



2019
**HEYSEN
SCULPTURE
BIENNIAL
EXHIBITION**

DWELLING

SHELTER, THINKING, BEING

**EDUCATION
RESOURCE**

History

The Heysen Sculpture Biennial began in 2000 as an initiative of Adelaide Hill's artist Helen Lyons, the founder of Trees Please, the environmental group responsible for the continuing rehabilitation of bushland at the historic site, The Cedars, in Hahndorf.

The Cedars was home to artist Sir Hans Heysen (1877–1968) and his family. Heysen was an influential painter and interpreter of Australian light and landscape. The painting *Gums under mist*, right, was a gift from Heysen to his wife, Sallie, for her birthday. It was the first finished watercolour in a series produced from studies of a gum tree at the front gate of The Cedars, studies that captured the mysterious effects of early morning frosts, mists and light. Heysen's studio near the house remains the oldest surviving purpose-built artist studio in Australia.

Heysen actively conserved the land where he lived. He was a conservationist far ahead of his time. He pressed his neighbours and the local Council to preserve the huge native trees around Hahndorf. In 1938, he enlarged his property to 150 acres, to further support the conservation of the natural environment.



Hans Heysen
Australia, 1877 - 1968
Gums under mist
1917, Hahndorf, South Australia
watercolour on paper
46.8 x 61.5 cm (sight)
Bequest of the artist in memory of his wife 1969
Art Gallery of South Australia, Adelaide
© estate of Hans Heysen
696P30

<http://www.hansheysen.com.au>

<http://www.treesplease.org.au>

<https://www.agsa.sa.gov.au>

Introduction

The 2019 Biennial is an exhibition involving twenty-four artists and comprising twenty-two contemporary sculptures situated at The Cedars.

The works are the artists' responses to their personal interests and values connected to environmental, social and cultural issues within the context of the theme 'Dwelling'. The sculptures are constructed from a wide variety of materials, and the artists have employed diverse methods and techniques.

The **Curator**, Stephanie Radok, is the first Heysen Sculpture Biennial curator. On the basis of proposals submitted by artists she has selected particular works to create a series of reflective environmental areas. Radok states: *'We dwell in a particular place, in Adelaide, a city established less than two hundred years ago sited on a plain between the hills and the sea. It is a place where the custodianship of its **indigenous** inhabitants is increasingly recognised and celebrated.'*

Radok has positioned the sculptural works so as to suggest relationships and connections between the works and nature. She hopes that if we can *'begin to see that the lives of the trees that dwell around us are as important as our own, then we will be getting somewhere.'*

Please respect the artworks as many are fragile. Where invited to touch certain sculptures please do so carefully.

The following artists are included in the 2019 Heysen Sculpture Biennial education resource:

Quentin Gore, Ian Hamilton & John Hayward, Greg Johns, Karl Meyer, Deborah Sleeman, Evette Sunset, Clancy Warner & Elizabeth Close, Lorry Wedding-Marchioro.

The Heysen Sculpture Biennial Inc. acknowledges and extends our respect to the Peramangk people and their ancestors and elders past and present.

PUBLICATION SPONSOR



GORDON DARLING FOUNDATION

The Heysen Sculpture Biennial Inc. would like to thank the education resource artists for their kind support, as well as the following:

Photography: Daniel Cazzolato, **Education Resource Design:** Steve Balmer Design, **Education Writer:** Mark Fischer, **Editor:** Ann Noble, **Education Resource Support:** Curator: Stephanie Radok, Rick Clise, Marryatville High School Visual Arts staff and students.

'...I consider connection to our extraordinary landscape which has a profound sense of timelessness embedded with it, far more valuable than any mineral deposit.'

Dwelling With Country 2019
Hand-cut mild steel 16mm plate
Installation diameter 10m



About the artwork

Greg Johns' intention as an artist has always been to make significant public sculpture, which is challenging, questioning and timeless. *Dwelling With Country* demonstrates the artist's intimate association with the landscape.

The work consists of seven flat circles (the circle is the universal symbol of interconnectedness), steel plates hand cut using oxy-acetylene torches, and installed over dug-out holes. The seven parts of the sculpture form a large hexagon shape. Each of the seven circles features a slightly different arrangement of internal lines. The work suggests that in landscape, and land-dwelling, everything is interconnected.

