

Sculptural absurdities living among us in the everyday

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Master of Fine Art

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Major Project Proposal

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Summary

This practice based research project investigates the juncture between the language of modernism and the desire to breathe expressive narratives into this older form. Through the aid of humour and the juxtaposition of different traditions of materiality, this project aims to evoke a narrative of playful surprise.

Brief Description

Martin George the Joker is alive and well. I'm aiming to breathe new life into older concepts of sculpture, to celebrate the playful and cheeky, the subversive and the illicit, where story and narrative are paramount, and all sense of balance and scale takes a back seat. This can be seen in my urban interventions undertaken in the first half of the program. These publically placed works appeared without warning or context in non-arts precincts. The work is expertly manufactured but the square extrusions that make up most of my work is absent, iPhones made out of marble, monumental chains locking benches, hyper polished doors into imaginary portals...

My practice has undergone a wonderful divergence of ideas and concepts. I've enjoyed sculptural intervention for many years and I've continued to practice this in many new forms and applying techniques. What excites me about this apparent "twin practice" is how I see the two styles coming to a head and converging in Industrial pommel horse. This piece is where the satirical interventionist has tampered with an everyday ready-made object and twisted its use with a human abstraction that isn't really a gymnast but rather a single point in motion captured in steel. I've also added another dimension to this piece, where the abstracted human can sway with the help of a ball joint. Humans are always moving even when we sleep, so I believe that this is an important feature, enabling the viewer to better connect. We are not static creatures and dynamically moving and changing work speaks to the viewer no matter how abstracted the work is from physical reality.

My research program has featured the precision construction of perfectly engineered sculpture for public spaces built to exacting standards. At the same time I've developed more playful works which entice the viewer further into the artwork. The convergence of the serious modernist aesthetic and playful work is seen in the Industrial pommel horse and perfect crunch, where the execution of the work is immaculate but a light-hearted undertone is evident. Aesthetically these works owe much to modernist structures. Historically this movement used simple and massive forms to strip everything down to its essential quality and achieve simplicity. Although the aesthetic of some of my work is familiar, I fuel it with story, something that conflicts with the sensibility of modernism, a new tweak to an old dame.

In essence, I want to conduct a project that will link these two major areas of my practice into a single point of convergence, I want to actively steer both discourses to unity, I believe that this journey of 'mashing' will be just as interesting as the result. The idol phone, uses materiality to discuss human connectedness with everyday objects, where 'marbleization' is used to query the object's true value to humanity. The re-painting of arabesque invites us to see a sculpture in the way that a human might, getting dressed up for an exhibition is an everyday narrative, but the sculpture is becoming human and not yet far enough. The idol phone reflects our connectedness to foreign objects converging with human behaviour through form and materiality in everyday, but it does not go far enough in combining the two streams of discourse, it furthers the dialogue but it does not resolve it. This conceptual convergence helps steer my project to a new place, a place where Industrial pommel horse completes this task.

The Industrial pommel horse is a new work that I have conceived as a response to the juncture where I currently find myself wrestling with the language of modernism and the desire to breathe expressive narratives into this established form, my work is the dialogue between irony and sincerity. In the Industrial pommel horse I look to express this tension with a sincere commitment to beauty in form and excellence in execution juxtaposed with playful irony of sculptural abstraction in steel sitting atop a piece of vintage gymnastics apparatus. For the all material beauty and careful construction of the pommel horse and the fluidity of the abstraction this remains a giant piece of gymnastic equipment.

The steel abstraction balancing at the end of the piece is not a rendering of an object that exists in the world. It is not metaphorical rendering of a gymnast but rather it attempts to track the motion at the end point of a gymnast's body as they swing out over the end of the apparatus. The centripetal acceleration that helps the gymnast maintain their horizontal position as they spin around the apparatus is captured in the abstraction being able to rotate around the pommel from a single point of contact. Where the pommel horse is firmly a real world object the abstraction in comparison appears to defy gravity, bound neither by the recognizable forms or even the physics of our world, it is a thing of folly.

The manifestation of my project becomes clear with Industrial pommel horse, where the absurd and the everyday mix through intervention. There is an oscillation between sincerity and irony, there is a barbless victimless humour with a warm presentation where one doesn't diminish the other.

Aims and objectives

- To capture the fluid movement of dancers whilst developing a monumental structure that dwarfs human scale with perfect execution in cold hard square metallic extrusions.
- To lead the viewer through a journey of nostalgia through the interaction of recognisable children's toys slightly manipulated through monumental scale and familiar music emanation powered mechanically by the viewer.
- To playfully repurpose the common role of everyday streetscape objects through juxtaposition and modified scale and counterintuitive materiality such as precious stones and metals intervening in a 3 dimensional context.
- To reflect the realised status and accompanied anxiety of a suburb in transition through the display of expertly broken precious objects on a monumental scale presented in a discarded form in unusual locations with perfect surface finishes in precious metals like gold, silver and bronze.
- To suggest the continuation of a sculpture through a fixed object or obstruction through the use of obviously interconnected forms leading the imagination of the viewer to conceptually complete the artwork.
- To encourage the viewer to relate to a sculptural form in a novel way through a two dimensional surface camouflage which mimics the surrounding environment's colour and texture.
- The aim of this performative publicity for the sale of an artwork is to explore and exploit the status anxieties of high net worth individuals through the perceived value of artwork that in fact represents a combination of a mysterious lover and a trophy garden ornament, in turn animated by a postcard with a sculpture posing in exotic locations.
- To suggest vigour in a representational dancing human sculpture through the addition of kinetic response to natural elements such as wind and rain via bearings allowing rotation in the vertical axis.
- To take aim at the perceived spirituality of everyday electronic devices through replication and mimicry of popular personal gadgets in unusual materials that contain historical baggage often related to religious or historical genres.

Rationale

There has been a twin stream to my experimentation and my research. Although there are themes that cross between the two, my practice can be generalised into "Intervention" and "modernism", Today we are nostalgists as much as we are futurists (Akker, 2010), many of my works not only draw on the optimism and aesthetic of the modern era, but also draw from a nostalgic aesthetic.

