

DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD

EDUCATION RESOURCE
VCE ART MAKING AND EXHIBITING
AND ART CREATIVE PRACTICE



DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD 2023

Now in its 13th year, the Deakin University Contemporary Small Sculpture Award is an exhibition that showcases the talent of small sculptors from across Australia.

The exhibition features work made using a variety of techniques, processes and materials, and covers an endless array of themes and ideas. The only constraints are the size and weight:

“The sculpture must be no more than 70 cm in any dimension, this includes the height, width, depth and diagonal. The sculpture may include multiple parts but not extend outside of the dimension requirements. If supported by a stand then the height of the stand is to be included in the height of the sculpture. (This does not include a plinth, or other object that the work may ultimately be displayed on).

The sculpture must be not more than 30 kilograms in weight (including any stand required to support the work). The sculptures can be in any medium but must be free-standing.”

From the competition entry guidelines 2023

A panel of judges made up of arts industry professionals review all the entries submitted (in 2023 over 400 were received) and create a shortlist of 40 finalists that feature in the exhibition. From this group, the judges then select one overall winner and for the first time in 2023 a Highly Commended prize will be also awarded. Each year a People’s Choice winning sculpture is announced, selected by collating votes from the audience.

EXPLORING THE EXHIBITION

This resource is designed to be used in conjunction with a Gallery Educator-led visit to the Deakin University Contemporary Small Sculpture Exhibition

Small Sculpture Practice

- Why would an artist choose to make a small sculpture over a large sculpture?
- What are the main differences and considerations that need to be made when looking at creating a small sculpture that sits inside a gallery versus a large sculpture installed outdoors or in a public environment?
- The Deakin University Small Sculptor Award is an annual acquisitive exhibition. What does 'acquisitive' mean?

Art Making and Exhibiting

See End Notes for Curriculum links

[VCE Art Making and Exhibiting](#)

Investigate

- What do you think **influenced** the artists to create their work?
- What significance do you think the choice of **materials** has had on the ideas the artists are trying to convey? How important have these materials been in creating meaning and representing the artist's themes or concepts?
- What **techniques and processes** have the artists used to create their work and how has this potentially contributed meaning to their work? Consider how the work might be viewed if it were made of a different material. How would that change the way you read the work? Would the work have the same impact?
- How has the **exhibition design** influenced how the audience views the exhibition? Think about the colours used in the gallery and the lighting.
- What level of **detail is available about the works** in the exhibition and are there other features such as QR codes to additional information? Are there didactics, artwork labels, extended labels?
- How do the '**artist's statements**' add to the audience's understanding of the works?

Understand

- What information is available about the artists who are featured in the exhibition?
- Are there any **common themes** you can find across the work in the exhibition (apart from the fact they are all small sculpture?)
- Have the works been grouped together in a particular way?

Curatorial considerations and design

- Apart from the works in the exhibition all being small sculptures are there any other **characteristics of the exhibition** that stand out?
- How is the **gallery space** organised to host the exhibition? Consider the exhibition wayfaring eg; is there a suggested pathway through the exhibition? How has the audience comfort been considered and is the exhibition 'all access'?
- What do you think some of the **considerations of the judges** were when selecting works to be included in the exhibition?

Present and Conserve

- Has the curator made any adjustments in the **presentation** of work that takes into account any ongoing preservation concerns of the work? Consider the **lighting** and gallery **temperature** and the different mediums of the work on display.
- Identify a work in the exhibition that you think may have needed additional thought regarding its **transport, handling and preservation**.
- What **conservation methods** might you need to apply to your own work?

Installation view of the 2023 Deakin University Contemporary Small Sculpture Award © the artists. Photographs by Simon Peter Fox



Miroslav Tumpo
On A 2023 (Flower Jung)
Medium: mixed media sculpture
Technique: hand made
Artist Statement
This work is a tribute to the natural world and the beauty of the flower. It is a celebration of the colors and textures of the natural world and a reflection on the cycle of life and death. The work is made from a variety of materials, including wood, metal, and fabric, and is a testament to the artist's skill and creativity.
Artist Biography
Miroslav Tumpo is a contemporary sculptor and artist. He has a degree in Fine Arts from the University of Zagreb and has exhibited his work in several galleries and museums. His work is characterized by its vibrant colors and intricate details. He is currently living and working in Zagreb, Croatia.