Johns is passionate about the timeless connection of Aboriginal people to their land. Aboriginal culture traditionally requires a thoughtful and mutual connection to the land - an active relationship in which you take care of the land, and it in turn takes care of you.

gregjohnssculpture.com

Responding and Making activities:

- Is the title of this work important to the way we approach and understand it?
- Johns states '*What arises is awareness that all is interconnected, and to keep the dwelling in good order the connections must be respected/maintained.*' Discuss this statement, and consider how we often fail to value or maintain our country.

'For us the making of this sculpture will be a learning and growing experience... communicated to the viewer through the ceremony of arriving and interacting with the work at the Heysen site.'

About the artwork

Ian Hamilton and John Hayward have been working collaboratively since 2010, when they completed work for both the Heysen and Palmer sculpture biennials. Their **collaborative** works involve consideration of a variety of social, cultural, economic, political and environmental issues. In the sculptures created for these biennials the artists continued their interests – Hamilton's in rituals and male bowerbirds, and Hayward's in archeology and architecture.

Rite of Passage: Home! is a **site-specific, conceptual** work, architectural in scale, built from delicate lightweight materials. The artists have used materials that are either **carbon neutral**, abundant, and/or **recyclable**. Timber is the primary material, and is **plantation-grown**. The work can be viewed from both the outside and inside. The use of the word 'Home' in the title reflects the artists' interest in the places where we shelter, or dwell.

The artists state: *'For most of us home (our first dwelling) is the place from where we experience our first rite of passage. This may come early (going to school),... in teenage years (getting a driver's licence),... For many people 'home' remains the dwelling of their childhood; a memory more than a reality. As such, 'home' is a place of the imagination.'*

Hamilton and Hayward have set up two experiences with the work, both the visual experience as we move toward the external structure upon arrival, as well as an interacting experience while moving through the inside of the sculpture.

<http://users.adam.com.au/ijhamilton>
johnhaywardsculpture.com
thebowertowerproject.com

Rite of Passage: Home! 2019
Timber, steel, hardware
500 X 500 x 200cm



Responding and Making activities:

- Investigate the sculpture inside and out. Reflect on the experience of moving toward the sculpture, and on being able to move inside it.
- Think about creating an environmental sculpture that might prompt viewer interaction. Make several quick sketches of your ideas. Select one sketch as the basis for a **maquette**. Build your small maquette from lightweight recycled materials.
- In a class discussion, make a selection of five from the completed maquettes that are different from each other in terms of environmental theme. In groups, recreate the maquettes into full size sculptures for exhibiting in the school environment. Interview members of your school community about your exhibition.
- Submit photographs of your peers viewing the works, along with a description of the project to your school newsletter, or local paper.

3 LORRY WEDDING-MARCHIORO

'There is a lot of awareness of the plight of the bees recently. As a species we need to think about caring for our environment as a whole, otherwise in some distant future, we too might be facing the bee's fate.'

Stamen (or the nature of change under the right climatic conditions) 2019
Carbon fibre, steel, bearings, automotive paint
270 x 450 x 450 cm



About the artwork

Wedding-Marchioro is a sculptor who brings a sense of play into her works. Inspired by **Quantum Physics** theory, and the **Observer Effect**, she strives to incorporate in her works the qualities of spontaneity, randomness and fluidity. Her **kinetic art** is playful and interactive.

Stamen represents the interior parts of a flower that react to the prevailing wind conditions. Look up at the stamens. The viewer is dwarfed by *Stamen*, and so encouraged to consider life from a different perspective... possibly that of a bee!

