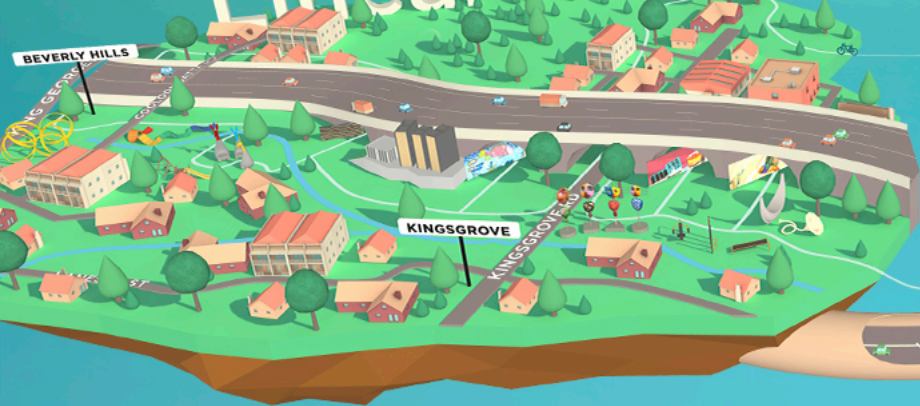


Canal to Creek

WestConnex | Transurban

THE WESTCONNEX PUBLIC ART PROGRAM

Linear Park



St Peters



Canal to Creek

WestConnex | Transurban

VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

To Be - Ikigai: ANDREW ROGERS

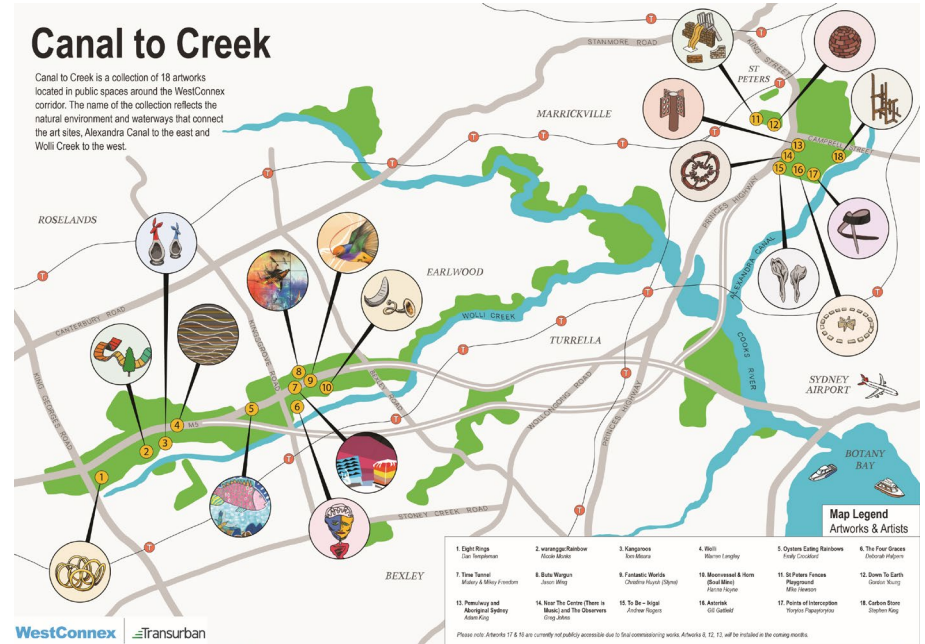


ARTIST CONCEPT IMAGE

About the project: To Be - Ikigai

TO BE - IKIGAI: ANDREW ROGERS

This artwork is one of eighteen site-specific works commissioned by WestConnex as part of its 'Canal to Creek' Public Art Program. The installation has been designed to be viewed at close proximity by pedestrians enjoying the parklands, however, the stature and presence of the forms also allows them to be seen from afar.