Top Sculpture
Artist: [Name]
Medium: [Medium]
Technique: [Technique]

ARTWORKS IN FOCUS



Scotty So
Suburbkin in Red, 01 2022
nylon, metal
34 x 30 x 15cm
Winner of the Deakin University Contemporary Small Sculpture Award, 2022
Image © and courtesy of the artist and MARS Gallery, Melbourne

Scotty So *Suburbkin in Red, 01, 2022*

Artist and performer Scotty So was announced as the Deakin University Contemporary Small Sculpture Award winner in 2022 with his work *Suburbkin in Red, 01* (pictured above). Here the artist has made a luxury style handbag from a cheap nylon (plastic) shopping bag.

Materials:
nylon and metal

Artist's Statement
Suburbkin in Red, 01 is wearable art made by Scotty So in which he interprets the famous Hermès Birkin bag by replicating it in the material of the ordinary red-white-blue laundry bag.

The red-white-blue bag originated in Hong Kong in the 1960s and has become a representative of Hong Kong culture and the working class. As the migration movement from Hong Kong happened, this bag travelled together with the people and was exported all around the world as a cheap durable carriage bag that is loved by many immigrants. As a new migrant to Australia from Hong Kong for political reasons, So created this bag as a functional, camp item that resembles the vanity and wealth, as well as the spirit of hard work and labour from his hometown.

Artist's Biography
Scotty So is a Melbourne-based artist who works across media, using painting, photography, sculptures, site-responsive installation, videos and drag performance. Driven by the thrill of camp, he explores the often contradictory relationship between humour and sincerity within lived experience. Born and raised in Hong Kong, So graduated with BFA Honours at the Victorian College of the Arts in Melbourne, Australia, 2019. So's work has been shown in Hong Kong, China and Australia. His work has been shown in Triennial 2020 and Queer at NGV as well as commissioned by PHOTO 2022 and Rising Festival. Scotty So is represented by MARS Gallery in Australia.



Kate Ellis
Untitled, Poodle Paw 2019
beeswax, damar resin, silk thread, acrylic fur, poodle fur
47 x 13.5 x 17cm
Winner of the Deakin University Contemporary Small Sculpture Award, 2019
Image © and courtesy of the artist

Kate Ellis *Untitled, Poodle Paw, 2019*

Artist Kate Ellis won the Small Sculpture Award in 2019 with her work *Untitled, Poodle Paw*. A hyper realistic example of a poodle paw, the sculpture has been made with beeswax and features real poodle fur.

Materials:
beeswax, damar resin, silk thread, acrylic fur, poodle fur

Technique:
Initially modelled in a high-grade plasticine by hand, the piece is then cast in beeswax to achieve a translucent, 'perfect' wax. Silk thread spirals are then pressed by hand into the surface of the wax. The fur tufts are hand sewn.

Artist's Statement
The fur of the coiffed poodle has a softness, an immaterial quality, ambiguous boundaries; yet the weightlessness is also suffocating and there is a sense of a heavier gravitational field. Under their coats poodles are dogs, descendants of the wolf. They are wild creatures, manicured for an interior dependent existence.

Additional Resources

Learn more about the Deakin University Contemporary Small Sculpture Award including previous winners please follow this link: [Deakin University Contemporary Small Sculpture Award | Deakin](#)
Learn more about the artist and performer Scotty So here: [Scotty So](#)
Learn more about the artist Kate Ellis here: [Kate Ellis :: biography at :: at Design and Art Australia Online \(daao.org.au\)](#)

Links to the Victorian Certificate of Education (VCE) Art Making and Exhibiting

Unit 1:

Explore, expand, investigate

Area of Study 3 – Investigate – research and present

What role do artworks and their presentation play in society?