<http://www.weddingmarchioro.net>

Responding and Making activities:

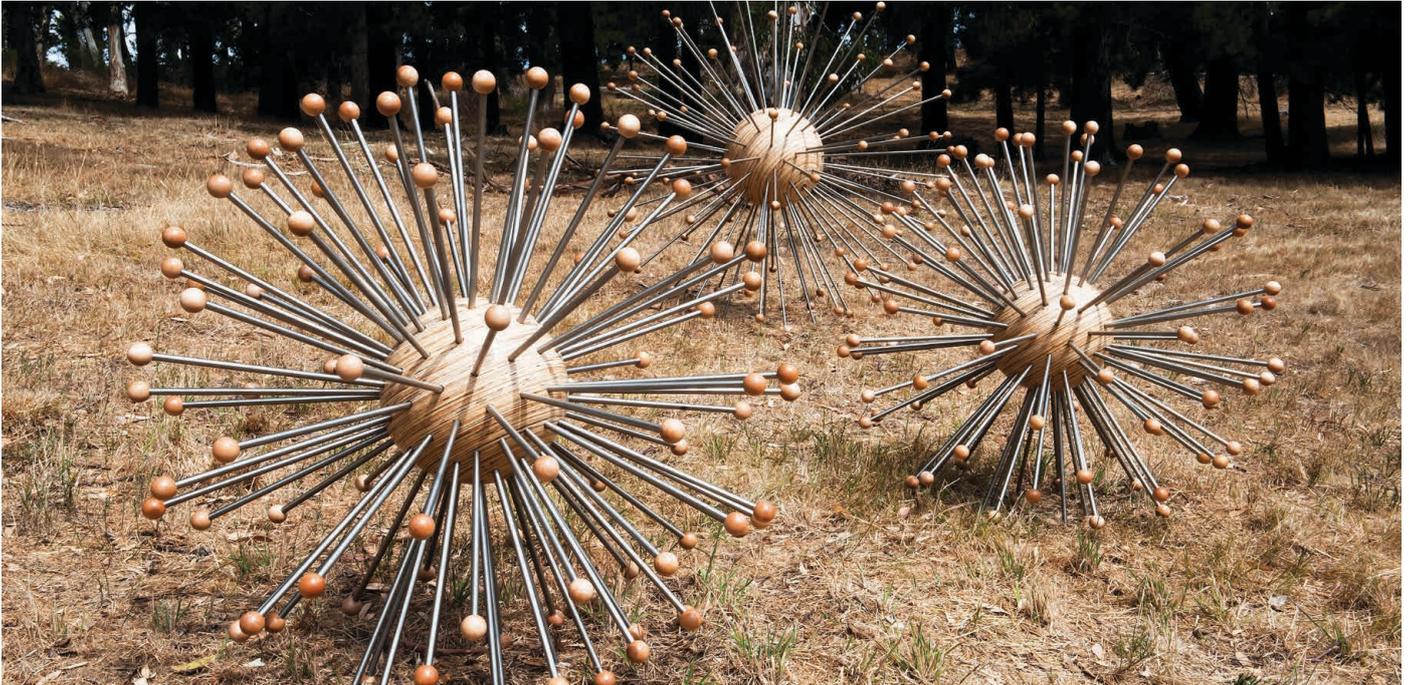
- Interested in engineering, mathematics, physics or kinetic sculpture perhaps? Research Wedding-Marchioro's use of kinetics in sculpture, as well as other artists who use similar techniques.
[View Kinetic Sculptures >](#)

Experiment with creating your own kinetic sculpture that relies on air movement. How will you decide where to position your sculpture? What materials will you use? What title will you give your work?

'I am deeply concerned about the current threats to Australia's natural environment, flora and fauna. Even this week I awoke to the sound of chainsaws removing a perfectly healthy stand of old gums from my street that was habitat for the local birds, possums and koalas. It's death by a thousand cuts, slow... and this is happening on a national scale.'

Globulous 2019

Three pieces, laminated plywood spherical core, stainless steel tubing, turned birch spheres
1 @ 180 x 180 x 180 cm; 2 @ 120 x 120 x 120 cm



About the artwork

Quentin Gore lives and works in the Adelaide Hills, and much of the inspiration for his art practice draws upon observations of his local natural environment. *Globulous*, like many of the sculptural forms Gore creates, is inspired by nature, in this instance the delicate flower forms of **Acacia** trees. The work is an interpretation of these forms, but Gore changes the scale by enlarging, and shifts our focus to notions of architecture, materials and processes.

quentingore.com.au

Responding and Making activities:

- Walk between, and gently touch, Gore's sculptural work. Reflect on Gore's quotation (above) in relation to how his work connects you to the surrounding landscape. Share your ideas with a classmate. Observe how the materials, scale and location of the sculpture invite us to think about nature.
- What do these shapes remind you of? What words would you use to describe the shapes?
- Select an **endangered** Australian flora species, and research the cause of its threat.
- Create several line drawings to scale of an interesting part of the native plant's form that could be the basis of a **mixed media** sculpture. Using either a grid system, photocopier, or freehand, enlarge your drawing to an appropriate size for your sculpture.
- Curate a class sculpture exhibition in a prominent location in your school to inspire close observation, and to raise awareness about endangered native flora.

