Celebrating Townsville

EDUCATION RESOURCE
ABOUT THE ARTWORK

This sculpture is a work the artist made in 1990 and is part of a series of five works. The series was based on poses that were taken from selected figures in British painter Euan Uglow’s paintings. The artist selected the poses that best showed the aspects of the personalities that she was looking at representing. This work titled Recognition was the first executed in the series. This sculpture is based on the shadow, which is one of the Jungian archetypes that Hawkins was looking at in relation to personality types. The shadow represents the persona (Meaning: the aspect of someone’s character that is presented to or perceived by others).

Hawkins has stated “The sculpture represents the opposite of what people see me as. That’s why I chose the standing figure with arms behind the back looking confident, which is not how I usually see myself.”

The dark colour that the artist chose for the sculpture relates to the idea of the shadow but is also opposite to the artist’s fair complexion.
All five figures in the initial exhibition (that this sculpture was part of) were life-size figures and all were made of clay. Clay was initially sculpted over a steel frame. A plaster mould was then made over this that resembled a 3D jig saw of about 30 interlocking pieces. The artist then pressed clay into the mould to make a cast and joined the pieces together to end up with a whole hollow figure made out of clay. The artist then built a kiln around the figure and fired it over a 24 hour period. The fired ceramic sculpture was initially painted with a red oxide colour with added patches of gold leaf and then black paint over the top of that. The artist then rubbed some parts back to reveal the under-layers of red and the gold. Even though the work looks like bronze it is quite fragile because of the choice of materials.

After this body of work was complete the artist went on to produce a number of figurative sculptures in bronze. These include “Prometheus”, a sculpture in the JCU Eddie Koiki Mabo library, as well as the life-size figure of Robert Towns located in the Townsville CBD on the banks of the Ross River near the old Victoria Bridge.

**QUESTIONS/DISCUSS**

Now that you know this sculpture is made of fired and painted clay describe what might be the advantages and disadvantages of using this medium for large scale sculptures.

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**PROJECT**

Create a self-portrait representing the shadow (the way that your character is perceived by others).
ARTIST: JANE HAWKINS
ARTWORK: Picture Block Seats with Cushions

Jane HAWKINS
b.1958 Australia

Picture Block Seats with Cushions: Fingerprint,
Lotus, Sticks/Stones/Bones, Ant Track 2012
MDF, trapunto/quilted cushions
Each block 40 x 40 x 40 cm

Collection of the artist

Photograph: Michael Marzik

ABOUT THE ARTWORK

The picture blocks and the three small window sculptures relate to a theme recalling memories of childhood experiences that ran through the artist’s exhibition held in 2013 at Umbrella Studio contemporary arts (Townsville). This particular work is based on the picture cube games that the artist’s generation played with as children, where a different picture was on each face of 9 (or more) movable blocks. The sculpture is a bit like these 3D puzzle blocks.

Each face of each cube is quite different but in the right configuration they make an image. The artist configures the units in different arrangements each time they are displayed. There are four different images which can be created by arranging these blocks. These are:

1. An ant trail; a vertical trail (which is probably the way it will be exhibited in this exhibition).

2. A thumb print; the whole print can be revealed if the blocks are placed in the correct position.

3. Sticks, stones and bones; which relate to a children’s nursery rhyme or chant “Sticks and stones will break my bones but names will never hurt me”.

4. A lotus pod; a reference to an earlier exhibition.

Figure 2.
TECHNIQUE
The marks and images on each face were cut into the wood using a router saw. After this process was completed the surface was covered with many layers of clear Estapol sealant.

The cubes have a practical function and can be used as seats in different arrangements using the cushions which reside inside each of the blocks. The quilted image on each cushion relates to each of the 4 images created by arranging the blocks.

INVESTIGATE
This sculpture has both a practical and an artistic (or aesthetic) function. Can you think of other examples that you have seen which function both as works of art and have practical or functional applications? Clue: teacup, chandelier.

Imagine that you were going to make a four sided puzzle sculpture - like this one - of your four favourite foods. What foods would you choose that when assembled would give a clear and complete picture? Draw a sketch of your design.
ARTIST: JANE HAWKINS

ARTWORK: Arch, Round and Square Window

Jane HAWKINS
b.1958 Australia

1. Arch Window: Reliquary 2012, Wood, cloth, cast iron, 27 x 21.5 x 8 cm, Private Collection.
2. Round Window: Treasured Memories 2012, Wood, cloth, plumb-bob, gold leaf, stones, 21 x 21 x 5 cm, Private Collection.
3. Square Window: I had a little nutmeg 2012, Wood, cloth, card, cast bronze, gold leaf, 21.5 x 21.5 x 7 cm, Private Collection.

All works photographed by Michael Marzik.

ABOUT THE ARTWORK

These sculptures also recall experiences of childhood. The windows loosely relate to an Australian ABC television program (Play School) which has had a long history. When a story is told the narrator leads the children to look through one of three windows: the arch window, the round window, or the square window. After they are taken through the window, the story begins. The windows become symbols for narrative and imagination.

TECHNIQUE

The artist made the window shapes out of thick pieces of mango wood which she cut using a hole-saw, circular saw and sanding machine. On the inside of each of these shapes she laid a piece of cardboard covered with fabric, the colour of which related to the object that was contained in each window.

The arch window contains a found object which is reminiscent of either a religious symbol (hence the colour red, representing blood), or a graveyard object. The artist thinks it is a cast iron finial off an old gravestone or fence. The artist, Hawkins has stated, “It reminded me of when, as University lecturers, we would take groups of students to a local cemetery to draw the grave stones and the landscape around it.”

The round window contains a plumb-bob with a stone below it. This relates to her father in-law’s career as a surveyor; hence the choice of the colour orange. Surveyors often use orange coloured flags and spray orange paint to mark the boundaries of their measurements.

The square window contains a bronze pear which the artist found in her studio (cast years earlier from an actual pear), which related to her memory of a nursery rhyme about the little nut tree - “nothing would it bear, but a silver nutmeg and a golden pear.” The artist covered the bronze pear with gold leaf. She admits that it has, “now tarnished quite a bit and looks old, which I like”. The purple represents royalty as in, “the King of Spain’s daughter came to visit me, and all for the sake of my little nut tree.”
INVESTIGATE

Nursery rhymes have interesting and varied histories. If you were to make a series of artworks from a nursery rhyme, which rhyme would you choose? A rhyme with a meaning that you can relate to would be a good place to start. **Write** down the rhyme you have chosen.

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[Write down the nursery rhyme here.]

Explain why you would use this particular rhyme and what artwork you could make from it as a starting point. **Draw** a preliminary sketch.

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[Draw a sketch here.]

Reference List:
