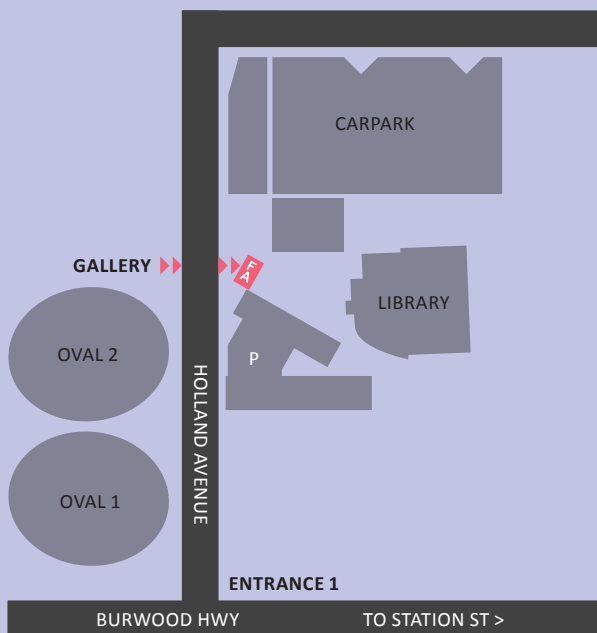
Building FA
Melbourne Burwood Campus
221 Burwood Highway
Burwood VIC 3125

Enquiries

T +61 3 9244 5344
E artgallery@deakin.edu.au

Gallery Hours

Monday – Friday, 11 am – 5 pm
During exhibition periods
Closed public holidays.
Free Entry



We acknowledge the traditional custodians of the lands on which Deakin University stands and pay our respect to Elders: past, present and future.

Cover Image: Adrian Mauriks, *Compilation* 2003, fibreglass, painted epoxy resin and steel, Purchase 2007, Deakin University Art Collection, image © and courtesy of the artist's Estate, photo by Simon Peter Fox.