

DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD

EDUCATION RESOURCE
LEVELS 7 – 10



DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD 2024

Now in its 15th 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 2024

A panel of judges made up of industry professionals review all the entries submitted (in 2024 over 600 were received) and creates a shortlist of 40 finalists that feature in the exhibition. From this group the judges then select one overall winner, and a ‘Highly Commended’ sculpture. A People Choice Award is announced at the end of the exhibition period and is selected by collating the votes of the viewers of the exhibition.

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 in a public environment?

During your visit to the exhibition

- Make a list of the different types of materials that you see the small sculptures made from.
- Think about how these artists have made each work. Consider why they have used certain materials and how they have created and presented their work.
- Why do you think they have used those materials?
- What ideas do you see them expressing?
- Does the way the work is presented affect how you feel or interact with the work?
- Does the way the work is presented affect the way you move through the gallery?

Ongoing Research and Ideas

- Think about the work you experienced in the exhibition. Is there a work that you were drawn to and can you explain why that is? What is it about the work that engaged you?
- Was there anything in any of the small sculptures that surprised you?
- Are there ways you can incorporate sound, touch, movement, performance, or language into a small sculpture you might make?
- What was your favourite work in the exhibition and why?

Small Sculpture Terminology

Research these terms attributed to small sculpture and complete the following headings with a short description of each from the exhibition:

Maquette:

Plinth:

Armature:

ARTWORKS IN FOCUS



Nina Sanadze
Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities 2023

clay, resin, hydrostone, acrylics, glue.

62 x 24 x 27cm, 17kgs

Winner of the Deakin University Art Gallery's Contemporary Small Sculpture Award, 2023.

Image © and courtesy of the artist and Daine Singer Gallery, Melbourne.

Photo by Simon Peter Fox.

Nina Sanadze

Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities, 2023

Artist Nina Sanadze was announced as the Deakin University Contemporary Small Sculpture Award winner in 2023 with her work *Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities*. The sculpture incorporates within its structure a replica of a studio plaster model of a revolutionary, by Soviet sculptor Valentin Topuridze (1907 – 1980). Topuridze was a prominent sculptor, known for his significant contributions to monumental art in Georgia and the Soviet Union from the 1930s to the 1980s. He created many large-scale sculptures, often commissioned by the Soviet government for public display.

Describing her small sculpture work, Sanadze explains that “Gramophone speaks to the ongoing worldwide movement of dismantling monuments.... Incorporating a replica of a Soviet monument, the composition attempts to playfully rethink the problematic history it represents”.

Sanadze’s practice is dedicated to peacebuilding and often manifests as large installations made up of classical sculptural forms, industrial hardware and found objects. It can be described as ‘social practice’ and conceptual art. She believes that peacebuilding can be achieved through proactive work.

Materials

clay, resin, hydrostone, acrylics, glue. Sculpture incorporates a replica of a studio plaster model of a revolutionary by Soviet monumental sculptor Valentin Topuridze (1907-1980).

Artist’s Biography

Nina Sanadze is a Soviet-born (Georgia) artist based in Naarm/ Melbourne. Sanadze is represented by Daine Singer and is a current resident at Gertrude Contemporary. She has received multiple awards and recently held a solo show at Kunsthall 3.14 in Norway.

In 2024 a survey of her work was shown at the Ian Potter Centre: NGV at Federation Square in Melbourne.

Questions to consider

How do public sculptures reflect the ideas and identities found within the community?

How can the way we view sculptures of historical figures in the public places change over time?

Can you think of instance when the importance, meaning and relevance of a public sculpture has changed over time?

How has the artist reflected the change that may have happened in thoughts about the figure that her small sculpture is based on?

Learn more about the artist Nina Sanadze here:

www.ninasanadze.com

To learn more about the Deakin University Contemporary Small Sculpture Award including previous winners please follow this link: [Deakin University Contemporary Small Sculpture Award | Deakin](#)

Jenna Lee
Dilly Can, 2023
pages of Aboriginal Words and Place Names, book binding thread, book cover board.
Taller Bag 23 x 12.5 x 12.5cm.
Shorter Cup 8 x 9.5 x 9.5cm
Image © and courtesy of the artist and MARS Gallery, Melbourne, photo supplied by MARS Gallery, Melbourne.



Jenna Lee *Dilly Can* 2023

Dilly Can 2023 is a finely crafted intricate sculpture by Gulumerridjin (Larrakia), Wardaman and KarraJarri emerging artist Jenna Lee. Constructed from the cut pages of an Aboriginal Language dictionary, Lee has expertly rolled and sewn together the sections of paper using precise book binding techniques to form a small dilly can and cup. The shape and meaning of these are informed by the artist's ongoing research into the Gulumerridjin (Larrakia) bags and other ancestral objects. The black text of printed words, phrases and their meanings are glimpsed in contrast with the thin white paper materials. With this delicate pair of vessels Lee alludes to the ways First Languages sustain and nurture culture in many different forms.

