

Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

HANNA HOYNE

SOUL MINE | STAGE 4 WORKSHEET



Hanna Hoyne
Soul Mine, 2019

CRITICAL AND HISTORICAL INVESTIGATION

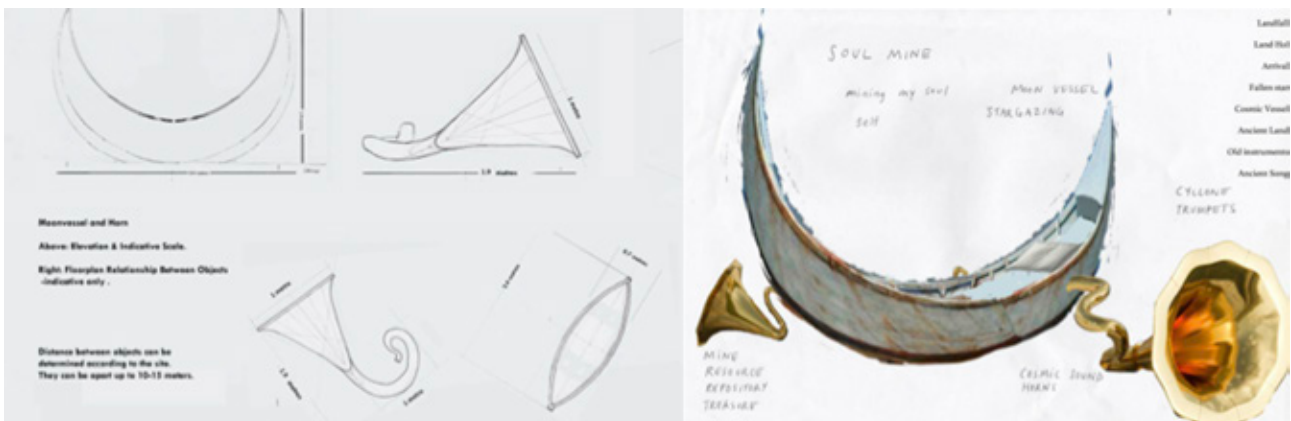
VOCABULARY - belonging, country, arrival, celestial, gramophone, cosmology, embodied, human condition, interconnected, embodied

SUBJECTIVE FRAME

View the two paired objects installed in Linear Park for the [WestConnex Public Art Program](#) – Canal to Creek in Sydney. You can do this physically or virtually.

- What does the metallic piece at the front remind you of?
- What does the stone object at the back remind you of?
- Why do you think the artist has put the two objects together?
- What questions come up for you when looking and engaging with the artwork?

Make some simple sketches of the objects in your Visual Arts diary and write possible responses to these questions next to them.



CONCEPTUAL FRAMEWORK - ARTWORK

Hanna Hoyne has selected two objects (the crested moon and the gramophone) designed to be experienced together as one artwork. They invite the audience to actively interact with these large-scale familiar objects and invite individual interpretations of them in relationship to their own experiences. Physically, the moon sculpture provides an experience which seats the audience inside a crested moon, effectively embracing them. The gramophone invites one to look and speak into both ends and contribute audibly and externally to the space. Hanna Hoyne's sculptural installation **Soul Mine** aims to connect audiences to their internal and external worlds. Hoyne aims to provide an embodied experience which invites the audience to activate the works through physical exploration.

What is meant by internal and external worlds? How are they embodied in *Soul Mine*?

Hanna Hoyne also coins the term “moon vessel” when discussing the stone crested moon. Let's think about the function of a vessel?

- To carry water
- To take you across water
- To contain something

How does *Soul Mine* act as a vessel? What is it meant to hold?

In her proposal Hoyne states:

*The punning title of this work, **Soul Mine** gently gestures to the economic & industrial histories in Sydney since white settlement; while also reminding us of the personal stories and transformations experienced by the people who have lived here. A mine is a source, a repository, a fund, a store and a reserve – and to mine our soul is to dig deeply into our conscious selves. It is the paradox of being human that in the most ethereal part of ourselves we find the most resilience. This sculpture is a kind of rescue vessel, reminding us of the connection between our psychic and physical well-being and the health of the environment. The title's words "Soul Mine" invert the words "My Soul", prompting us to consider the community effort involved by many selves, in obtaining the resources of our place to engineer those things that ultimately create a sense or soulful belonging – of our home.*

The work's key dual entry points (the moon and the gramophone) explore a sense of belonging to a place merged with a questioning of cosmology. Ultimately this duality in the work provokes the audience to question the human condition and engage their curiosity for meaning and understanding.

ACTIVITY

Lie down on the ground, floor or a comfortable personal space. Close your eyes and imagine you are lying on the moon gazing out into the cosmos. Take 5 minutes to wonder

- What do you see?
- What do you hear?
- What are your thoughts?

Write these thoughts in your Visual Arts diary with your initial drawing work.

