



**Approaches to teaching**

**ONLINE HUI**

# **SCULPTURE**

**with Ros Cameron**

**Weds 13 April @ 4pm**

# TEACHING SCULPTURE

## ENCOURAGING THE FUN AND EMBRACING THE MESS

Works by Rosa Boyd



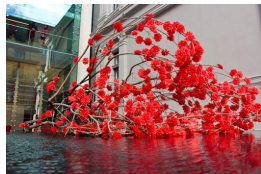


# JUNIOR SCHOOL - tips and tricks to engage with sculpture

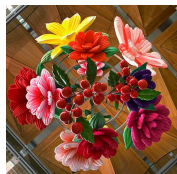
- What do you currently teach? Does this lend itself to extension in a new field of practice?
- Have you seen any sculptural works lately that you feel would be accessible to younger students?
- Are you looking for ways to encourage your students to work collaboratively?
- Be sure to trial a sculptural approach yourself first to nut out any difficulties before getting into the classroom!



*Flower Tree*, 2004



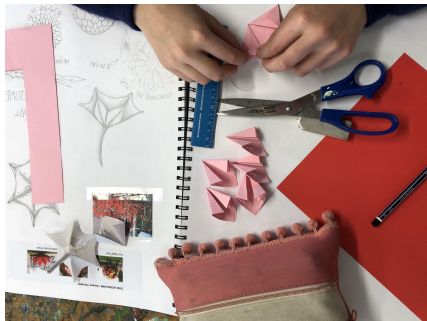
*Red*, 2012



*Flower Chandelier*, 2011

## CHOI JEONG HWA

Observational drawing moving into 3-dimensions





## RICKY SWALLOW

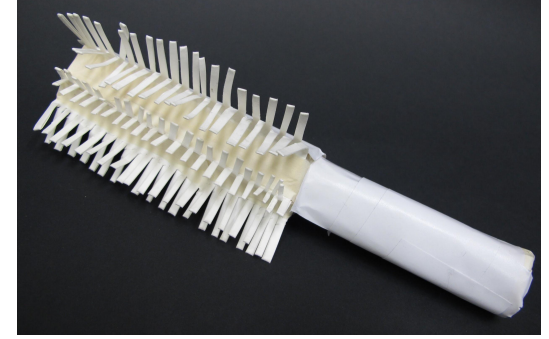


*Vacated Campers*, 2000



*Peugeot Taipan, Commemorative Model (Discontinued Line)*, 1999

Sculptural investigations used to inform painting



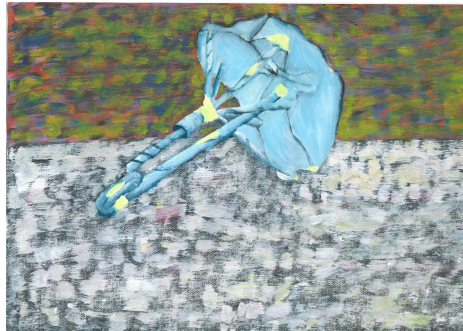
## MICHAEL SHEPHERD

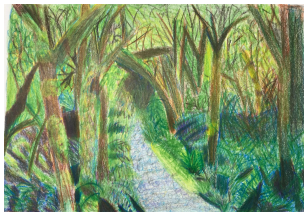


*The Shuttlecock*, 1981



*Still Life with Toy Parachute*, 1980





Landscape studies developed into sculpture

## BRENDON WILKINSON



*Souvenir*, 2000



*Catch O' the Day*, 1999





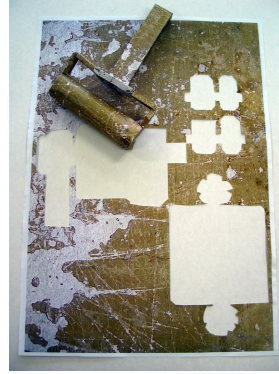
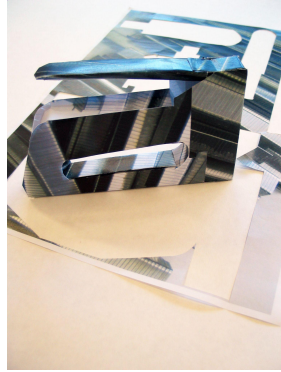
# Y11 - SCULPTURE AT LEVEL 1

- We offer a teacher directed programme at Level 1 at our school as a scaffolding strategy.
- We use sculpture as one of the two fields of practice (1.3) in our predominantly painting-based Level 1 programme.
- This offers students an experience with 3-dimensional making.
- Refreshing break for students who find observational drawing difficult.