'As we continue our great anthropogenic experiment, we throw ourselves at the altars of science to stave off collapse.'

transition 2019

Eucalyptus tree, charred eucalyptus tree, fluorescent plastic, mild steel
450 x 220 x 200 cm



About the artwork

Karl Meyer's sculpture, titled *transition*, is constructed mostly with natural materials that have their own unique organic forms and textures. Meyer is concerned about the decline in **fauna** and **flora** populations that occur as the earth's **biosphere** is depleted, and as the earth's ability to continue to sustain resources and populations declines.

transition is surrounded by the nurtured landscape of The Cedars, and provides a focus for necessary environmental action. Meyer's constructed intersection of two contrasting branching natural forms suggests points of disruption and change.

www.karlmeyer.com.au

Responding and Making activities:

- In small groups discuss Meyer's sculpture, and respond to the artist's concerns relating to environmental sustainability. Why might the artist have incorporated fluorescent plastic as a material? Report back to the whole class on how *transition* conveys the artist's ideas.
- Research the science behind an Australian environmental issue. What are some of the important actions we might take as governments, communities and individuals to prevent the disruption and decline of our natural environment?
- Design an educational poster that promotes positive environmental action and change.

'These dingo sculptures are a reflection of what once was, and what still is, a sense of place and belonging to the original inhabitants.'

Papa Tjukurpa: Dingo Story 2019
Bronze 2 units, together 77 x 130 x 120 cm



About the artwork

Clancy Warner & Elizabeth Close reveal their deep respect for the **Kaurna** and **Peramangk** peoples, the original custodians of the land in the Adelaide Hills region. This work reflects a concern for dingoes that were original **fauna** in the region, but were subsequently wiped out from the area. Australian dingoes are currently endangered.

Warner's **figurative** sculptures demonstrate her passion for animals and nature, and frequently focus on political and social justice issues. Close is an **Anangu Pitjanjatjara Yankunytjatjara** woman, an artist and **muralist** who through her works creates an awareness of issues that affect Aboriginal and Torres Strait Islander peoples.

Papa Tjukurpa: Dingo Story is a bronze cast sculpture with contemporary Indigenous designs carved onto the dingo figures during the wax stage of the sculpture.

www.clancywarner.com

<https://www.instagram.com/clancywarner/>

<https://www.instagram.com/elizabethclosearts/?hl=en>

www.facebook.com/elizabethclosearts

<https://www.pinterest.com.au/>

[pin/283586107761998732/?lp=true](https://www.pinterest.com.au/pin/283586107761998732/?lp=true)

Responding and Making activities:

- What thoughts does *Papa Tjukurpa: Dingo Story* generate for you knowing of the possible extinction of dingoes? What other Australian native animals are facing – or have faced – extinction?
- Visit Warner's and Close's Instagrams to learn more about their creative processes.
- The bronze **casting** technique is a complex one. Construct a list of steps for the process of bronze casting.
- Back at school, investigate the possibility of making your own cast face or hand sculpture. Design the work to highlight an environmental issue, and bring your cast objects together in a collaborative installation.

'In acknowledgement of Heysen's vision, I would like to embody the concept of 'Dwelling' by nurturing a copse of Candlebark saplings within woven boat/cradle forms- a dwelling space to be outgrown - and to protect the young saplings...'

As Within, So Without 2019
Candlebark branches, wire, earth
5 forms, each 2.5 x 2 metres



About the artwork

Evette Sunset is a maker of **environmental art**. She uses natural materials to create large outdoor **installations**. Her works become a dramatic response to the features of each unique setting. In her work Sunset aims to communicate *'the essences of light, life and sensory materiality that unite there.'*

As with Heysen's actions as a conservationist, so too Sunset's artistic practice is based on a close observation and consideration of the environment. Her works reflect her strong ecological values: *'We are able to dwell on earth because of the oxygen that a continuity of trees produces; the shelter, medicine and food they give.'*

In *As Within, So Without* Sunset uses five living **indigenous Candlebark** saplings and two trailer-loads of white wood from a recently fallen Candlebark below The Cedars Shady Pool. Working on site for long periods, she formed the freshly cut wood and fallen branches into the shelter shapes, while making the work.

