

This education resource has been designed for **Years 7-10**, to encourage close looking and thoughtful reflection of the sculptures both in the classroom and on the trail.

This document includes:

- Key concepts in public sculpture
- A self-guided worksheet for **Years 7-10** to be used on the sculpture trail

All activities are aligned to the New Zealand curriculum and designed to support the key competencies.

Key Concepts in Public Sculpture

This information is supported by the 'Trail Hunt' activity in this worksheet, or can be used as a more general introduction to some of the main ideas in public sculpture and headland Sculpture on The Gulf.

Public sculpture: site specificity

A key aspect of public sculpture is that it is not hidden inside an art gallery or museum, but shares public space with us. And unlike art in galleries, where art may be moved to different walls and rooms, public sculpture is often designed specifically for a particular location. Waiheke Island is a unique setting for these sculptures, and many of the artists' work in *headland Sculpture on The Gulf* responds directly to this specific environment.

This is an example from the 2015 headland Sculpture on The Gulf exhibition, **Veronica Herber's *Landform***.



Veronica Herber
Landform, 2015
 2000m x 80cm wide masking tape,
 5000+ wire staples, dimensions variable
 image © Andrea Haumer

This work is comprised of concentric rings of white masking tape, stapled into the landscape. The rings expand over the grassy hill, describing exactly the topography of that specific place. The irregular rings are reminiscent of cartographical lines, as if a life-size map has been superimposed on to the landscape. The title of the work, ***Landform***, also gives us a clue as to the artist's intention of tracing the form of the land. However, artworks can always mean more than one thing, and ***Landform*** also resembles a target, a weather map, or a pattern that says 'X marks the spot'. Not only is ***Landform*** responding directly to the land that it is on, but also where it is seen.

Some questions that may be helpful for you in thinking about the relationship between the sculptures and their locations:

1. Are there any elements in the sculpture that are echoed or reflected in the surrounding area? These could be physical features, shapes, textures, or the material the artist has chosen to work with.
2. How does the sculpture interact with its environment? Does the sculpture encourage you to look at its surroundings in a particular way?
3. Most sculpture sits on a plinth in art galleries, but these sculptures are embedded into the environment. Do you think you relate to the work differently because you occupy the same space? How might it be different looking at a work on a plinth?

Look out for Veronica's new site-specific work on the 2017 sculpture trail! These questions may help your engagement with it.



Gregor Kregar
Pavilion Structure, 2013

You're part of the work: audience participation

Because public sculpture shares our space, we automatically interact with it as we move around it, study it or even listen to it. Some sculptures are large enough that we may even move inside or through them, like **Jeff Thompson's Mesh**. This sculpture is a mesh and metal construction that arcs over part of the trail, and designed for visitors to walk through it.

Some artists go even further and invite viewers to participate in the active making of sculptures in some way. **The Kaihanga Kara's (Flag-makers' collective)** project *Mahi Kara - Fun with Flags* is a work of social collaboration. Visitors are invited to carve patterns into flax to make their own flags, and carry them as they walk the trail. In this way, the sculpture is not fixed to one location on Waiheke Island, but rather extends the length of the trail, and even into people's homes as they take their flags with them. The meaning of the work also reaches beyond the physical object of carved flax, through the exchange of ideas and skills as members of Kaihanga Kara work with visitors to create their own sculptures.

Some questions that may be helpful for you in thinking about the relationship between sculptures and your participation:

1. Does the sculpture actively invite your participation? In what ways?
2. How does the sculpture change when people interact with it?
3. Does the sculpture 'work' without viewer's interaction?
4. What do you think is more important: the physical form of the sculpture, or actions invited by the artist and sculpture? Why?
5. Some of the artwork on the trail is so collaborative with the audience that they almost cease to be fixed artworks, but rather performances that you can participate in. If these works are not fixed, what is the best way to record them?



Chris Booth
Kaitiaki, 2010-2011

Journeys and migration

As an island, and part of an island nation, ideas of journeys and migration are intrinsic to Waiheke. Many of the artists explore these ideas through their sculptures. Two examples of this are **Tiffany Singh's *The Journey Of A Million Miles Begins With One Step*** and **Kazu Nakagawa's *Carving Water Painting Voice***. Both these sculptures use boats as a symbol of journeys and travel, among other elements such as sound and their choice of found materials.