Materials

pages of Aboriginal Words and Place Names, book binding thread, book cover board

Artist Statement

"This work seeks to reclaim the act of recording, translating and listing words published in 'Aboriginal Language' dictionaries. Through the ritualised acts of understanding, deconstruction and reconstruction, the dictionary is translated into a new self-determined language of cultural importance."

Artist Profile

Jenna Lee is driven to create works in which she, her family, and the broader mixed First Nations community see themselves represented. Lee builds on a foundation of her father's teachings of culture and her mother's teachings of papercraft. Working

primarily in installation Lee creates objects, works on paper, photography, video, projection and sound. In July 2023 Lee presented a major new commission for Melbourne NOW at the National Gallery of Victoria at Federation Square. This impressive installation was a collaboration with Japanese paper craft master Kojima Shoten. In this work *Balarr (To become light)*, over-sized dilly bag sculptural forms were constructed as Kyoto-style lanterns using traditional paper craft techniques and bamboo. Hanging from the ceiling as a large constellation they referenced day and night, and embodied the idea of becoming dawn.

Questions to consider

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. How do you see her rich cultural heritage reflected in her small sculpture work *Dilly Can*? Finely constructed from paper and other delicate materials, what might be some considerations she may have had creating the work? What might be some of the considerations a curator might go through when looking to display the work?

How does is the work similar or different to other contemporary artworks by First Nations artist you may have seen? Think about the materials, the scale, the themes etc.

Learn more about the artist Jenna Lee here:

www.jennalee.art/about

Compare and Consider

Compare the **materials** that each artist is working with. How important are the materials that have been chosen and used in creating meaning and representing the artist's themes or concepts?

Both works have been skilfully crafted. Compare the **processes and techniques** used to create each work. If either work were created in a different medium eg: clay or porcelain, stainless steel, fabric etc how would that influence the way we 'read' the work? Would the work have the same impact?

How are the artists' own **personal experiences and/ or viewpoints** reflected and referenced in the work? What can we understand about the artist's own life through experiencing their work?

How do you think these artists are addressing concerns that the see reflected in the **society or communities** around them?

What are some ideas, themes or concerns you might consider creating a work about? What materials would you use and why?

Choose the small sculpture in the exhibition that you find the most interesting and complete a sketch of it here:



LINKS TO THE VICTORIAN CURRICULUM –VISUAL ARTS

Level 7 – 8

Explore and Express Ideas

Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks (VCAVAE033)

Explore how artists use materials, techniques, technologies and processes to realise their intentions in art works (VCAVAE034)

Respond and Interpret

Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences (VCAVAR038)

Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR039)

Level 9 – 10

Explore and Express Ideas

Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and themes in art works (VCAVAE040)

Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in art works (VCAVAE041)

Respond and Interpret

Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences (VCAVAR045)

Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander peoples to explore differing viewpoints (VCAVAR046)

