

Canal to Creek

WestConnex | Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

HANNA HOYNE

SOUL MINE | STAGE 5 WORKSHEET



Hanna Hoyne
Soul Mine, 2019

CRITICAL AND HISTORICAL INVESTIGATION

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

CONCEPTUAL FRAMEWORK - ARTWORK

Soul Mine is a sculptural installation situated in Linear Park in the south west of Sydney. It consists of a pair of **disparate** objects made with **contrasting** materials. The cemented heavy stone crested moon sits reclining and embedded into the earth whilst the brassy metallic gramophone elegantly loops and twists alongside it. The scale of the objects and their position to one another suggests they are interconnected and have a relationship. This clever interplay between them invites the audience to contemplate and speculate on the nature of **belonging and connection**.

The crested moon component of Hanna Hoyne's **Soul Mine** is sculpted from carved stone and concrete to create a **vessel** type environment that can seat a person within the crested shape. Hoyne has scaled the work to be larger than a human, and as it is resting on the grass, it invites the audience to sit within its shape. The choice of Hanna Hoyne to use cement and stone embedded on grass for the moon reflect a grounding and earthed position in which to recline and contemplate the moon and cosmology.

The gramophone component of **Soul Mine** is crafted from aluminium and stainless steel. It too is on a similar large scale to the moon. The opening and ending of the gramophone is scaled to allow a head to listen into the outcoming vibrations on one end, and on the other for there to be an input of sound. The choice of metal for the gramophone reflects Hoyne's ideas about resonating vibrations from within the individual, the soul. The metal is a material that easily vibrates to project the voices of audiences. The choice of a gold chromatic spray finish symbolises both the brassy conventional material used in musical wind instruments alongside the use of gold as a sacred revered object. Provoking a sense of ceremony towards participating with the object. Both objects allow the audience to activate the space.

Use the word bank below to write a sentence for each object that describes the different forms. Begin the sentence with a formal introduction to the work that includes; the title, year, artist and location of work.

Word Bank

Gramophone - Metallic, brassy, curvacious, horn, fluted, asymmetrical, scale, proportional to, mouth piece, tube, encasing, embedded.

Moon - stone, cement, crested, solid, earthed, symmetrical, large scale, inviting, vessel, embracing.

For example;

*The sculptural installation of Hanna Hoyne titled **Soul Mine**, 2019 shows two distinct objects that have different forms. The first...*

CONCEPTUAL FRAMEWORK - AUDIENCE

As an audience member, how did you engage with this artwork? What reasons did you come up with for the use of these very different objects? What questions did you ask? Did you have answers? Write these reflections in your Visual Arts diary.

Upon entering the space of the **Soul Mine** installation, the audience takes an individual seat upon the reclining moon vessel and/or interacts with the gramophone. The scale and positioning of the work are designed to invite the audience to do this. Hanna Hoyne's work is largely focused on facilitating an encased experience for the audience. This theme is ongoing in her work and particularly evident in the nurturing quality of **Soul Mine**. Hoyne's positioning of the works gently gestures the audience to consider their own condition within humanity. Typically, the words human condition encompass a broad range of characteristics of human existence, including birth, growth, emotion, aspiration, conflict and mortality.

Describe the types of engagement audiences can have with the work. Consider physical, intellectual, emotional and/or spiritual connections and describe them in your Visual Arts diary.

ART PRACTICE

Artists often give clues to the meaning of a work through the names they give them.

An **etymological** dictionary explains how words have been used across time. Use an etymology dictionary to research the meanings of the original root of the two words that make up the name of this artwork:

- Saiwalo - Proto-Germanic (Soul)
- Mine - Old French c1300 (Mine)

The title **Soul Mine** conjoins two popular and loaded words. Let's write down as many interpretations we can think of for each word. Include any new ones you found in your etymology research.

	SOUL	MINE
1	A person's spirit	That which belongs to me
2		Extraction of minerals from the earth
3		
4		
5		

CONCEPTUAL PRACTICE - Write down a sentence that is a definition of the combination of your interpretation of Soul + Mine from the table. Here is an example of how you could start the sentence:

The combination of the words soul and mine could be interpreted as

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.*

How would you change your interpretation of *Soul Mine* to now include Hoyne's ideas?

MATERIAL PRACTICE - How would you evidence this interpretation / claim?

Your sentence could start with the following:

These qualities are evident in *Soul Mine*, 2019, by Hanna Hoyne through the [use, choice, decision] of/to.....

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



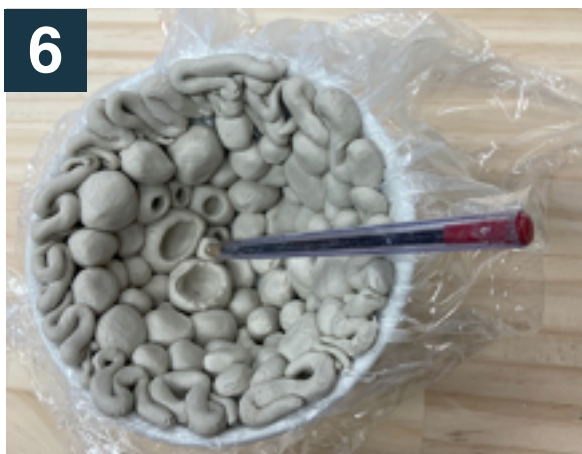
- Begin to fill bowl with small balls
- Place balls tightly next to one another



- 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

10

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

11

- When completely dry place in kiln and bisque fire

12

- 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.



EXTENSION ACTIVITY

Use the sound bowls to create soundscapes that then form the basis for a sound installation. Consider the Sound Bowls an introductory task for another artwork that is based on sound.