I've found a Kindred spirit in Callum Morton, his humour is evident but the execution is perfect, no expense spared, it is the work of a craftsman. Morton, who has a knack for weaving narrative and drama into his work, has tapped into a discourse that has far reaching echoes that spread from modernism to post-modernism and beyond. Morton's undergraduate course in Architecture has given him the ability to intimately discuss architectural issues such as dystopia and design in a thoughtful way that is outside the education of most contemporary artists, this makes him unique. This complexity and uniqueness has inspired and encouraged my "ownership" of my background in engineering, and to delve into my own personal story of steel and structure for inspiration. Sam Leach who studied Economics at University has also encouraged me to take ownership of my Commerce degree. It seems irrelevant to draw from a degree like this, but it explains my fascination of Koonsian marketing, and Andrea Fraser's fetish about the art market, and why I sent personalised invites to collectors for my first public auction, maybe my marketing minor helped guide my understanding of the correlation between advertising expenditure and sale price, where advertising expenditure is directly proportional to sale priceⁱⁱⁱ?

My square extrusions are an expression of human form or movement. It is more than a style but a link to my history and personal story. Square extrusions are the building block for most engineered structures, from bridges, to bitumen plants and road barriers. I have had so many dealings with this building block that I find it very easy to see the world through the lens of an extruded square hollow section. Materially, my sculptures are produced not by simply rolling or bending ready-made square extrusions, they are uniquely crafted one off fabrications. This is the juncture where I find myself wrestling with the language of modernism and the desire to breathe expressive narratives into this older form.

I'm fascinated with shape, geometric sequences and their interaction with the mundane and every day. Sculptures such as Pirouette are an example of how the sculptural abstraction of a human figure can be aligned with interventional participatory art in an urban setting to aid in the revelation of human emotion. Each of these forms on their own wouldn't have the capacity to push this deep into the human experience, but there is the opportunity to explore this dichotomy further, fuelling a modernist aesthetic with narrative.

Key Research Questions

1. How can the partial obstruction of a sculptural form through burying or visual omission enhance the viewer's understanding of a structure's conceptual premise?
2. How can a square extrusion adequately enhance the elegance of the human form without losing information through the omission of detail?
3. What is the optimal number of Kinetic dimensions in a minimalist form to help the representation of a human form?
4. How does the use of precious materials and valuable surface treatments alter the viewer's engagement in monumental sculptural forms?

Outcomes

This project will result in a large sculptural intervention that will acknowledge and discuss the prescribed research aims and objectives. The work will engage theoretical research to date along with concepts refined through experimental practice.

Methodology, Chronology and Menuology

Zwei Tänzer

Week 3

Zwei Tänzer is a monumental form, an abstraction of two dancers moving sensually captured in steel. I liked the challenge of comparing the fluid to the strong and static. The work is constructed out of solid stainless steel and stands 3.5 metres tall. It is large, stark and intimidating. Of the projects that I've been working on, Zwei Tänzer is the most likely to be associated with seriousness, where the technical challenge was a major part of the story. The more I think of Zwei Tänzer as a static structure, the more I believe in the opportunity to add the dimension of sound and viewer interaction. Maquette designed, then 3d scanned, then modelled, then tig welded, then polished. Sand blast surface, and special acid coating to mimic "sand cast" finish



Zwei Tänzer 350cm x 120cm x 120cm Stainless steel

The Judicious application of optimism

Conceptual week 4

The planned performance at the buried site will have three specific acts;

- 1) The un-exhumed beach, where there is nothing but sand, a hidden structure lies beneath in purgatory. (Treasures of Lima creates a similar conceptual divide, separating the viewer and the work (Harris 2014).
- 2) An Archaeological dig with barrier tape, instructions on how to dig out the structure, buckets and brushes for public to help dig out the piece.
- 3) A monument complete and exposed for people to enjoy, refined bronze tempered through time and effort, I can now move on...

This project has not yet been built, but the concept has been accepted in the 2016 Lorne Biennale which means that the synthesis of this idea can flow for another seven months prior to construction. I've been playing with the elements this project, and I believe that the work would benefit from a performance aspect rather than simply being the placement exhuming relics. Specifically I want the viewer to consider their experience with lost love, and repressed memories. . I believe that the documentation of this work will lead to a fertile new body of work.

I will encourage viewers to help exhume the sculpture, and maybe ponder lost love, maybe talking about their story as a performance piece.



The Judicious application of optimism 350cm x 130cm x 130cm, buried, artist's impression

The Gossard Public Art Nook

Week 7

The Gossard public art Nook has become an important component of defining many aspects of my art practice, mainly in the way in which I engage with authority and art-establishment through humour, and whether I associate with artists like Andrea Fraser or will I define my cheeky tone in a different way with the higher brow of Callum Morton?

My first alteration was to move the proposed intervention from between building 39 & 49 to a broken section of brickwork to the rear of building 49. I liked this location better as it featured a plumbing wall repair that had never quite completed by maintenance staff, and the edges of the brickwork were not squared off. I liked the idea of repairing this feature, as the internal brickwork allowed for vermin to ingress to the building. This site also became a dumping ground for rubbish. I thought that I could improve the building's amenity by creating a sealed and interesting feature.

I had organised a Barrister to come and try and enter door B during the crit to amplify the idea of visualising someone who didn't deserve art, but I couldn't find a way for it to be genuine. I thought maybe the lawyer could stand in the group during the crit and watch-on, but after looking for an authentic way to involve the lawyer, all that he brought was judgement and the encouragement of prejudice, so I scrapped the idea in its entirety.

The next augmentation was to remove the idea of a door completely, I didn't like the idea of making a second class citizens entry point, and this didn't sit well with me.



Gossard public art Nook 45cm x 30cm 12cm deep

So in the end, the butt was the butt of the joke. Callum Morton focuses our attention on similar relationships between private and public space, between reality and illusion animating double entendres often through sarcasm and narrative. The work beckons the viewer and invites them into

an impossibly small room, like Gene Wilder's Willy Wonka inviting guests into a room completely out of scale. This sense of broken scale adds to the strangeness.