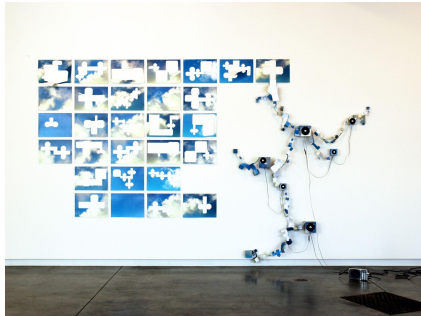
## PETER CALLESEN



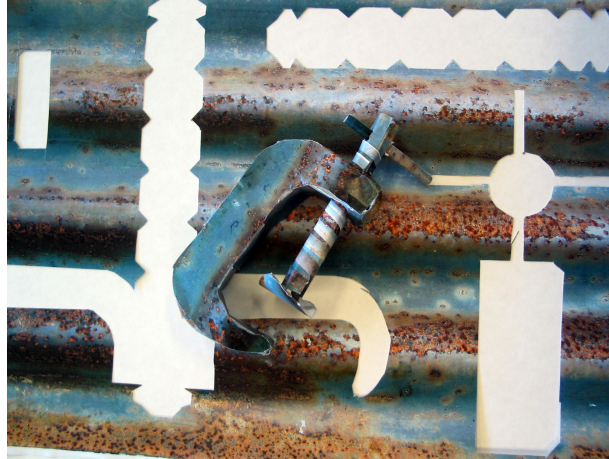
Castle, 2007



## RICHARD REDDAWAY

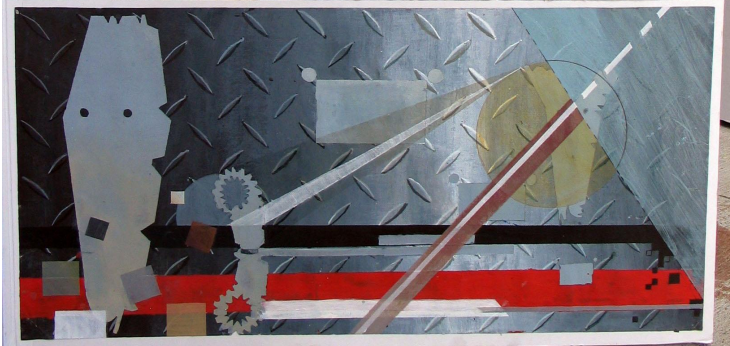
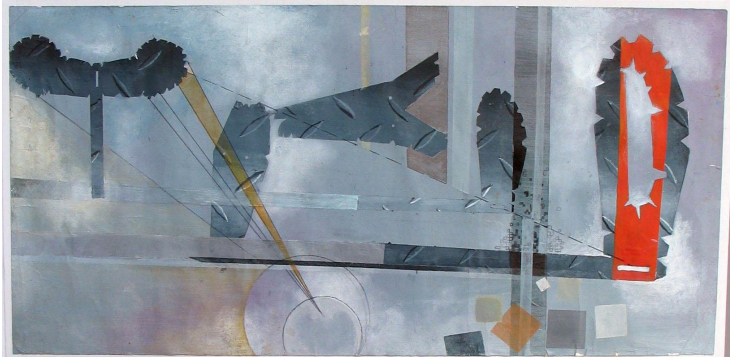


Clouds, 2010



Materials: Printed paper





Richard Beddaway Peter Calleson



PAPER  
CONSTRUCTION  
INCORPORATING  
POSITIVE AND  
NEGATIVE  
ELEMENTS BASED ON  
THE WORK OF  
RICHARD  
REDDAWAY, BILL  
WOODROW AND PETER  
CALLESON.





## JOANNA LANGFORD



*Brave Days*, 2008



*Beyond Nowhere*, 2006



Materials: kebab sticks, newsprint, tissue, brown paper





# FRANCIS UPRITCHARD



*Men Who Pass*, 2006



*Men Who Hongi*, 2006

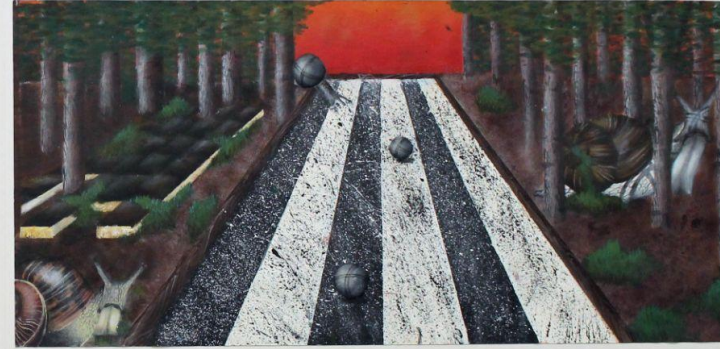


*Jelous Saboteurs*, 2005



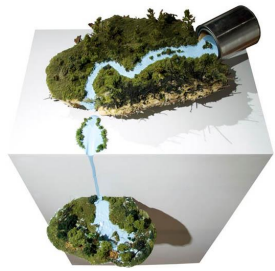
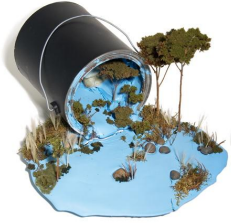
Materials: wire, tissue, wax, paint