Outcome 3

Key knowledge

- the influence of context on the practices of Australian artists and their artworks
- characteristics and properties of materials used by artists to make artworks
- ways in which artists apply materials in the making of artworks
- ways in which artists use techniques and processes to make artworks
- how artists represent ideas and use subject matter to communicate meaning in artworks
- strategies used to create a cohesive presentation about artists and their artworks
- ways to discuss artworks and art forms on display
- strategies used to prepare information for the exhibition of artworks
- appropriate terminology used to discuss artworks and exhibitions

Key skills

- explore and discuss the contexts of a range of Australian artists and their artworks
- use a range of resources to research how artists have used materials, techniques and processes in the making of their artworks
- explain and evaluate how artists have used materials, techniques and processes to make artworks
- analyse how artists represent ideas and use subject matter to communicate meaning in their artworks
- use a variety of methods and strategies to present information for a proposed exhibition of artworks by Australian artists
- develop and present information discussing a range of artworks by Australian artists
- use appropriate terminology in the discussion of artworks and their presentation

Unit 2:

Understand, develop and resolve

Area of Study 1 – How are thematic exhibitions planned and designed?

Outcome 1

Key knowledge

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of contexts on the representation of subject matter and the communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between artworks in the exhibition
- processes used to document the design of an exhibition in their Visual Arts journal
- use of appropriate art terminology in the presentation and evaluation of artworks

Key skills

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different contexts are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore a thematic exhibition and then design a thematic exhibition for an audience
- develop and present information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in their Visual Arts journal
- use appropriate art terminology in the evaluation and presentation of artworks

Unit 3:

Collect, extend and connect

Area of Study 3 – Curate, design, propose

Outcome 3

Key knowledge

- the characteristics of exhibitions
- the characteristics of exhibition spaces
- the responsibilities involved in curating an exhibition
- methods used for identifying and analysing the curatorial considerations and the thematic connections between the artworks and artists in an exhibition
- methods used to develop didactic information about the theme, artists and artworks in an exhibition
- the strategies used to plan and develop an exhibition in a specific space
- art terminology used to discuss exhibitions, artists and artworks

Key skills

- research and discuss the characteristics of exhibitions
- research and discuss the characteristics of exhibition spaces
- research and discuss the responsibilities involved in curating an exhibition
- discuss and analyse the curatorial considerations and the thematic connections between the artworks of artists in an exhibition
- develop an exhibition proposal for a specific space using the works of the three selected artists from Unit 3 Area of Study 1
- explain and analyse the presentation of artworks in the exhibition and the thematic connections between them
- present and discuss didactic information including the theme of the exhibition, and the artists and artworks
- discuss the characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

Unit 4:

Consolidate, present, conserve

Area of Study 3 – What role does conservation and care have in the presentation of artworks?

Outcome 3

Key knowledge

- methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- considerations of conservation and care that relate to artworks in the handling, storage and transportation of artworks
- relevant conservation and care methods that students can apply to their own artworks when on display
- relevant conservation and care methods that students can apply to their own artworks in storage, handling and transportation
- terminology used to discuss the conservation and care of artworks

Key skills

- investigate, identify and evaluate the methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- investigate, identify and evaluate conservation and care in the handling, storage and transportation of artworks
- discuss the relevant conservation and care methods that can apply to their own artworks when on display compared to artworks studied in exhibitions visited in the current year of study
- discuss the relevant conservation and care methods that can apply to their own artworks in storage, handling and transportation compared to artworks studied in exhibitions visited in the current year of study
- apply terminology in the discussion of the conservation and care of artworks

Links to the Victorian Certificate of Education (VCE) Art Creative Practice

Unit 1:

Interpreting artworks and exploring the Creative Practice

Area of Study 1 – Artists

Artworks and audiences

Outcome 1, applying the structural and personal lenses when analysing artwork

Key knowledge

- the practices of artists from different periods of time and cultures
- the use of the Structural Lens and the Personal Lens to analyse and interpret artworks
- the use of personal opinions and points of view about artworks
- the ways artists use visual language to communicate ideas and meaning in their artworks
- terminology used in discussion of artists and their artworks