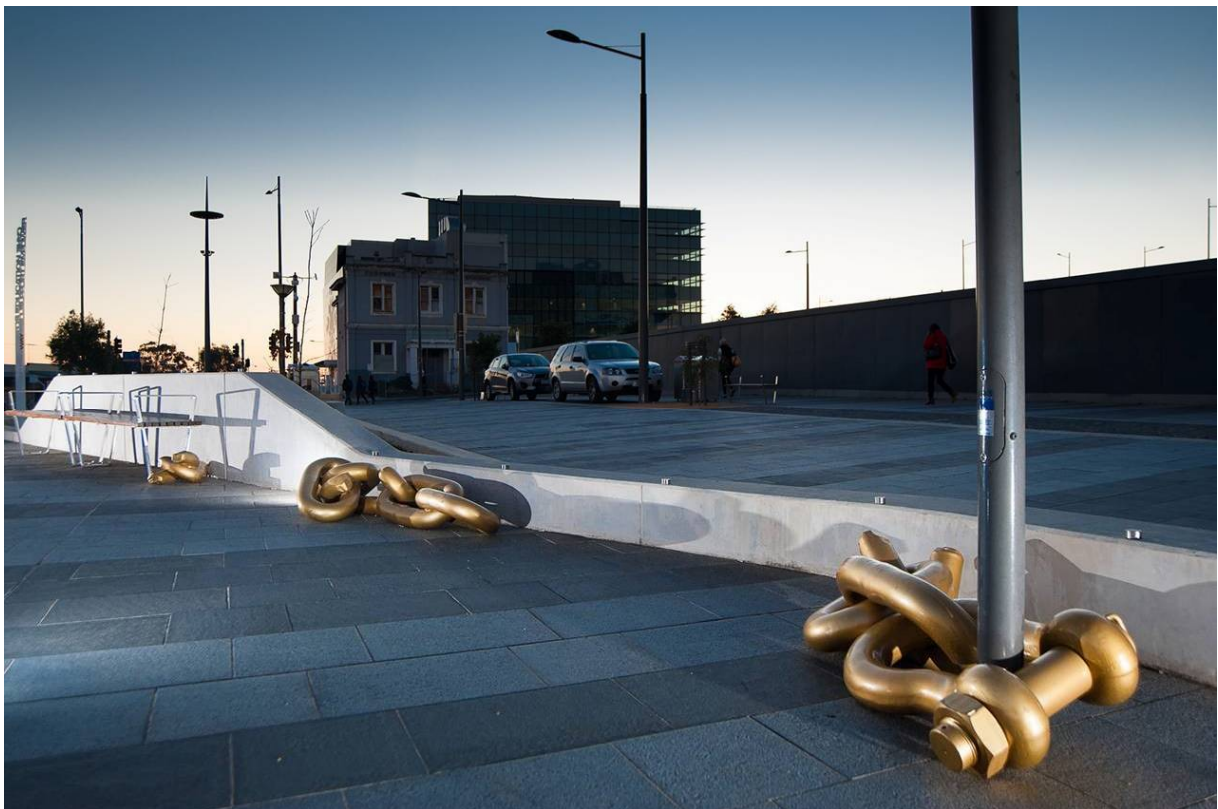
Conceptually a most difficult work, as the aesthetic played a minor role in the fuelled narrative. The name changed to Door B, then the Gossard public art Nook. My main wrestle was whether or not I wanted to go down the path of Andrea Fraser and make my art about establishment and its critique, and what that would look like for the art community. Andrea Fraser is unashamed at poking and stirring, but I don't like her sensibility, and I don't think she builds but rather tears down. She has a following and an interesting comment to make, but I find her sensibility difficult to handle. This was the single most important clue to how I wanted to execute the Gossard public art Nook. I wanted the work to be generous and uplifting, which dictated the style and execution of the piece. This work began to resolve, so more detail will be furnished in Methodology B. A week after the installation of the Gossard art public Nook, the small arts facility was tagged in Yellow across to the top of the Hood and urinated on. I was faced with an enquiry of what to do in this situation, where, on one hand this little piece had no permit so should I have no right to be upset about somebody else's illicit intervention?

Or was there another option where fuelled with the protection of a little creation I would reinstate the Gossard public art Nook to its former short lived glory. I took a step back and meditated on what I thought would be the best for the Gossard Building and my new creation the Gossard Nook, was I presumptuous to clean it off, was I becoming a vigilante cleaner, and what does that say about me? All good fodder to think about, but in the end, I cleaned it off and gave it a new coat of paint, I became a constructive vandal again.

Gold Bling

Week 7

Gold Bling was a project involving a large 1000 Ton (chain rating load limit, it only weighed 800kg) chain sprawling between the old region of Dandenong city and the re-developed section, a narrative of the new Dandenong. But in another way chains bind things together and so old and new Dandenong are bound together. Further to this sculpture in the heart of Dandenong, I intervened in the high security section of the Elgas plant just outside of town with the installation several small golden structures. This intervention tips its hat in solidarity to the discussion of tension and history in Dandenong central. The installation of the work happened in late May, the scale and colour of the gold worked well, with media commenting on the great reception from locals. I wanted the gold links to look so real that pedestrians would have an instant connection to the work, I wanted them to try and check if it was real, and be baffled by the scale and quality of execution. A week after I installed the piece I got what I wanted, the following email outlines what happened.



Gold Bling, painted steel 700cm x 80cm x 80cm photograph by Mark Wilson



Location of Elgas plant where the gold pipe stands were installed

External review

Week 8

I reviewed my artwork through the lens of Anish Kapoor and Jeff Koons to decipher what and where my real influences lie. Looking at Gold Bling and Recline clarified how Kapoor and Koons influenced my practice.



