

# Canal to Creek

WestConnex | Transurban

THE WESTCONNEX PUBLIC ART PROGRAM

## Linear Park



## St Peters



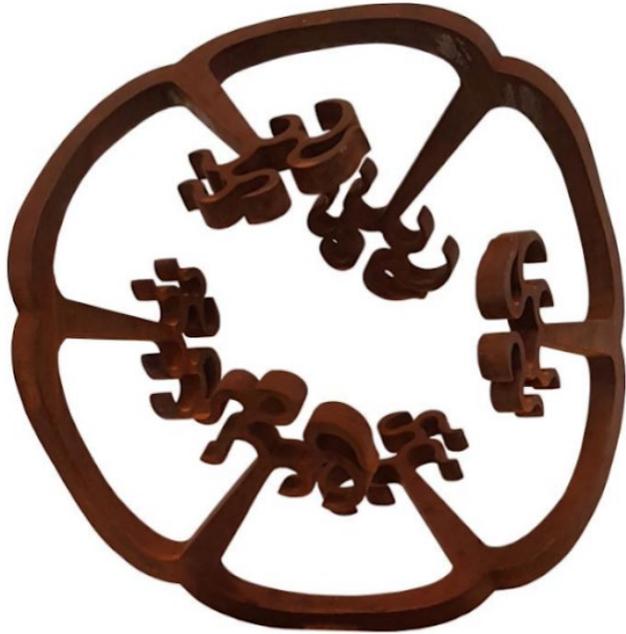
Canal to Creek

WestConnex | Transurban

VADEA  
NSW

VISUAL ARTS & DESIGN  
EDUCATORS ASSOCIATION

## Near the Centre (*There is Music*) & *The Observers*: Greg Johns



# Location of public artworks

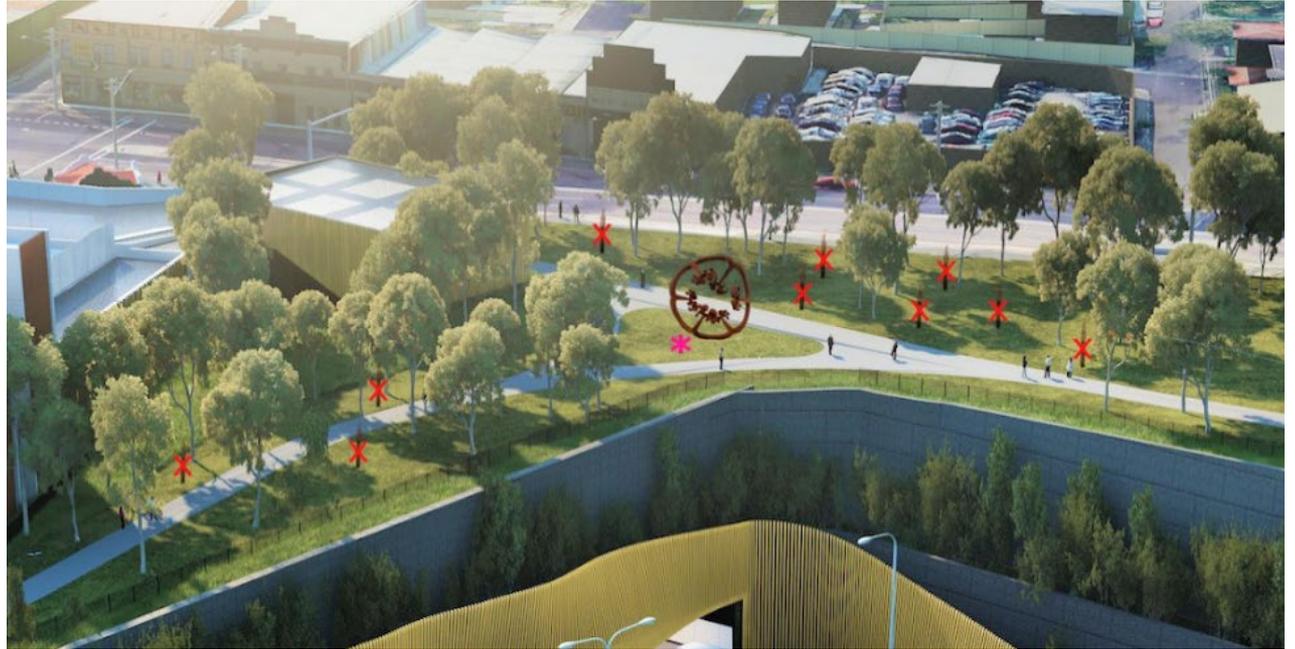
NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS



# Placement of Works

NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS

- \* Centrepiece – *Near the Centre* (*There is music*) – Major Artwork
- ✗ Installation – *The Observers* – 10 Life Size Figures