Some questions that may be helpful for you in interpreting themes of journeys and migration in these two sculptures:

1. How do the sculpture's materials remind you of migration? What kind of journey do you associate with these materials (smooth, arduous, relaxing, adventurous, etc.)? Why?
2. Both sculptures use sound as part of the work. How do the soundtracks affect your experience of the sculpture? How would the sculpture change if the sound were removed?
3. Consider where the sculptures are located on the trail. What else can you see in the surroundings when you look at the sculptures? How do you think the sculptures respond to their environments?
4. Do any of the other sculptures on the trail make you think of journeys or migration? Is it through the use of materials, symbols, or something else?



Tiffany Singh
The Journey Of A Million Miles Begins With One Step (detail) 2017

Self-Guided Worksheet

These activities are designed for you to use on the sculpture trail. You can select the activities most relevant to your needs. All the activities can be done with any sculptures of your choice as a class, in small groups, or individually.

Trail Hunt

Find sculptures that fit each of these categories. Make sure you record the work with a sketch or photograph, and write down the artist and title of each work.

1. Find a sculpture that relates to its environment through its materials.

Artist:.....

Title:.....

Materials:.....

How do the sculpture's materials relate to its specific environment?

.....

.....

.....

.....

Sketch:

2. Find a sculpture that relates to its environment through its forms and shapes.

Artist:.....

Title:.....

How are the sculpture’s forms and shapes echoed in its specific environment?

.....

.....

.....

.....

Sketch:

3. Find a sculpture that changes as you observe it.

Artist:.....

Title:.....

How does the sculpture change? What creates the change?

.....
.....
.....
.....

Sketch or illustrate the changing process:

4. Find a sculpture that reminds you of journeys and migration.

Artist:.....

Title:.....

What about the sculpture makes you think of journeys and migration? Give specific examples (what forms, shapes, materials, symbols, etc.):

.....
.....
.....
.....

Sketch:

5. Drawing different perspectives

Draw a sculpture from four different angles. As you sketch, notice what new details, textures, materials or movement you can see from each position.

Then, reflect on the experience:

- How did the sculpture look different from each angle?
- What new things did you notice each time you moved around the sculpture?
- What was challenging?

6. Written responses

Look closely at a sculpture of your choice.
Circle seven words that best describe this sculpture:

Floating	Mysterious	Dark	Static	Blistered
Simple	Broken	Spontaneous	Rhythmic	Solid
Dangerous	Bright	Comforting	Chaotic	Intense
Ordered	Minimal	Energetic	Harmonious	Contemplative
Organic	Overwhelming	Balanced	Dramatic	Confrontational

Look again at the sculpture, and narrow your choice down to the top three words.
Explain your choice of words:

- Do your selected words describe what the sculpture looks like?
- Do your selected words describe what you think the sculpture represents?
- Do your selected words describe how it makes you feel?
- Do your selected words describe how it relates to the surrounding environment?

7. Eye Spy

Can you find sculptures that match these words? Remember to justify your choices.

Relaxing	Spontaneous	Mysterious
Artist:	Artist:	Artist:
Title:	Title:	Title:
Justification:	Justification:	Justification:

Balanced	Wild	Energetic
Artist:	Artist:	Artist:
Title:	Title:	Title:
Justification:	Justification:	Justification:

Aggressive	Strong	Still
Artist:	Artist:	Artist:
Title:	Title:	Title:
Justification:	Justification:	Justification:

A closer look

This worksheet will help you look critically at any sculpture of your choice and thoughtfully reflect on what it might represent, and how it relates to its surroundings.

This worksheet could be completed as a class, individually or in small groups.

Title of Sculpture:

What does the title remind you of? Why do you think the artist chose the title?

Artist:

Materials

What materials do you recognise in this sculpture? What do these materials usually remind you of?

Scale

What is the sculpture's scale relative to its surroundings?

How does the scale affect the way you interact with the sculpture?

Texture

How would this sculpture feel to touch?

Colour

What are the most dominant colours?

What mood or feeling do the colours give the sculpture?

Meaning and Symbols

How does the title help you interpret the work?

Does your sculpture contain any recognisable symbols?

What do they remind you of?

Do any of the other elements discussed on this worksheet give you an idea of the artist's intended meaning?

Composition

Is your sculpture balanced or asymmetrical?

Angular or curved? Is there a focal point?

How does the composition change depending on your position?

Other elements

e.g. sound, movement, reflections, shadows, etc.

Site

Are there any elements in the sculpture that are echoed or reflected in the surrounding area?

Does the sculpture contrast with its environment, or blend in?

Audience

How does the artist invite you to interact with the sculpture (or not)?