Gold Bling by Jeff Koons

Art in Review “Koons Kaos”

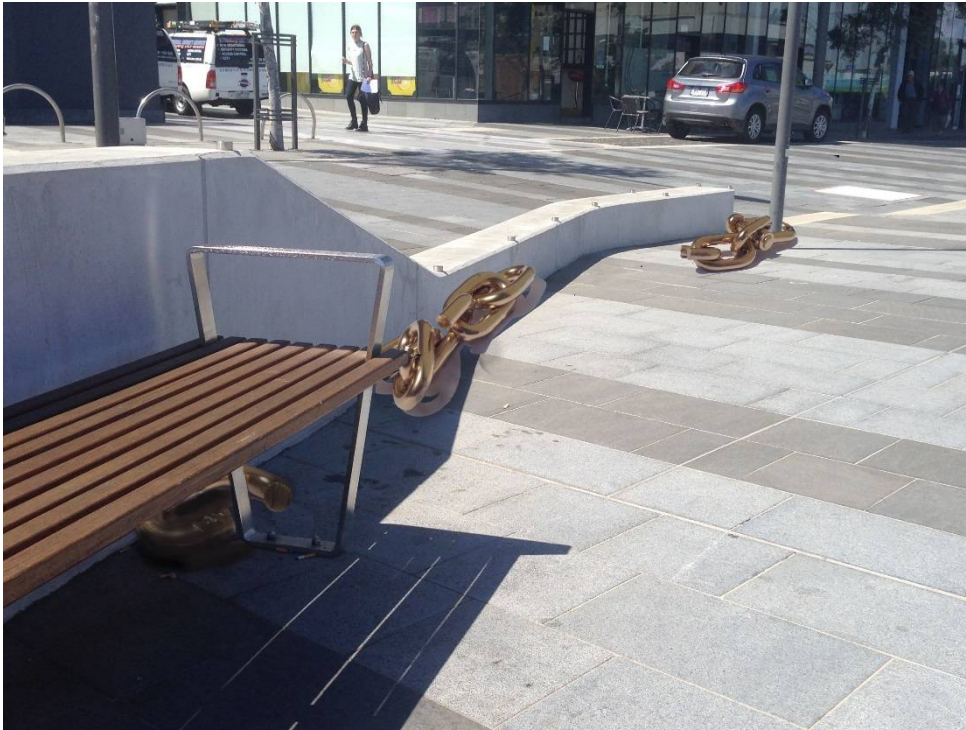
By MICHAEL KIMMELMAN

Published: February 7, 2015

It is well known that I don't like Jeff Koons, but now I know I'm right! There's a difference between being famous and being significant, and this is a pathetic gasp of inspiration confused. This piece makes no real reference to his kitsch, he is lost in his own discourse and I feel whip lash, he confuses me. Where is the celebration, the banality, not only has he broken the chain but kitsch along with it.

Koons plays with scale well, and his execution of Gold Bling is beyond perfection, the absolute pristine perfection of the reflective surfaces is the culmination of years of arduous research and development but to say that this is remotely linked to 'bracelet' from the celebration series is a farce. This piece doesn't match its personality, the Ken doll of fine art would never leave a hair out of place, so what is the deal with this? Unlike his previous work which depicts grand gestures, and the exaltation of banality he has offered a broken gesture to anyone that seems fit to vandalise it. We'll probably discover in the coming months that this is some self-promotional stunt, a vehicle of conquest.

Collectors and dealers should be nervous as he has departed from what makes him Koons, execution and materiality alone isn't something that will encourage significance, and he may be too old to start a new theme, especially when he has a loyal fan base.



Gold Bling by Jeff Koons

360magazine "Cheeky Devil"

CREDITS TO STAFF

Published: April 4, 2015

'Bracelet' from the Jeff Koons celebration series came to life a week after its disappearance from the Gagolian gallery in New York.

British born artist Banksy took the sculpture 'Bracelet' from Gagolian and disfigured the piece as if pulled and broken under great tension. Not only did the piece disappear from the gallery, but it reappeared in modified form in front of New York's largest homeless shelter "truth and liberation concern". The work was splayed between a lamp post and a park bench and scattered over seven metres along the hard concrete surface. The work is beautiful and expertly executed, but what to make of it? The art community believes that this is just a stunt, and self-promotion of Koonsian proportions.

Is Banksy making a comment, or is Jeff Koons playing a clandestine part in this public display of cheek? Either way, the work reeks of perfection, and the timeline and orchestration would suggest the involvement of Koons's team in some form. Koons commented that he was "distressed by the disfigurement of bracelet", but wouldn't articulate as to whether he was involved.

Larry Gagolian doesn't seem bothered as he's already been offered \$5.3M for the piece prior to the exhibition opening next Friday night, Given that Larry commissioned the sculpture, and owns it outright, there may be more to this story as no charges have been laid. The unique nature of the work, along with the rare collaboration of an alpha male sculptor with a rising talent like Banksy encourages a bullish outlook for the price of this work. The final laugh will be with Gagolian who owns most of Koons's sculptures in the exhibition, and expects a sell-out crowd over the following six weeks, after all, sell-outs are what Gagolian specialises in.



Chains from celebration series



Reclining Lady by Anish Kapoor
Photography credits George Balluff

reclining Lady is an empty pleasure

By ADRIAN SEARLE

Published: February 7, 2015

Anish Kapoor's Reclining Lady is beautiful, seductive and immediately satisfying, it engaged me like so many others by its sheer size and presence. The beauty of Reclining Lady is immediate, the structure suggests a play between shape and void, the femininity in aesthetic but from another place. He has portrayed a beckoning sexual figure, far more humanoid and complete than the genitalia currently consuming his other work on display. He plays with contrast through peaks and troughs, shapes and void but this piece is a bit out of character. He has used a new method of construction, he rarely creates a work with so many inversions and sweeping linear extruded curves. The hyper reflective surface offers the viewer concave and convex surfaces, but unlike much of his practice, where the sculpture becomes anti-monumental and more a portal to whimsy, Reclining Lady aims to draw interest from shape and form, encouraging curious investigation. The powerful spiritual and mythological resonances of his sculptures bring us to an imaginary place, often jaw dropping, and this piece however displays a recognisable female form in recline. Kapoor admits to using size and complex execution as a tool for tampering with our emotions, and Reclining Lady continues this provocation.