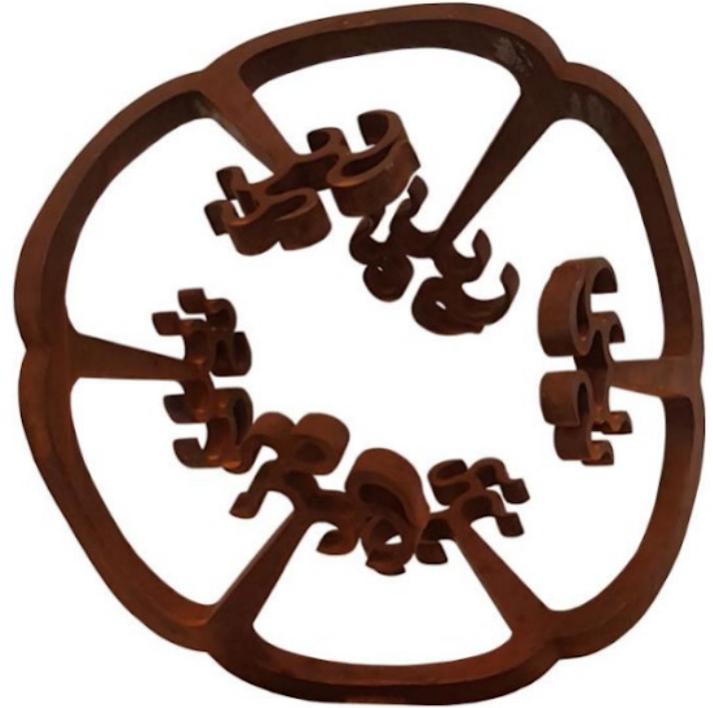
# Near the Centre (There is Music)

*NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS*

400 x 400 x 180cm

Corten Steel

This sculptural focus is placed in  
the centre of the site



# The Observers

NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS

180-220 x 20 x 4cm

Solid Mild Steel

Ten figurative sculptural forms surround the central mandala figure and look in over the site and the audience moving through it



# Major Artwork + Installation

NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS



# Experience

*NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS*

## ARTIST / ARTWORK / SUBJECTIVE FRAME

**Near the Centre (There is Music) & The Observers** are sculptures that have been combined to form a site specific installation work for audiences to experience and interpret their own meaning. Walk through the [website/site](#) and connect with the work within your own time and pace to reflect on the past and present.

Imagine you have just met with a group of people you have never seen before. They have completely different appearance to you in terms of looks and dress. How would you feel?

Consider the site Greg Johns has intended to create. How does it impact you? How do you feel within the space?

# Connect

NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS

## ARTIST / WORLD / ARTMAKING

To make connections with *Near the Centre (There is Music)* & *The Observers*, choose a position within the space and draw your own interpretation of the landscape within which it stands. Use tones and textures that incorporate the light and shadows cast by the steel sculptures that tower over you. How is the power dominated by this installation in which you are present?



# Image

NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS

## AUDIENCE/ ARTWORK / SUBJECTIVE AND STRUCTURAL FRAMES

Take screen shots or/ photographs of your travels through the artwork and document the process within your Visual Arts diary. Annotate the step-by-step process of visiting the site. Where did you enter and exit? How did this impact your experience? What did you notice as interesting in your journey? What did you decide to exclude from this journey and why?

# Inform

## ARTIST / ARTWORK / CONCEPTUAL PRACTICE

At the centre of this site-specific installation is the sculpture titled *Near the Centre (There is Music)*. Johns connects this work with the environmental side of the project and it is the “mother” work for the surrounding ten figurative forms called *The Observers*. These observers explore the indigenous experience of colonisation.

Together they resonate a deep, layered understanding of the land and its connection to community.



# Stage 5 Artmaking Task

*NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS*

1. In your Visual Arts diary, draw a series of contour drawings to create semi-abstract figures (like the Observers)
2. Watch [this video](#)
3. Using wire and wire cutters, construct 3 figures by bending your material to your contour drawings - start and finish from the bottom of your drawings (this will be clearer to you when you create your podium)
4. Once your wire sculptures are completed, you will be creating a podium. A podium is a support base that keeps your sculptures upright by themselves. Using a food package or container being thrown out, pour plaster into your molds and while it is still wet, insert the bottom of your sculpture into your podiums. You may need to rig something up to hold it in position while it is drying but once it is dry, it should hold up by itself.
5. The process of creating these figures should be documented in your Visual Diary.
6. You should then install your figures within an environment at home or at school, take photos and document the process.

# Extend

*NEAR THE CENTRE (THERE IS MUSIC) & THE OBSERVERS: GREG JOHNS*

## ARTIST / WORLD / MATERIAL PRACTICE

1. Look into the work of Robert Klippel, another sculptural artist who worked with metal sculptures, often on a much smaller scale to Johns. In regard to material practice, what similarities and differences can you draw from comparing the work of these to practitioners? Draw up a Venn Diagram to identify your finds.
2. How does scale play such an important role in the work of Johns?
3. Design your own prototype metal sculpture to be installed within your local environment.
4. What impact would you like to make on your audience? How would you intend to do this?
5. Annotate your work within your Visual Arts diary.