The Candlebark saplings are protected and nurtured within the woven branches of older Candlebarks, which in time, the saplings will outgrow.

evettesunsetsulptor.com

Responding and Making activities:

- Explore the space the artist has used for her sculpture. Locate your favourite position for viewing the work, and stand silently for a few minutes. Describe the emotions you have as you engage with the work. Compare your thoughts with those of a classmate.
- Consider how long the artist may have taken to weave the work.
- Write a short story based on Sunset's idea that our local environmental actions are important for the sustainability of our planet.

'Dwelling is a state of being, not on the earth, but of it, from it, and within it.'

Untitled 2019

Copper, pressed tin, galvanised iron on steel armature
160 x 200 x 200 cm



About the artwork

Deborah Sleeman's work is inspired by rock formations found the world over, formations used for millennia as shelter by people, plants and animals. These are the places of sacred rock art, or places of shelter in a storm. These places dwell in our individual imaginations, and in our collective memories.

[Deb Sleeman - Kangaroo Island](#)

Responding and Making activities:

- Reflect on the relationship between the two forms that make up the whole in Sleeman's work. What is it about the work that suggests shelter or sheltering?
- A possible form of shelter you might remember from your early childhood is a cubby. What do you remember about your cubby? How was it constructed? What materials were used?
- Speculate on Sleeman's process of assemblage. Where might the recycled materials have come from? Describe the textures of the two forms, and comment on the artist's use of colour.
- Make a list of adjectives as a response to *Untitled*. Use these words to write a poem that records impressions of, or memories about, shelter.

Glossary

Acacia: a genus of about 160 species of trees and shrubs in the pea family (Fabaceae). Acacias are native to tropical and subtropical regions of the world, particularly Australia, where they are called wattles.

Anangu Pitjantjatjara Yankunytjatjara (APY): people who are traditional owners of any part of the APY Lands in far north-west South Australia.

Assemblage: the technique of joining individual objects or segments that are natural, manufactured, or found, to produce a larger sculptural work. This technique may incorporate a variety of processes such as welding, gluing and riveting, depending on the materials used.

Anthropogenic: caused by humans

Audience: a group of people who participate in, or encounter, a work of art or literature (in which they are called readers) or music.

Bequest: personal property such as money, artwork, or jewelry handed down via a will.

Biosphere: the parts of the land, sea, and atmosphere in which organisms are able to live.

Candlebark: a medium-sized eucalypt occurring in southeastern Australia and Tasmania. The trunk of the tree often has a ragged base where the old layers of bark have not fallen away, giving the appearance of a stubby candle, hence the tree's name.

Carbon neutral: refers to achieving net zero carbon emissions by balancing a measured amount of carbon released with an equivalent amount sequestered or offset, or buying enough carbon credits to make up the difference. It is used in the context of carbon dioxide releasing processes associated with transportation, energy production, and industry.

Casting: a process that produces a positive form (cast) by pouring liquid materials into a mould and allowing them to set.

Collaboration: the process of two or more people working together to complete a task or achieve a goal.

Curator: the person in charge of an exhibition, museum, or collection.

Endangered: a species that has been categorized as very likely to become extinct.

Environmental art: works that use materials or ideas that reference the land, environment, and the natural world.

Extinction: the end of an organism or of a group of organisms, normally a species. The moment of extinction is generally considered to be the death of the last individual of the species, although the capacity to breed and recover may have been lost before this point.

Fauna: animal life

Figurative: representational, that is, representing in a straightforward manner something real or recognisable, generally the human form.

Flora: plant life

Indigenous: applies to that which is not only native but which, as far as can be determined, has never been introduced or brought from elsewhere.

Installation: installation art is created, constructed, or installed on the site where it is exhibited, often incorporating materials or physical features of the site.