CONCEPTUAL FRAMEWORK - ARTIST

Using the word bank, complete the sentences below.

WORD BANK - castles, lacked, audience, physical, reflect, invite, belong.

Hanna Hoyne grew up in Germany. Her early life was spent amidst her parents' work as art restorers in fairytale Gothic churches and _____. Arriving in Canberra at the age of 13 she felt like the place _____ people and cultural density. These vastly different environments have influenced an ongoing theme in her work which aims to physically embody the _____ into a place. This experience provides the audience with both a physical connection to place and on a deeper level a space to _____ on who they are within that place. **Soul Mine** is a pair of sculptures that are positioned near one another. They invite the audience to interact and seat themselves into the pieces, effectively providing a place for them to _____.

CONCEPTUAL PRACTICE - ARTISTS INTENTIONS

The title **Soul Mine** conjoins two popular and loaded words. Let's write down as many interpretations we can think of for each word.

SOUL

1. A person's spirit _____
2. The inner fire of a living thing _____
3. The energy inside a body _____
4. Who we really are _____
5. _____
6. _____

MINE

1. Extraction of valuable minerals from earth _____
2. Ownership of the self _____
3. That which belongs to me _____
4. A pit for evacuation _____
5. _____
6. _____

Write down a descriptive sentence that is a definition of the combination of Soul + Mine.

A soul mine is.....

The crested moon vessel component of **Soul Mine** invites the audience to recline and curl up whilst peering up into the cosmos. Hoyne has labeled this both a vessel and a mine. It clearly symbolises a vessel, but **how would you interpret this as a mine?**

ARTMAKING TASK

Bowls of Sound

This artmaking project is inspired by Hanna Hoyne's *Soul Mine*. It aims to provide students with an artmaking experience that integrates the functionality of a ceramic vessel with the ability to create the vibrational qualities of fragmented sound. The ceramic construction component is similar to making a simple press bowl mould.



EQUIPMENT RESOURCES

- Students need a plastic or ceramic bowl or cup of any type that is wider at the top to be the initial mould for the 'bowl of sound'. The larger the mould, the larger the vessel created.
- Cling wrap and/or plastic bag to cover the work and keep it airtight inside through construction
- Clay - something robust like terracotta earthenware or paper clay
- Slip or slurry (liquid clay) and brush for joining clay objects
- Clay modelling tools

PART ONE - DRAWING & PLANNING IN YOUR VISUAL ARTS DIARY

1. Use Hanna Hoyne's initial concept drawings and some researched gramophone horn images as inspiration. Make some conical shape drawings in your Visual Arts diary. Consider that it would have a wide end, like Hoyne's horn, and a narrow end.
2. EXPERIMENT - Take a few small pieces of clay and try to model a variety of shapes similar to your drawings about the size of your thumb or smaller. Photograph them, included in your visual diary and annotate your observations alongside your photographs.

PART TWO - CLAY MAKING



- Use a bowl, cup or breakfast bowl.
- Ensure the bowl is large enough to cover the space of an ear, so that it can be placed around an ear.
- Have cling wrap
- Ensure you have a surface you can work on and get messy.
- Use regular clay or air-drying clay if you do not have access to a kiln



- Cover inside of bowl with cling wrap, and or spray with vegetable oil



- Begin to fill bowl with small balls
- Place balls tightly next to one another



- Make a variety of sizes of balls, shapes
- Continue to place these next to one another



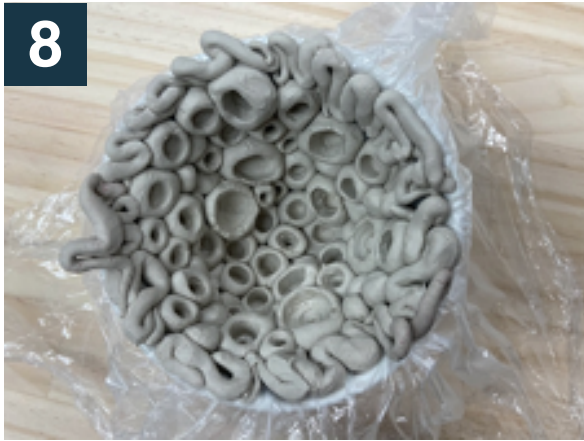
- Fill bowl with ball shapes
- Finish bowl edge with either balls or different shapes



- Use a pen/pencil to imprint into the balls
- Do not pierce balls all the way through



- Try using a variety of everyday tools to make different size imprints.
- These imprints will capture the sound



- Ensure most balls have imprints



- Cover your work with plastic wrap, or a plastic bag if you do not finish it in one session
- Please be aware the sound bowl will crack and break if you do not cover it between making times

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- When finished leave out in the air for up to 1 week to completely dry. Please note the sound bowl will shrink.

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- When completely dry place in kiln and bisque fire

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- There are a variety of methods to finish your sound bowl. As an instrument of sound and to encourage hearing, the bowl could be painted black so that the function of the object is established.