Introductory discussion - Subjective Frame

TO BE - IKIGAI: ANDREW ROGERS

What do the forms of the two sculptures remind you of?

What do you think this artwork could be about?



Material practice

TO BE - IKIGAI: ANDREW ROGERS

To Be - Ikigai comprises organic figurative forms fabricated in sheets of reflective stainless steel, a strong, long-lasting, non-corrosive and durable material ideal for a public art installation

Each form measures approximately 500 x 217 x 129 cm and weighs approximately 1.9 tons. The works are characterised by their smooth, reflective, undulating surfaces with a billowing upper section and a narrow lower section.

Discuss how the artist's use of materials and the form, shape or appearance of the work contribute to the ideas represented?



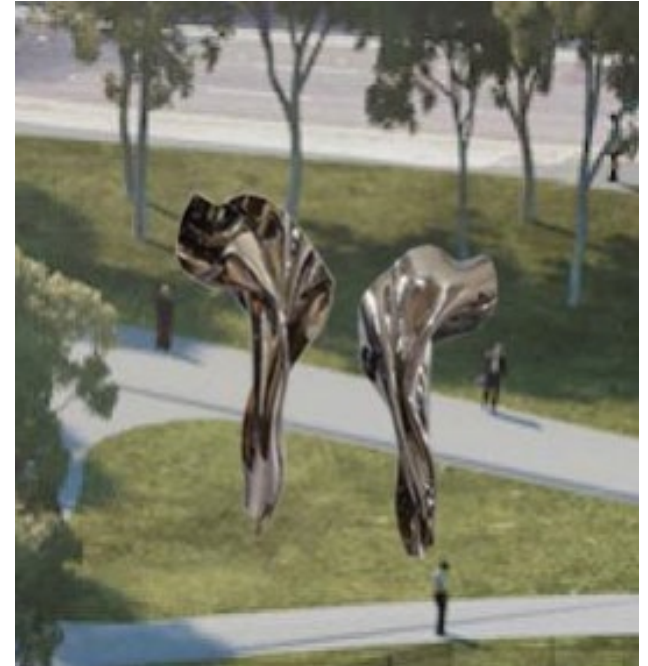
Conceptual practice

TO BE - IKIGAI: ANDREW ROGERS

The Japanese concept of '**ikigai**' refers to a source of value in one's life, a reason for being, and the things that make one's life worthwhile. This is the **central concept** behind this work.

To Be - Ikigai is a response to changes in place and culture and is about the interconnection of humanity.

Reflecting on this conceptual statement about the work, in what ways do you think the artwork is a comment on social and cultural values?



Artist intentions

TO BE - IKIGAI: ANDREW ROGERS

The artist wants his audience to touch the work, interact with it and bring their own reaction to it. The artist believes that art that doesn't require interaction serves no purpose.

The artist recognises the benefit that public art can bring to a community and will contribute to the environment it is in.

The artist has hoped he has made beauty, and he wants people to react to beauty in a positive sense.



The Structural Frame

TO BE - IKIGAI: ANDREW ROGERS

The two identical abstract and organic figures share a common structure or language. They face each other as if in conversation, therefore, they are metaphor for the relationships between the individual and society. The artwork reminds us that there is an inseparable relationship between the individual and the collective.

Even though the work is made of a hard metal, it has a softness and flow about it. How does this contribute to meaning in the work?



About the artist: Andrew Rogers

TO BE - IKIGAI: ANDREW ROGERS

- Internationally recognised artist from Toorak, Melbourne
- His body of work comprises of over 600 sculptures
- Known for his Google Arts and Culture 'Rhythms of Life' project - the largest contemporary land art project in the world



About the artist: Andrew Rogers

TO BE - IKIGAI: ANDREW ROGERS

“I believe we are caretakers of our earth and have responsibilities to those around us and to those who will follow as our interactions with the environment leave a consequence for our descendants. This philosophy relates to both the land art and the sculpture for the built environment”

<https://www.andrewrogers.org/news/2017-ozone-awards/>



Artist Practice - Collaboration

TO BE - IKIGAI: ANDREW ROGERS

For this work, Rogers collaborated with a team of highly experienced contractors including structural engineers, foundries, fabricators, transporters, etc., and closely supervised all stages of the work carried out by his team. The artist was also responsible for the overall production, delivery and installation of the artwork.