Embrace
Week 8

Embrace is a further representation of the human form through abstraction, in-fact it was inspired from a photo of my Son Max and my mother Stefica.

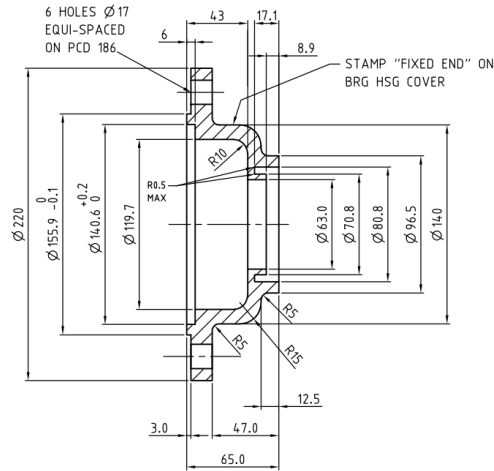


Embrace 235 cm x 130cm x 130cm stainless steel artist impressions, digital concept

Major Project A

Metastasis
Winter semester

Engineers often cut slices in engineered parts to explain the inner workings of components, the slices are called "Sections", and instead of hiding information with the section, they are there to expose and reveal parts not normally visible.



This is the first exhibition that I've intervened with a gallery environment, so this was a new concept for me.



Metastasis 2015, Martin George installation / object / sculpture, mild and stainless steel, various placed objects 500cm x 380cm x 500cm
Metastasis consists of a collection of camouflaged shapes, which protrude seamlessly from the wall and floor of the gallery. I was interested in questioning the conventions of the 'white cube' museum

display, interrupting its neutrality with sculptural obtrusion. The work challenges our perceptions and expectations of familiar space by disrupting the existing structures with unexpected sculptural forms. The visible parts of the sculpture suggest a larger structure beyond our view, looking to our imagination to envisage its final form. This sculpture has begun to bridge the gap between the serious sculptural practice and my intervention practice.



Metastasis in progress, laser cut sections created the bones for the sculpture.

The genesis of this idea came earlier in the year when I was working on *The Judicious application of optimism*, where truth was buried and later exhumed. I also drew from "A modernist man" where the value of the artwork was put into question by how much was perceived to be inside the packing box. Abramovic explores conceptually the lost or missing, further than this, this sculptural intrusion starts to question the story of gravity, as the sculpture is held in mid-air, gravity is a bastion for modernism, and by giving it a levitation perspective starts to kill this last stronghold, Sam Leach is currently grappling with this discourse in his current work with animals and gravity^{iv}.

Arabesque Contra black / postcards
Winter semester

She started her life with a special pearl coating, she was completed in January 2015 and was a part of my series of abstracted dancers.

Arabesque's history: The Arabesque form originally came from a body of work in 2014 work trying to express simply the elegant beauty of women. The square extrusion is an authentic tool for an engineer. I believe that the simplicity of shape and design of square extrusions can form the basis for a large body of work. It is an honest shape to extrude, and honest to my story, where square extrusions form the basis for almost all structures including bridges, cars, and houses and so on. Clement Meadmore used square extrusions to explore minimalism in a constrained environment, and he made many single string structures. I believe that this idea could be augmented with narrative to create the expressive beauty of the human form, full of story and recognisably gestural.

I decided to paint the entire sculpture in matt black. It touches on my earlier work The Judicious application of optimism where the sculpture is buried only to be discovered at a later date. Koons once asked one of his collectors to change the colour of his balloon dogs after its sale, cavalier but it fuelled me with curiosity.

I sent post cards out to major Australian collectors prior to an auction of Arabesque Contra black in July, with images of Arabesque Contra in exotic location. The idea was to give the work a narrative of a carefree attractive woman looking for love in the auction market. It was analogous to dating on RSVP or tinder. Koons is notorious for aligning major sculpture auctions with retrospectives or major exhibitions, after all, the value of art is a perceived one.



Lot 38, MARTIN GEORGE
Arabesque Contra, corten steel 350 cm, 120 cm, 120 cm

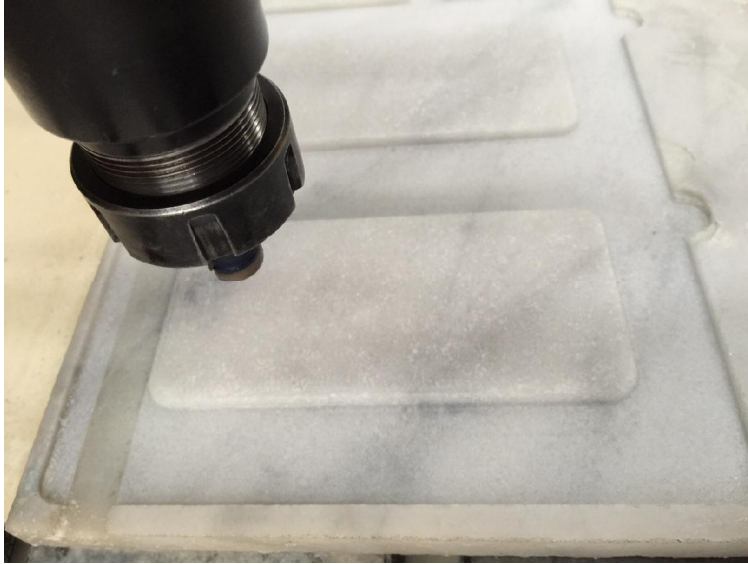


John Travolta with Arabesque Contra black

idol Phone

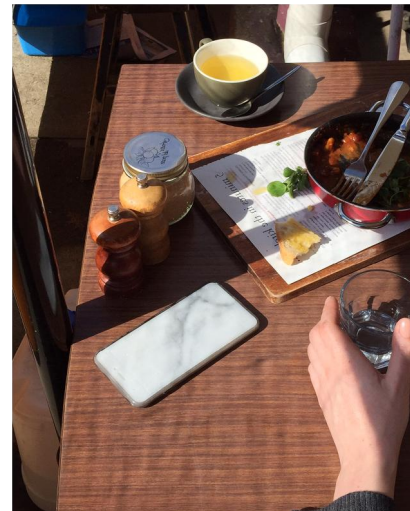
Week 2 Semester 2

Marble is a material riddled with baggage, so care must be taken. Ryan Gander with his draped sculptures^v, Ricky Swallow's skulls or Robert Hague's 2015 Wynne entry Shutdown^{vi} with face draped in linen. One of the great things about marble is the ability to speak about classicism, spirituality and idolatry.