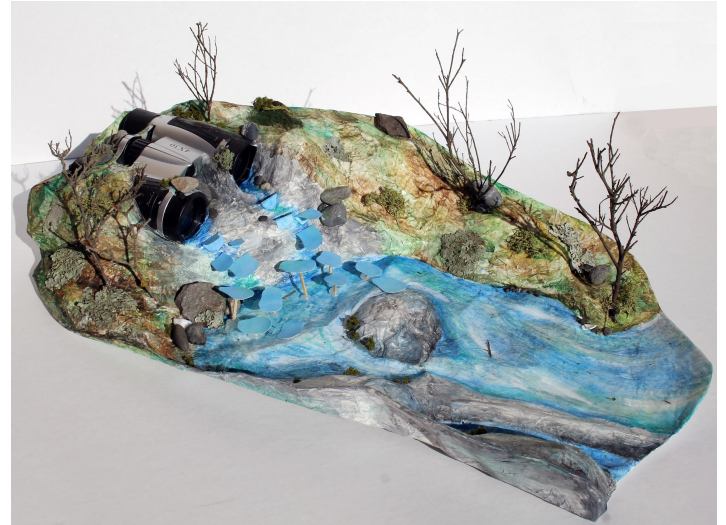




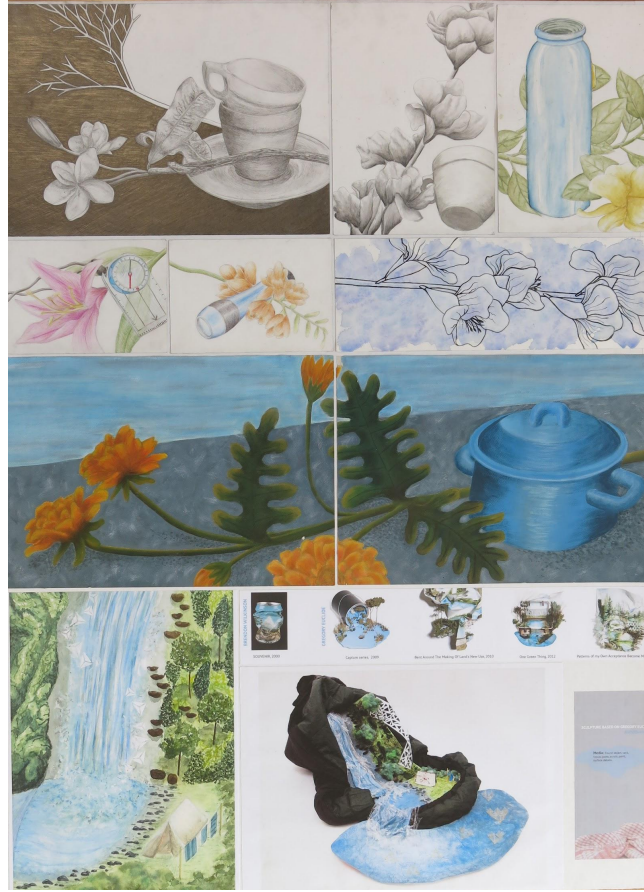
## GREGORY EUCLIDE



*Other Worldly*, 2011



Materials: found object, card, tissue, glue, paint, natural items





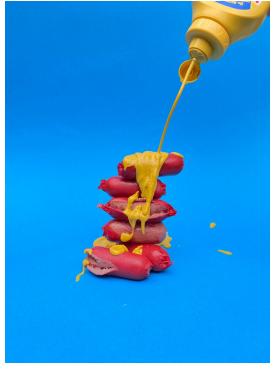
# OLLANSKI



*Christmas Around the World, 2015*

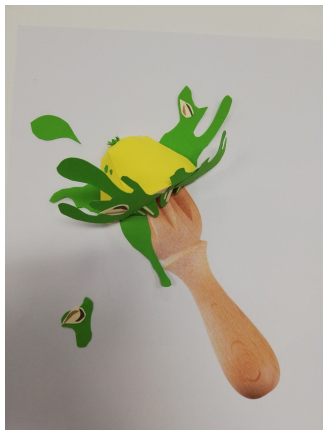


*Euroman, 2019*



Materials: card, tape, gluestick







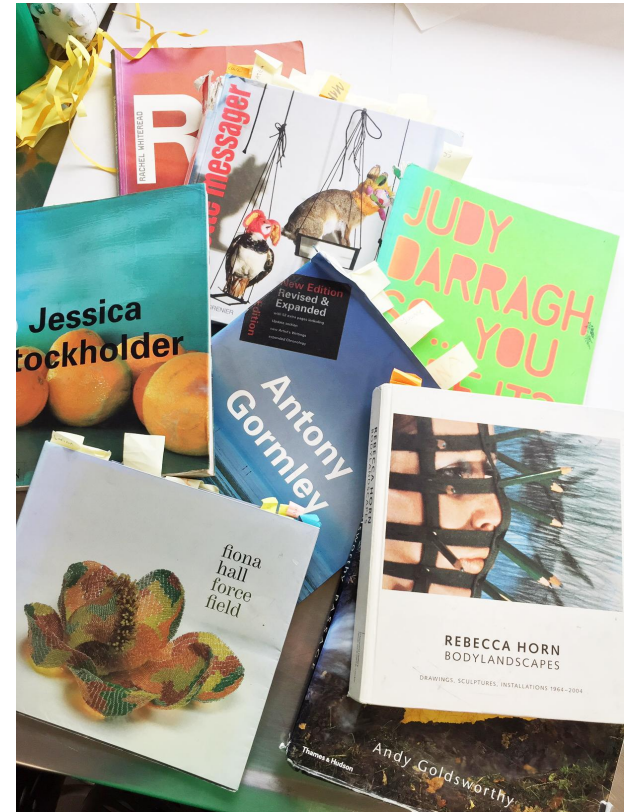


# TRANSITION - SCULPTURE AS A SUBJECT

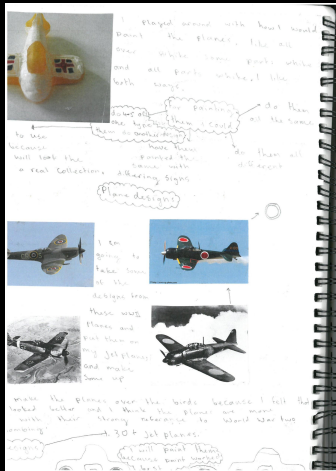
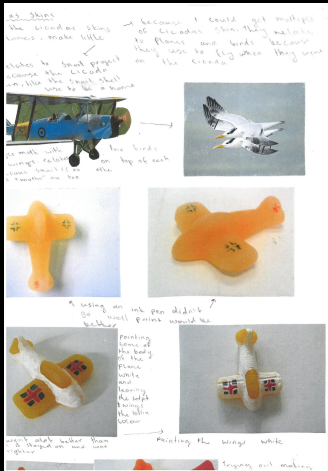
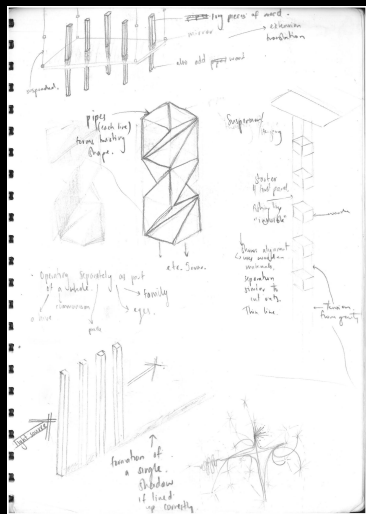
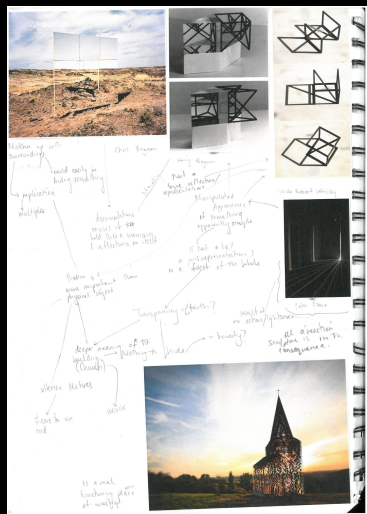
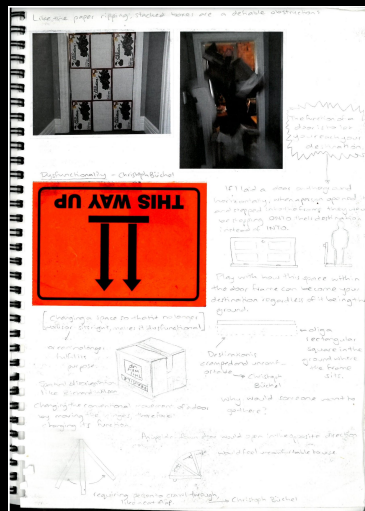