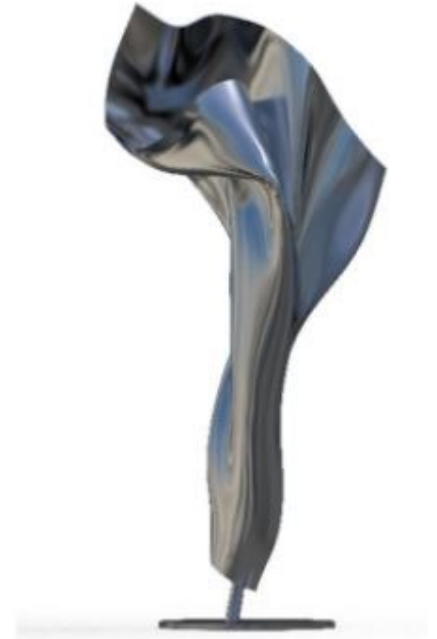
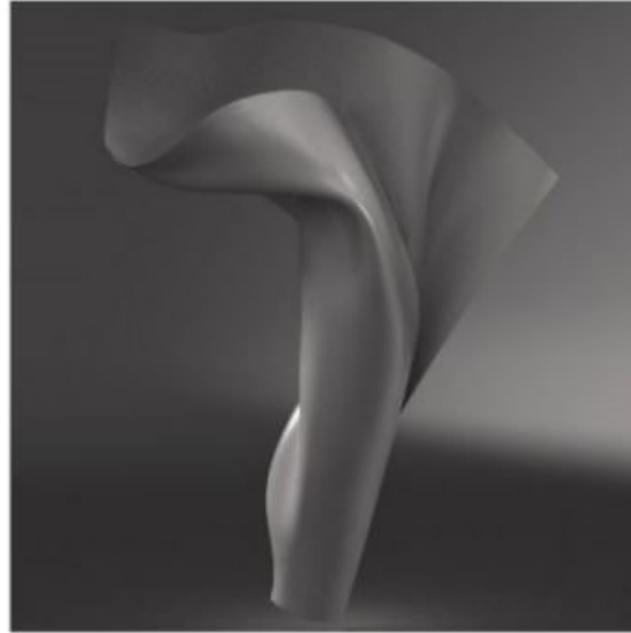
In what ways does Andrew Rogers embrace a collaborative artmaking practice? What does this say about public art and its realisation?



Conceptual and Material Practice: Development of the sculpture from initial to final form

TO BE - IKIGAI: ANDREW ROGERS

Discuss the importance of pre-planning in the realisation of the work. What do you think are some of the important considerations the artist has to make?



The Marquette

TO BE - IKIGAI: ANDREW ROGERS

The sculpture starts as a sketch and then becomes a small marquette. From the marquette, the artist can work out the impact the form will have as a large public art piece.



'To Be - Ikigai' 5m work in progress

TO BE - IKIGAI: ANDREW ROGERS

The whole project, from building the forms to the installation took a period of 9 months to complete



Installation

TO BE - IKIGAI: ANDREW ROGERS

Each sculpture was raised by a crane and positioned onto a concrete footing and were fixed in accordance to the engineers' specifications.



Audience response

TO BE - IKIGAI: ANDREW ROGERS

It is the artist's intention for people to interact with the two sculptures. The forms invite contemplation, interaction and exploration from the audience. The mirrored surface reflects the surrounding terrain and the audience themselves. By using reflective steel, the audience becomes part of the conversation. Therefore, the artwork is about us as individuals and how we interact with each other and our environment.

Discuss the ways audiences are able to engage with this work. How does the work encourage contemplation, interaction and exploration?