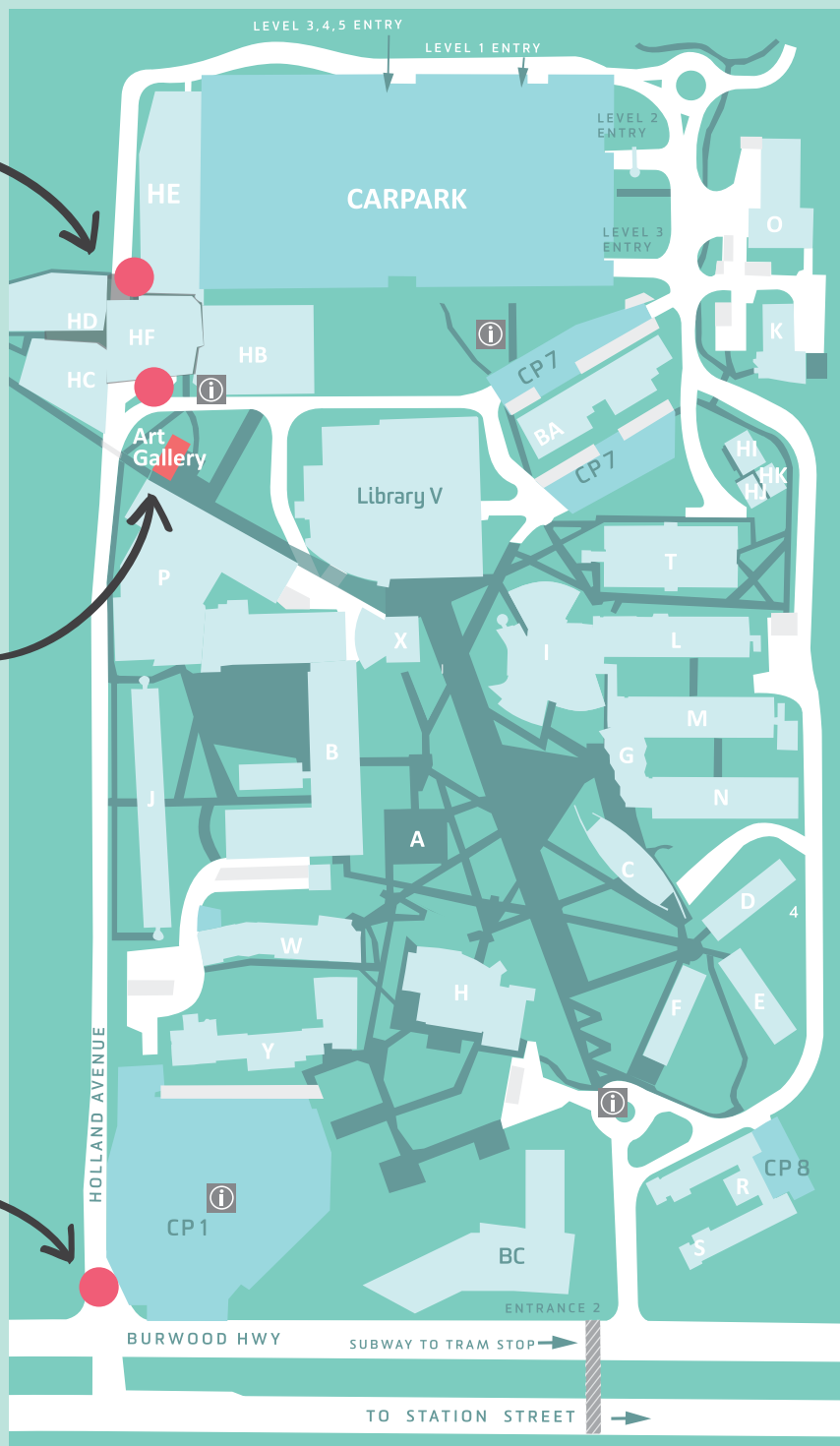
Bus Drop Off Point

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

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

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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



x.com/ArtDeakin



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

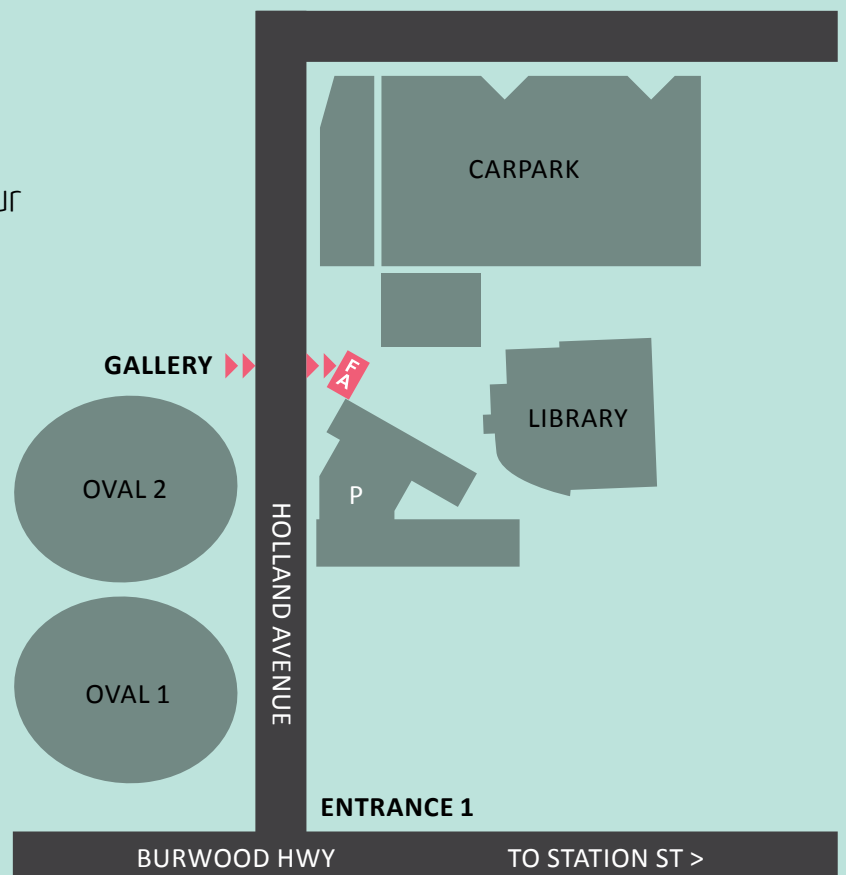
Building FA
Melbourne Burwood Campus
221 Burwood Highway
Burwood VIC 3125

Enquiries

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

Gallery Hours

Monday – Friday, 10 am – 4 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.