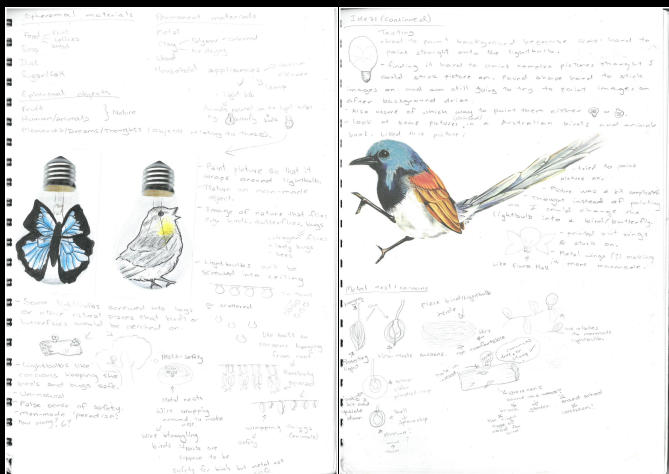
- Students direct their own inquiries based on their artist model research (2.1).
- If you can spot them early, great thinkers and risk-takers often make great sculptors. Find them in Level 1 and get them excited.
- Your future Sculpture students may not have been at the top of their game in Level 1 - often mine are not traditionally strong drawers, but tend to think outside the box.
- Our classes are combined with Painting as our numbers are too small for a stand-alone class.
- If possible, I would recommend a multi-level class in the same subject area - Level 3 students encourage and support Level 2s. It's a great dynamic!