The marble phone was industrially manufactured with my CNC milling machine. I've subsequently made a series of 7.

I want to snare the viewer like Fiona Hall's Venice Biennale exhibition Wrong Way Time^{vii} where she used familiar items to bring viewers in for a second look. I purposely put a case on the marble carved iPhone for a greater realism prior to the realisation of deceit. The public interventions are fastened to a wall or table.



Balloon iPhone, iPhone 6+, Carrera Marble (Dandenong city intervention, 5 metres above ground), idol phone, iPhone 6+, Carrera Marble (Mansfield, Victoria intervention)

Pirouette

Week 1 Semester 2

I first saw Cameron Robbin's work accidentally whilst diving under the Lorne pier in 2007. It was the work Sea Shanties of the Subconscious^{viii} for the Lorne Biennale, I was drawn to the kinetic nature of the work, and how the performance was driven by the elements. I wanted to add an extra dimension of movement to a dance sculpture I'd created called Pirouette. I wanted the viewer to have a new perspective as often as the wind was active.



3 X deep groove bearings ensure easy movement, the slightest breeze will rotate the structure. Her narrative is being kinetically influenced.



Pirouette 250cm x 130cm x130cm stainless steel

Pirouette in her final resting place, the surface finish was hand burnished. This finish aids the humanoid narrative where the scratches in 320 Grit sand paper are not uniform in depth or pattern.

Sarah Pollock : A love child
Week 8 Semester 2

What an absurd thought, mashing Richard Serra and Jackson Pollock into a cross genre pastiche in a food court. This was an exploratory exhibition with ARI Coalesce, the idea was to pay homage to a genre or artist.



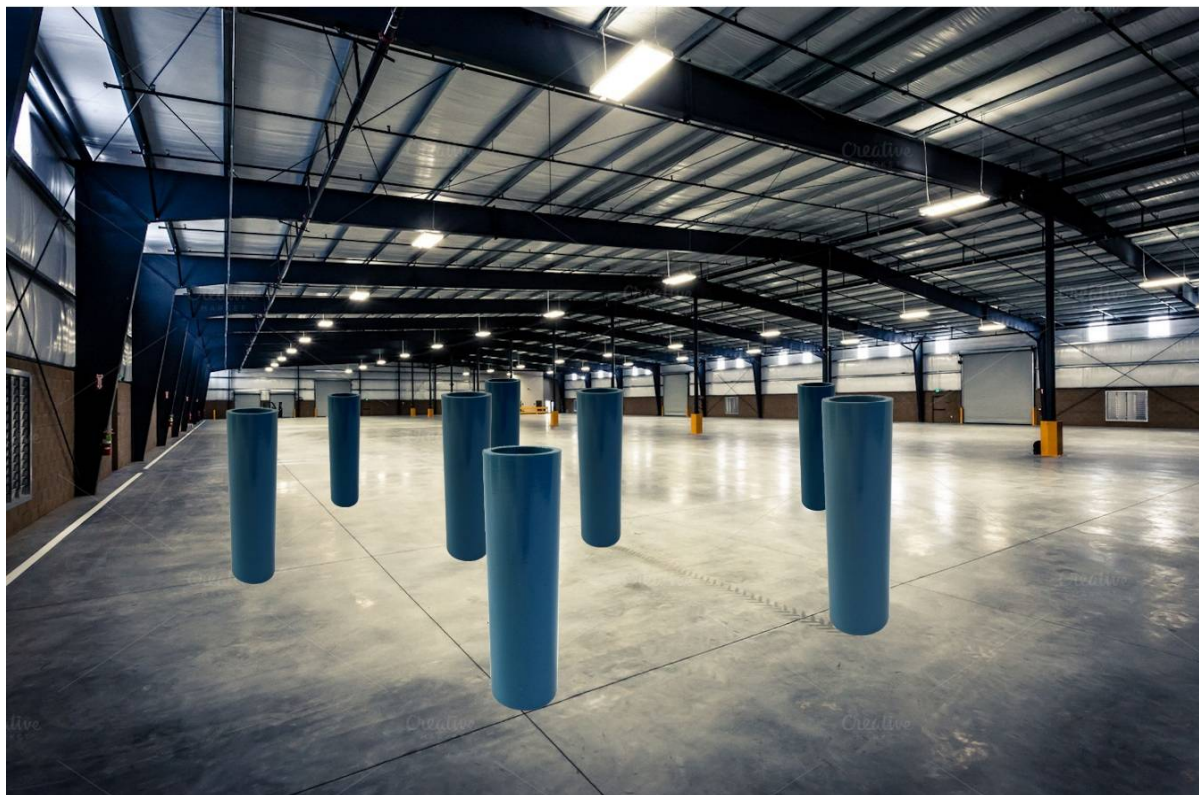
Wave by Richard Serra, Olympic Sculpture Park, Seattle



Blue Poles by Jackson Pollock, Melbourne, NGV

Reebok make shoes through its collaboration with bike pumps, doctors fight gangrene through the help of leaches, so why not satirise pillars of contemporary art, their union bringing forth a new generation of art in the form of bubbly lovechild Sarah Pollock.

“Sporting bright blue attire and a keen interest in geometric sequences, she is a popular geek with over 300,000 Twitter followers, she is keen to study film and television after high school.”