Kurna: the Kurna are the original people of Adelaide and the Adelaide Plains of South Australia. The area now occupied by the city and parklands – called by the Kurna Tarntanya people (Red Kangaroo Place) – was the heart of Kurna country.

Kinetic art: an artwork that involves or relies upon movement to communicate its intended purpose. This movement may be powered by natural processes (wind), manufactured processes (mechanical or electrical), or through audience intervention (due to the sculpture's structural tension).

Maquette: a small-scale model used to visualize and test forms and ideas without incurring the expense and effort of producing a full-scale piece.

Mixed media: the use of more than one medium or material in an artwork.

Muralist: an artist who designs, paints and/ or applies large paintings or pictures to expansive surfaces, such as walls, or ceilings both inside or outside.

Observer Effect: in physics, the observer effect is the theory that simply observing a situation or phenomenon necessarily changes that phenomenon.

Peramangk: the Peramangk Clan Group of Mertingeragal are indigenous to the areas around Mount Barker, the Mount Barker Summit, Brukunga, Native Valley, Harrogate, up to the back of Mount Torrens, and across to Kanmantoo.

Plantation-grown: timber harvested from mature trees that are part of a replenished forestry program, yielding 3-10 times more usable wood than natural forests.

Quantum Physics: a fundamental theory in physics which describes nature at the smallest scales of energy levels of atoms and subatomic particles.

Recyclable: waste materials able to be processed so as to make them suitable for reuse, e.g. recycling paper to save trees.

Rehabilitation: the process of attempting to restore an area of land back to its natural state after it has been damaged or degraded, making it safe for wildlife and flora as well as humans.

Series: a group or connected succession of similar or related things, usually arranged in order.

Site-specific: a site-specific work of art is designed for a specific location; if removed from that location it loses all or a substantial part of its meaning.

Watercolour: a painting method in which the paints are made of pigments suspended in a water-based solution. Watercolour refers to both the medium and the resulting artwork.

Teachers' notes

This education resource has been developed to assist visual arts educators to support students' exploration, engagement, and understanding of the exhibition. The learning activities are designed to encourage students to take a closer look at the works of art, and to consider a range of 'big ideas' in a variety of ways.

The resource and activities align with both the SACE, and the Australian Curriculum: Visual Arts, in supporting students to:

- build on their awareness of how and why artists realise their ideas through different visual representations, practices, processes and viewpoints
- identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints
- research and analyse the characteristics, qualities, properties and constraints of materials, technologies and processes across a range of sculptural works and installations
- reflect on the development of different contemporary sculptural styles and how artists can be identified through the style of their artworks as they explore and make connections to the landscape

BEFORE YOU VISIT THE 2019 HEYSEN SCULPTURE BIENNIAL

Introduce students to the terms in the Glossary to ensure understanding.

What is a sculpture? Why have sculptural works been important to so many cultures?

Share thoughts on a site-specific installation or environmental work students may have visited previously. Create a list in class about what makes a successful work of art, be it a sculpture, environmental work, or installation.

DURING YOUR VISIT

Focus on the specific placement of each work. On the maps provided, have students make notes about the locations chosen.

Ask students questions:

Which sculpture do they feel is most connected to its location?

What 'big ideas' or themes might the artist/s be referencing?

What particular memories or feelings do the sculptures prompt?

Some of the materials used in the works of art are everyday objects. Make a list of them.

Why might the artist have chosen these particular objects? Does their new use change the way you think about the objects?

Students might work either individually or collaboratively to document their reactions to the exhibition's following themes:

- Dwellings
- Art and Nature connections
- Conservation

If time permits, have students explore other artists' works in the exhibition.

AFTER YOUR VISIT

Have each student select one of their favourite works and describe to the class their personal reactions to it. If students could meet the artist, what would they ask her / him / them about the ideas, feelings, beliefs, and/ or opinions that influence their practice.

Facilitate discussions in class using the RoundTable method, based on the following quotations from the curator Stephanie Radok:

- *'Looking at sculpture in a landscape is very different from seeing it in a gallery.'*
- *'Dwelling encompasses where we are and what we think about it, historically, socially and imaginatively. Dwelling implies belonging. It emphasises staying still and taking time to reflect.'*

Have students write a review of the exhibition for someone who was not able to visit.

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