# THE IMPORTANCE OF RESEARCH



# WORKBOOK PRACTICE





## SOME APPROACHES TO SCULPTURE THAT OFTEN WORK WELL FOR US:

- Power of materials
- Manipulated objects
- Installation / Intervention
- Personal reflection

# POWER OF MATERIALS - Where the material feeds into the inquiry

- Experiment with materials with purpose - why are you using the materials you have chosen? what relationships do they have with the subject matter you are investigating - conceptual / aesthetics / functional



Leticia Durant Y12



Bryony Cunningham-Pow Y13





Ameera Clayton Y13



Julia Ashley Y13





Megan Brady Y13



# MANIPULATION OF FOUND OBJECTS

Many of my students enjoy changing objects from their world. Often for these students it is about having fabrication skills so good that the changes they make are almost believable.



Holly Morse Y13



Megan Brady Y12

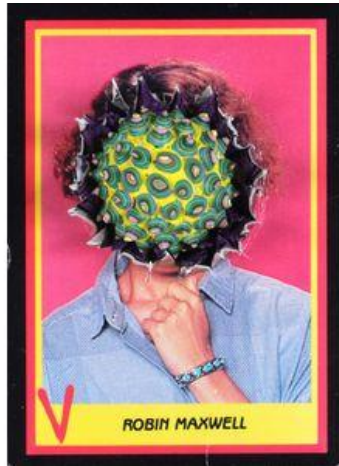


Holly Morse Y13



Zoe MacLachlan Y13





Rohan Whealleans *Robin*, 2013













# INSTALLATION / INTERVENTION

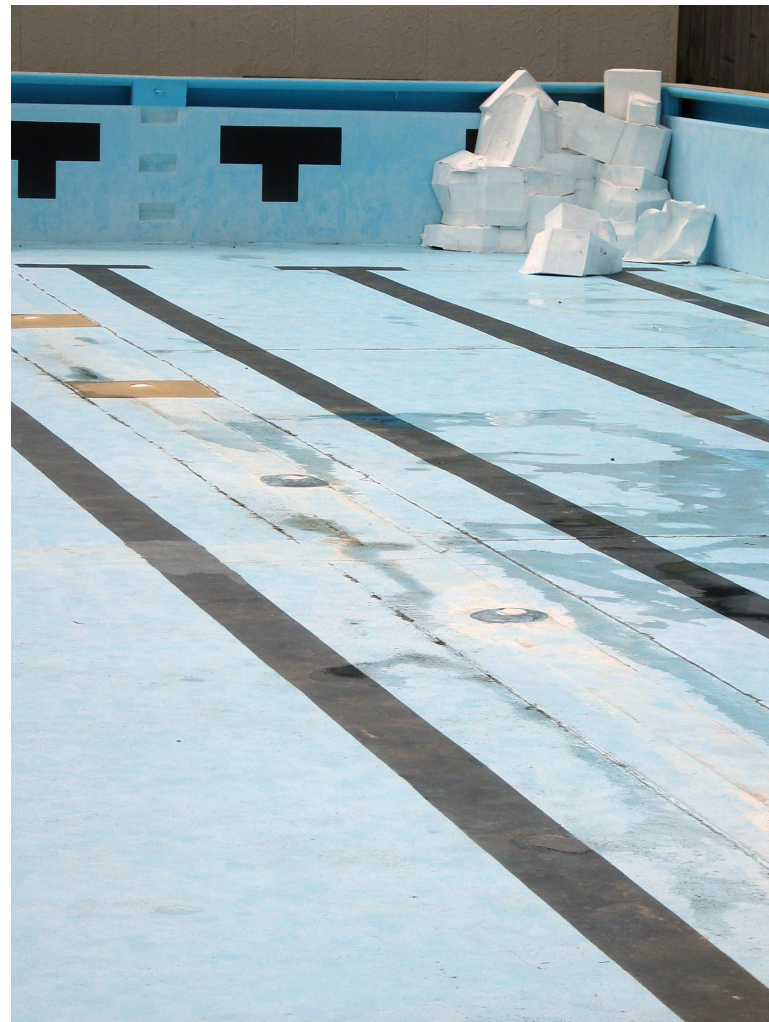
- If your students have access to potential sites relating to their subject matter, support them to have a go at installation.
- If they are doing it at school and it interferes with buildings or access they will likely need permission from SLT.
- Great opportunity to incorporate performance elements - eg. interaction with spaces in different ways