A love child conceptual 2015



A love child The Foodcourt Docklands, Homage exhibition 400cm x 360cm x 180cm

Historical baggage

Week 10 Semester 2

The aim of this work is to symbolise the degradation of my ephemeral art through the technical baggage of my training, with the use of a soldering iron on a block of ice.

The longevity of a sculpture is often fetishized, sometimes to the detriment of the concept. Specifically with public art, councils specify a warranty period for work, they also ask for maintenance plans which need to be detailed. Cleaning plans are often invited as ephemeral elements are not often respected, and projects definitely don't get awarded if they don't last! This prescribes the use of materials such as Bronze, Stainless steel, galvanised steel, and specialised coatings, in essence, the outcome has partially been determined before the concepts have had time to germinate.

I went to the high country, and experimented with Ice sculpture with the use of a blow torch

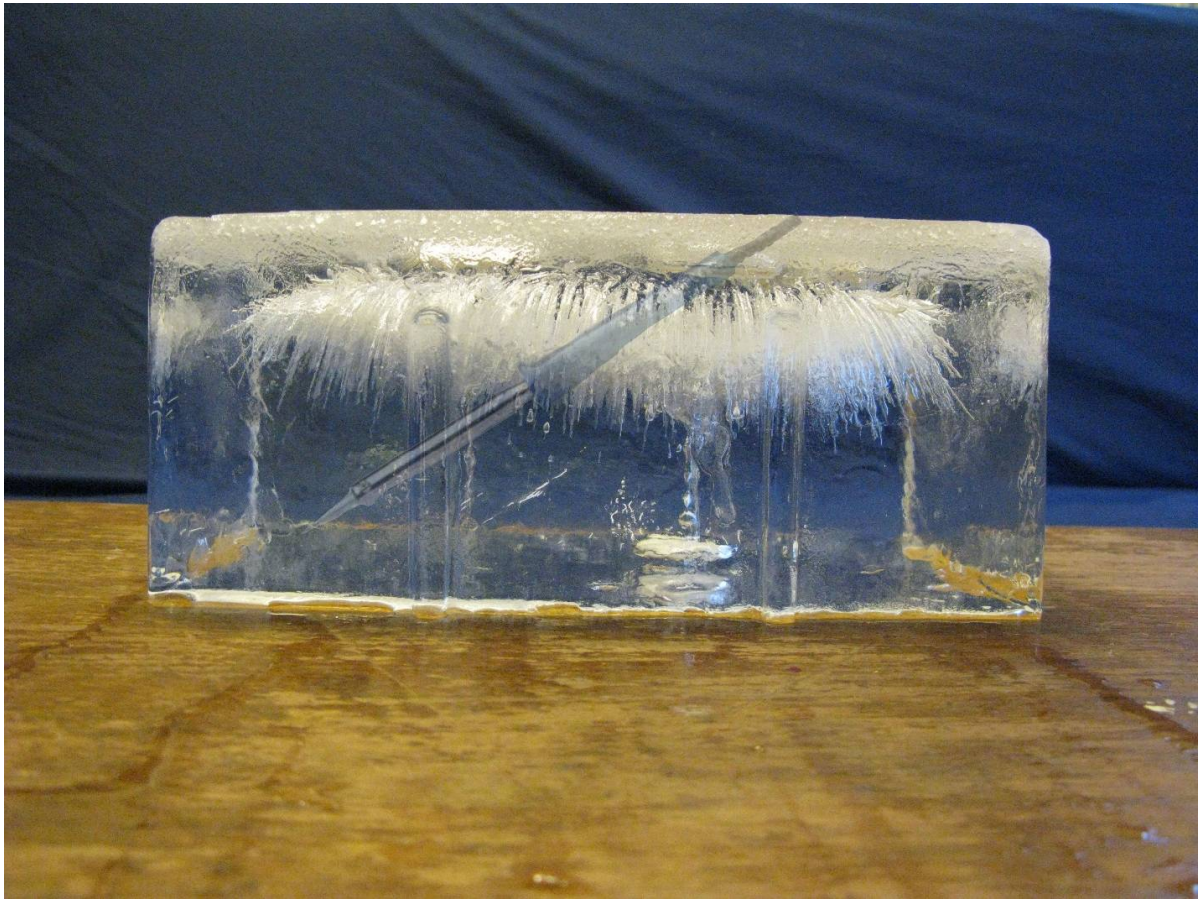


Ice after propane flame at 6 bar 2 million BTU/hour

The shapes were incredible, but I was immediately considering a way to make it last forever, could I use bronze to apply lost Ice casting, or make a mould and then pour it with resin...

This juncture is where I find the engineer inside of me wrestling with materiality and context, in some ways, it limits the way that I engage with my art.

Soldering irons are tools that engineers use to test circuitry, you could say that they are the hammer of the engineering world. So maybe I could freeze a soldering iron in a large block of ice, and then turn on the soldering iron at the beginning of the exhibition,

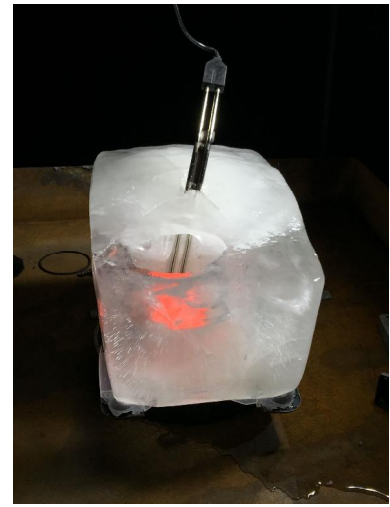


Concept for the exhibition 2015

During the installation the sculpture took on a new form, it turned into a laboratory experiment, and during the event, the sculpture base caught fire, which I liked, and then the soldering Iron was burned and broken by the fire, which I didn't like.