Key skills

- analyse and discuss the practices of artists from different periods of time and cultures
- apply relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- formulate and justify personal opinions with reference to artworks and related sources
- analyse and discuss how artists use visual language to communicate ideas and meaning in their artworks
- use appropriate art terminology and references to a range of sources in the discussion of artists and their artworks

Unit 2:

Interpreting artworks and developing the Creative Practice

Area of Study 1 – The artist, society and culture

Outcome 1, use the cultural lens to compare the practices of artists and artworks from different cultures and times

Key knowledge

- the role and purpose of art in different cultural contexts and times
- the use of relevant aspects of the Cultural Lens to analyse and interpret artworks
- the use, as appropriate, of relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- diverse and alternative approaches to making and presenting artworks
- methods of making and presenting artworks in different historical and contemporary cultural contexts
- how artworks reflect the beliefs, values and traditions of different cultures
- the different ways that artists collaborate to make artworks
- the practices of artists from different periods of time and cultures
- referencing to support the analysis, evaluation and interpretation of artworks
- art terminology used in the analysis, evaluation and comparison of artworks and the practices of artists

Key skills

- apply the Cultural Lens to analyse and interpret artworks from different cultures and times
- apply, as appropriate, relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- compare artworks from different cultural and historical contexts
- analyse diverse and alternative approaches to making and presenting artworks
- analyse methods of making and presenting artworks in historical and contemporary cultural contexts
- analyse how artworks can reflect the beliefs, values and traditions of different cultures
- investigate the different ways that artists collaborate to make artworks
- evaluate and compare the practices of artists from different periods of time and cultures
- use references to artworks to support analysis, evaluation and interpretation
- use appropriate art terminology to analyse, evaluate and compare the practices of artists and artworks

Sculpture and Small Sculpture Terminology

Maquette

A small sculpture, usually a scale model of a sculptor's bigger work. Like a painter who might do a preliminary sketch or painted draft of a larger painting, a maquette is a preliminary model of a sculptor's final, larger work.

Armature

Is the framework around which a sculpture is modelled. Generally it is an open structure that supports the sculpture from within and can be made from a variety of material including wire, clay, wood etc.

Plinth

A base to support a sculpture. Plinths can be made of different types of different kinds of material such as wood or metal depending on the sculpture that it is going to support. Large outdoor sculptures quite have much heavier plinths to support marble or stone sculptures.

Terminology From the VCE Art Making and Exhibiting Study Design

[VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

Art elements

Colour, line, shape, form, tone, texture, sound, time and light

Art principles

Emphasis (focal point), movement, rhythm, unity, variety, space, repetition (including pattern), balance, contrast, proportion, space and scale

Aesthetic qualities

Aesthetic qualities are usually explained as the way in which art elements, art principles, materials and techniques work together to influence the mood or emotion of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional impact and reaction within the viewer.

For the purposes of this study the following are accepted explanations of aesthetic qualities:

- the visual appearance of an artwork
- an emotional impact or reaction the artist intends the viewer to experience
- the use of art elements and art principles that allow the artist to convey a certain mood and evoke feelings in the viewer
- the materials and techniques used in an artwork to create qualities that speak to the overall feeling, mood or emotion of the artwork.

Art forms

An art form is an established form of artistic expression. For the purposes of VCE Art Making and Exhibiting, art forms can include but are not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, digital artworks, installations, performance, interdisciplinary practices, fashion, textiles and street art.

The materials are the various properties and characteristics of an art form. Materials are manipulated through the use of tools and equipment, known as techniques. The processes used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.

Context

The context of an artwork is the frame of reference that allows the meaning of the artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist's intentions, and their representation of ideas, values and beliefs in their artworks. The artist's intentions for the presentation of their work, its exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork.

Critique

A critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.

Influences and inspiration

Influences occur and are used throughout art making and include artists and artworks. Inspiration can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.

Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

Additional Terminology From the VCE Art Creative Practice Study Design

[Pages - VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

Body of Work

In VCE Art Creative Practice, the Body of Work consists of personal responses by the student in their art practice. The Body of Work consists of artworks that integrate the four components of the Creative Practice: research and exploration, experimentation and development, reflection and evaluation, and refinement and resolution. Using the Creative Practice the student will produce a collection of artworks, related to each other through ideas, subject matter, style, art form, or materials and techniques. Each of the artworks that comprise the Body of Work should be of equal complexity and importance to the overall collection.

Contemporary artworks and artists

For the purposes of this study, contemporary artists are defined as those who have produced art in the 21st century or since 2001. Contemporary art mirrors contemporary culture and society. Throughout this study students compare historical and contemporary artworks and artists' practices.

Critique

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Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

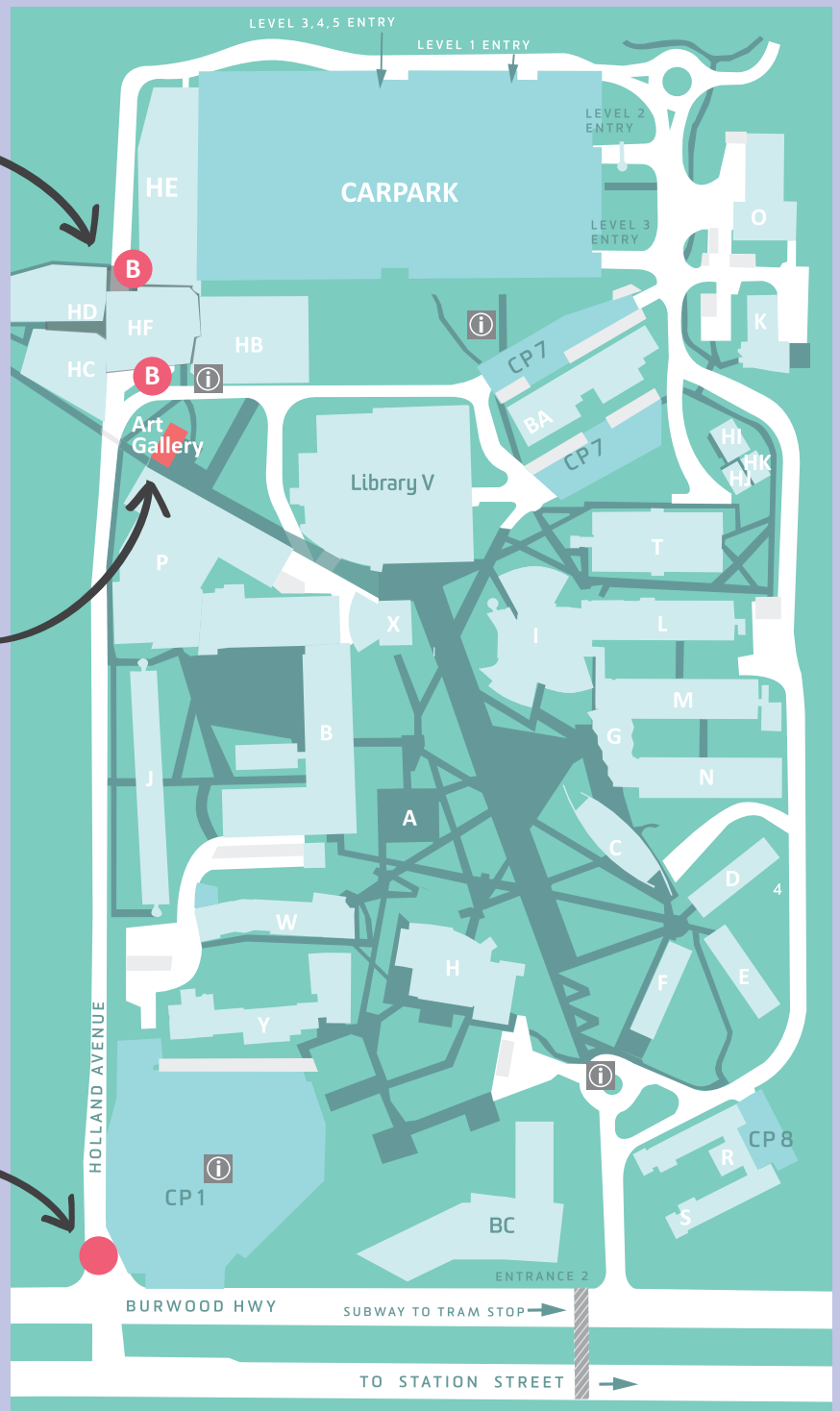
Bus Drop Off Point

30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

Deakin University Art Gallery
Building FA

Deakin University Burwood Campus

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school’s needs, please contact our Education and Public Programs Officer, Tabitha Davies.

Education and Public Programs Officer

Tabitha Davies

P: 9244 6519

M: 0491 974 249

E: t.davies@deakin.edu.au

W: [School programs](#) | [Deakin University Art Gallery](#)

Deakin University Collection and Art Galleries Building FA

221 Burwood Highway, Burwood 3125





Ph: 9244 5344

E: artgallery@deakin.edu.au

W: Deakin University Art Gallery - Exhibitions and Events

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 - Deakin Art Collection and sculpture walk guides](#)

STAY IN TOUCH!

Scan the code to become a gallery subscriber and stay up-to-date with exhibitions, openings and events.



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

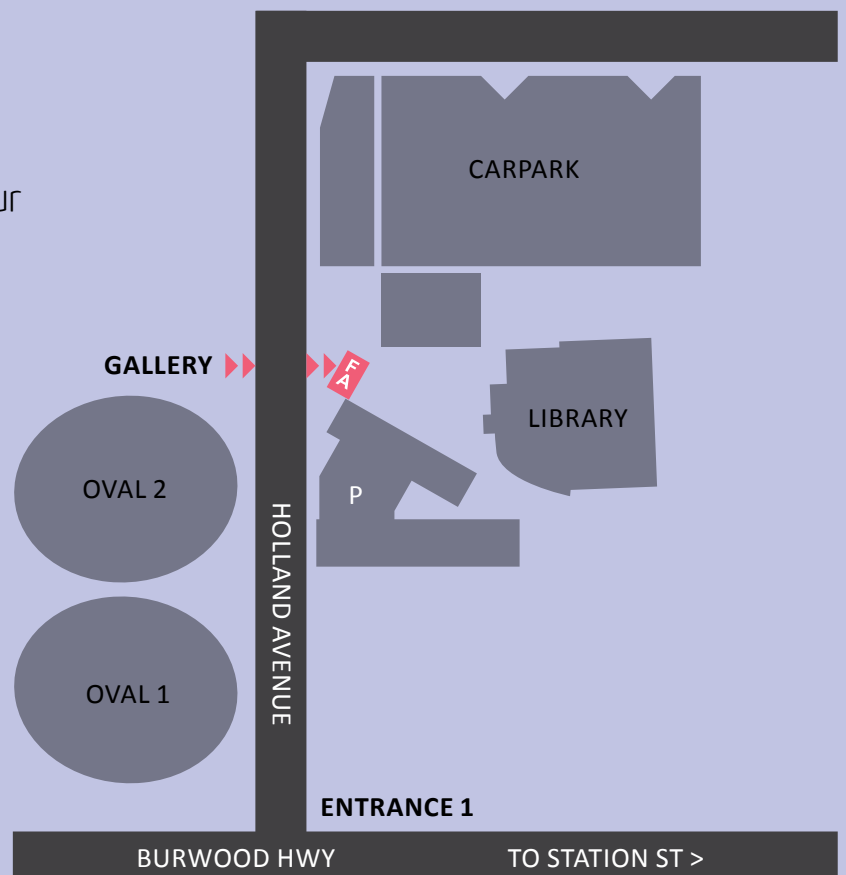
Building FA
Melbourne Burwood Campus
221 Burwood Highway
Burwood VIC 3125

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.