Bryony  
Cunningham-Pow Y13





What cool stuff  
or spaces do  
your students  
have access  
to?







Leticia Durant Y13







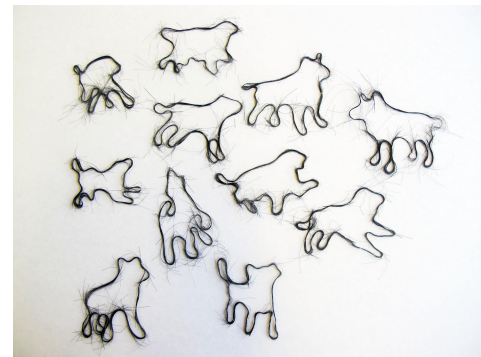
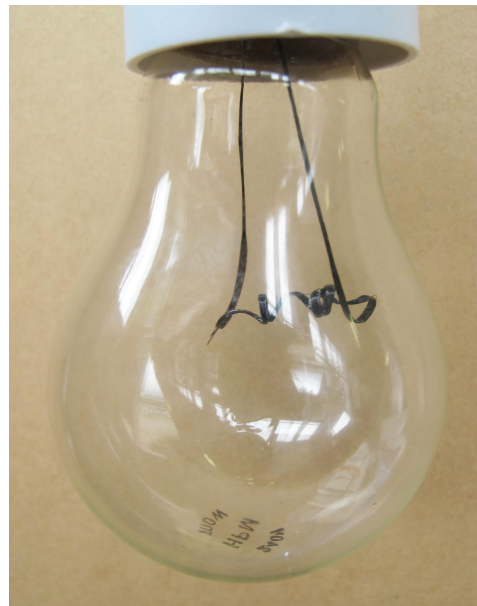
Maddy Plimmer



# PERSONAL INQUIRY

- Great for students struggling to find a topic to investigate.
- Opportunity to reflect on self through sculptural conventions.
- Open to a broad range of practices
- Lots of opportunity to 'dig deeper' as it is about them!