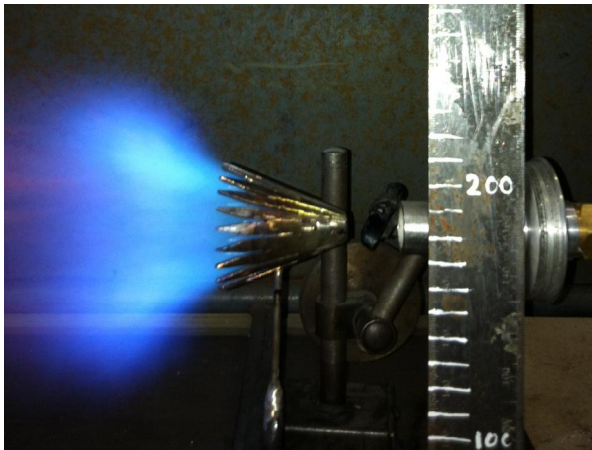
Historical baggage 120cm x 120cm x 150cm high, Ice, fire, soldering iron,



Historical baggage 120cm x 120cm x 150cm, Ice, fire, soldering iron 2015

-The Back-story -

In my other life as an engineer, I've developed the world's most powerful propane gas burner, it uses turbulence through "flame holder" technology which was initially developed in the 1960's for Ramjets, as the high velocity of propulsion fuel blew the engine flame out, a real technical issue at high Mach flight. I simply took the Ramjet Idea and the propane gas burner and mashed them together in a worldwide patent, here are some early prototype shots.



During testing in 2010, I developed a flair for burning ice, as this is the best way to compare other leading technologies with mine as it gives an accurate heat transfer coefficient and a way of making sure things don't catch on fire!

I enjoyed the way that fire created new and wonderful shapes in the ice.

Industrial Pommel

Week 11 Semester 2

An abstracted gymnast on a pommel horse, expertly crafted, it references the effort the communist government put into their athletes during the 1960's and 1970's, and the perfection that they were able to execute.



Initial concept for the industrial Pommel. Steel pre-polished and resting on a trestle horse

Aim: To symbolize the movement of the human body on a gymnastic apparatus

Objective: Through the use of found vintage objects and the balance of a modernist feature expertly crafted to show no seam or physical join as a vapour trail painted in light absorbing texture.

Rationale: This piece of work is the beginning of the mashing of everyday objects (be they strange) with my abstractions of human form and the absurd blend found in their juxtaposition in a gallery white cube setting.

Outcome: A single point of balance implies multi directional movement, where there is jiggle, sway and rotation. The use of a CV joint to enable this movement. The single point of balance helps restore sincerity to the project, as the complexity and difficulty of achieving this task may inject some awe and seriousness to the absurdity



Balance point was achieved through trial and error.

This work needed a suitable prop, and the 1960's Russian practice pommel works well. I like the way that the suede interacts with the steel extrusion, the worn out surface also adds to the human narrative, and I like the way the ceiling fans slightly move the pommel up and down, as humans never stay motionless. This idea has encouraged me to make an outdoor version, as the wind and elements would constantly create new performances.



Industrial Pommel, painted steel, vintage pommel horse 220cm x 150cm x 150cm



Industrial Pommel, painted steel, vintage pommel horse 220cm x 150cm x 150cm

Treasured
Week 13 Semester 2

An abstracted metallic toy that is monumental in size, it can be rotated with the use of a mechanism, a winding handle that also plays a song, a tune that will instantly identify it as a toy ballerina in a music box.

I want to play with scale, conjuring modified memories of childhood. I want to give the opportunity for the participant to complete the artwork, but not in a judgemental way, but in a pure and guiltless form (Bishop, 2006). I've finally built this sculpture in week 13, and I have experimented with different materials, along with the way that colour and wear effect the desired narrative. I've decided that the base of the sculpture would be weathered and distressed, this helps the narrative of a well-loved toy that has received lots of use over its lifetime, maybe a few scratches the trigger memories of former events.



Aim: To encourage the feeling of nostalgia and awe through sculptural interaction

Objective: Through the monumental scale and physical winding of a sculpture of rare materials and sound being emitting from the sculpture's base.

Rationale: The music box is instantly recognisable as a child's toy. The monumental scale of the piece draws the viewer into a place where they are no longer large or grown up, they are dwarfed. The kitsch music of green sleeves further enacts the emotion of nostalgia and instant recognition of wonderment.

Outcome: Through the tactile interaction of a large key, the sculpture rotates and plays music. The bronze sculpture rotates and as it rotates encourages nostalgia, the distressed base suggests history and age.

Perfect Crunch

Week 14 Semester 2

Perfect Crunch came soon after Industrial pommel and continues the theme of mashing vintage everyday objects with my abstraction of the human form. The theme of an old gym begins to develop, where I've nodded to early classicism, in this case the hyper polished surface references a contemporary quest for washboard abs. It is a monument, but virtually invisible due to its surface finish, it draws us in like Anish Kapoor's whimsical creations but shifts our attention to the objects recognisable form and our interaction with ready-made objects.

Aim: The aim of this project is to encourage the humanisation of abstracted forms.

Objective: Through the use of Mirror polished stainless steel and found vintage objects with meticulous attention to detail of materiality and surface treatment.

Rationale: This is one of a series of pieces that would be found in an abstracted gym. People train in tandem, pushing their body to achieve different outcomes. The mirror polished form suggests perfection, and the modernist form suggests the language from a different era. The found object invites the viewer to connect with the humanoid figure as a marker.

Outcome: A formal balanced objects rests on the ground unteathered. There is an implied rocking motion and the viewer is encouraged to touch and interact with it. The mirror polished surface invites the viewer to enquire about this rare object.



Perfect crunch reflecting the vintage medicine ball

The Gymnasium



Industrial Pommel, painted steel, vintage pommel horse 220cm x 150cm x 150cm

The Gymnasium



Perfect Crunch, Mirror polished stainless steel, vintage medicine ball 130cm x 24cm x 110cm

The Public



Treasured, Bronze, stainless steel, Gears, fibreglass, Courtesy Bondi Sculpture by the sea, Shannon McGrath photography 2015

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