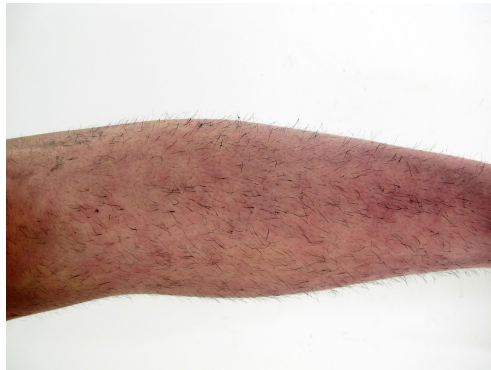
Eunie Choi Y12

Work by Maeve Hughes  
Y13





Issy Riddell-Gardener Y12



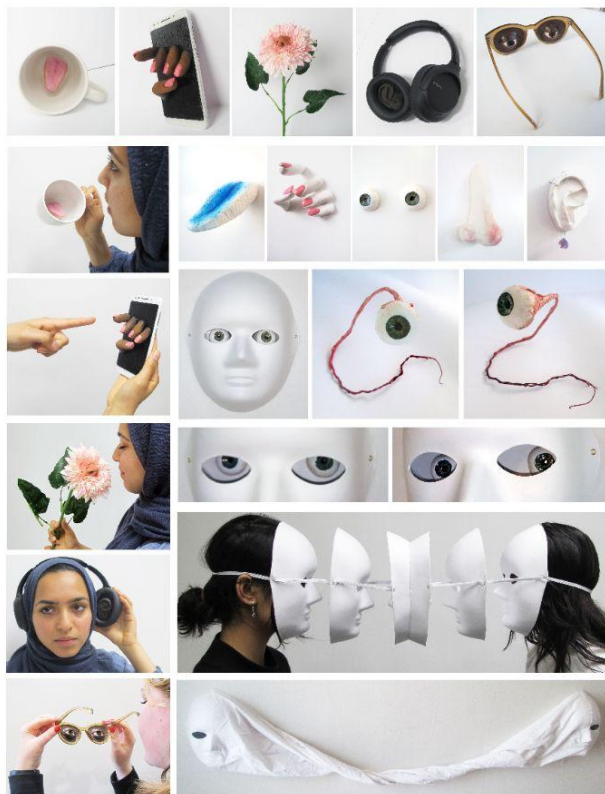
April Ojala





# CONSIDERATIONS FOR FOLIO LAYOUT

- As with other fields of practice students need to understand hierarchy when laying out their boards - which works are the most successful? And do the photos help the work?
- Print these big and encourage students to 'flesh out the idea' with less significant works
- Try to avoid students attaching large numbers of photos of the same work if it doesn't offer any more information. (Of course, if a work is time-based students will likely need to include more images if submitting on a physical portfolio.)
- Where possible, try to keep it to approximately 3 images of each work which show it from different viewpoint or which offer more information. Often my students pick their strongest image of each work and just use these.
- If you are concerned about how much room students have to take up on a board, remember that they can use drawings - working into photos is a great drawing strategy for sculpture.
- Documenting each maquette or small study as they are produced is useful when it comes to laying out boards, as these feed into the thinking happening between larger works.
- And the magic of documenting works with photos is that if push comes to shove they can be printed larger to fill a board!
- Make sure the sculptural works are well documented - they should look as good if not better in the photos, not worse!



Clara Lindsay Y13







Hannah Dear Y13





Abby Chan Y13





Baileigh Vaigafa Y13



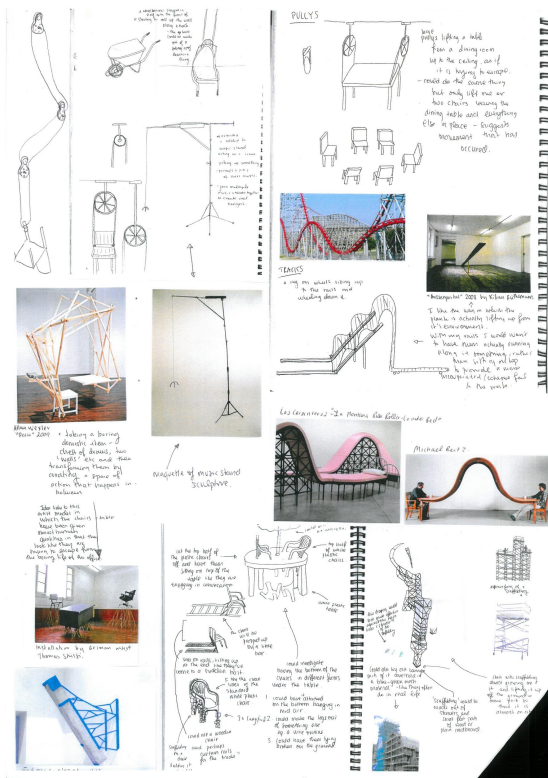
Sculpture 50154



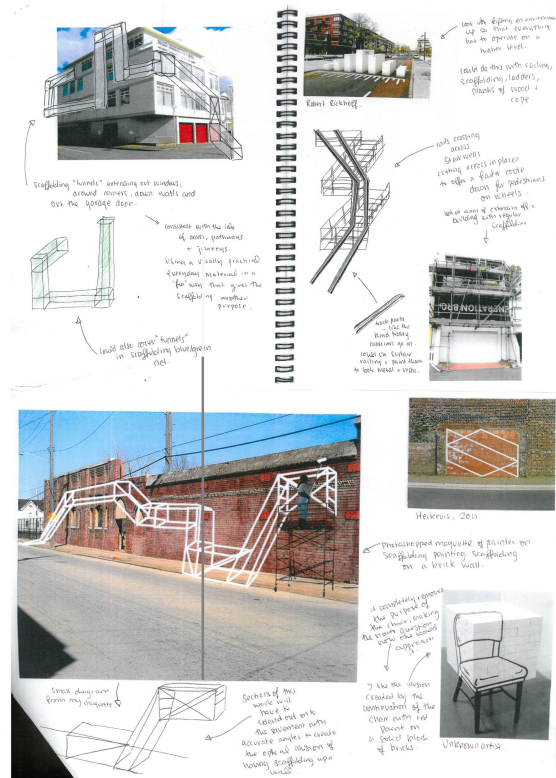
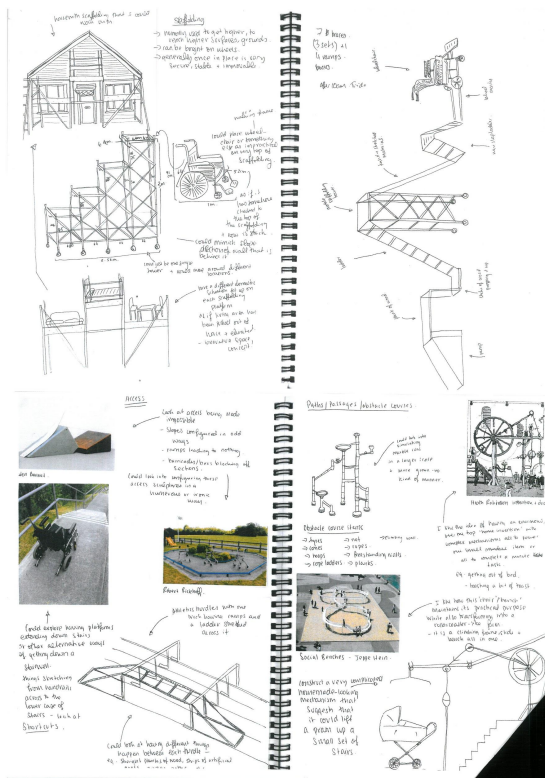
Mika Zollner Y13

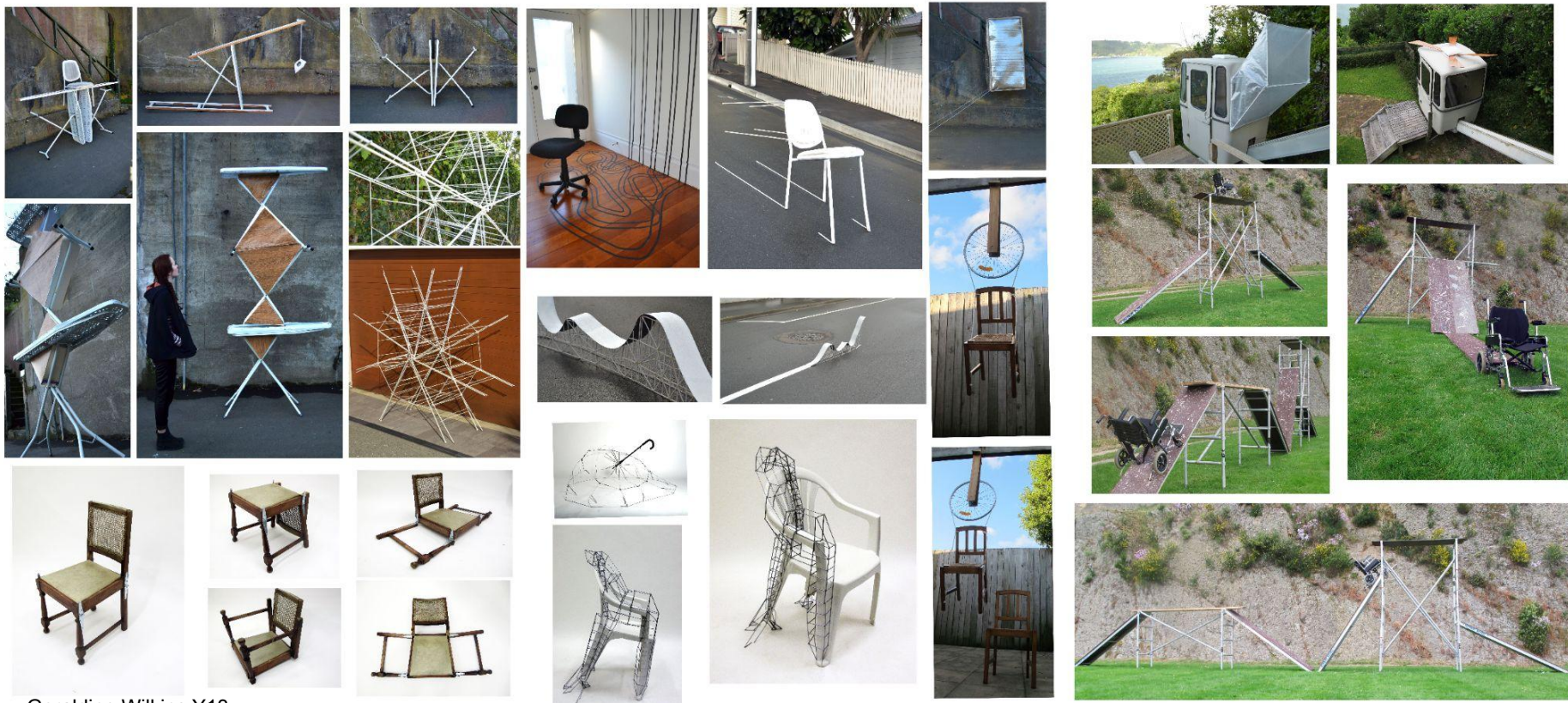


# SCHOLARSHIP WORKBOOKS



Geraldine Wilkins Y13





Geraldine Wilkins Y13



Whakataukī by Te Wharehuia Milroy

# **Kotahi karihi nāna ko te wao tapu nui a Tāne.**

The creation of the forests of Tāne comes from one kernel.

**Starting small leads to growth**