

# Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VADEA  
NSW

VISUAL ARTS & DESIGN  
EDUCATORS ASSOCIATION

# ANDREW ROGERS

TO BE - IKIGAI | STAGE 5 WORKSHEET



Andrew Rogers  
*To Be - Ikigai*

## CRITICAL AND HISTORICAL INVESTIGATION

**VOCABULARY** - Site-specific, commission, public art, diptych, figurative, installation, form, sculptural, stature, presence, ikigai

For example, *“To-Be - Ikigai is site specific, meaning the work was designed specifically for the space it has been placed in”.*

## CONCEPTUAL FRAMEWORK - ARTWORK

What makes you feel fulfilled or excited in life? What do you value? What makes you want to jump out of bed with energy or excitement in the morning?

Ikigai is a Japanese concept that means a reason for living, having a purpose in life, and having reasons to make our life worthwhile.

Ikigai is the central concept behind Andrew Roger's work. His site-specific installation To Be - Ikigai is about the interconnection of humanity, communication and connection. To Be - Ikigai is composed of two organic figurative forms fabricated from sheets of reflective stainless steel, a non-corrosive and durable material ideal for a public art installation. Each form measures approximately 500h x 217w x 129d cm and weighs approximately 1.9 tons. The sculptural forms are characterised by their smooth, reflective, undulating surfaces with a billowing upper section and a narrow lower section.

## CONCEPTUAL FRAMEWORK - AUDIENCE

The installation has been designed to be viewed at close proximity by pedestrians (audiences) enjoying the parklands, however, the stature and presence of the forms also allows them to also be seen from afar. The artist recognises the benefit public art can bring to a community and contribute to the environment in which it is located.

For Rogers, the purpose of his artwork is for audiences to interact with the work on both a physical, emotional and social level. He wants the beauty of the organic forms to 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.

*"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".*

- Andrew Rogers

## INVESTIGATION QUESTIONS

### CONCEPTUAL FRAMEWORK

- 1. ARTIST:** Referring to information about the introductory text above, as well as the artist's quote and the artwork itself, what purpose has the artist assigned to his artwork? In your response, ensure you include the title of the work, the artist's name and a brief description of the work.
- 2. ARTWORK:** The artwork is a site-specific, public artwork. What are some of the considerations the artist has made producing the work for an outdoor location? How do these considerations compare to those made when installing works in a gallery space?
- 3. ARTWORK:** Discuss how the artist's use of materials and the form, shape or appearance of the work contributes to the ideas represented.
- 4. AUDIENCE:** Discuss ways audiences can engage with this work physically and emotionally, when viewing the works individually or as part of a group?



## EXTENSION ACTIVITY

**ARTIST'S PRACTICE:** Research the artist's body of work including his Google Arts and Culture 'Rhythms of Life' project. Mindmap ideas over a couple of pages. Include ideas relating to the artist's practice, including his ideas, influences, material, skills, intentions, strategies and processes. Include relevant quotes.

## COLLABORATIVE PRACTICE

1. In what ways does Andrew Rogers embrace a collaborative artmaking practice?
2. Compare the practice of two other artists who embrace a collaborative practice with Rogers' practice. What similarities are there? What differences are there?
3. Using these artists as evidence, explain reasons for collaboration in artmaking, including in public art and installation practices.

## ARTMAKING TASK

### Environmental Caretakers installation

Students are to create their own sculptural forms that act as guardians for a chosen site. These sculptural forms are to speak of growth and regeneration and will ultimately form an "Environmental Caretakers" installation.

The sculptures may vary in size and may be constructed as small maquettes, or as larger forms.

Materials: Paverpol textile hardener, wire netting, fabrics (could be recycled fabric/small canvas cutoffs), scissors, wire cutters

1. Cut a length of wire netting and mold to form shapes similar to Andrew Rogers' *To be- Ikagai*.
2. Attach the sculptural form to a type of plinth or platform so that it is self-standing.
3. Tear the fabric into pieces, soak the pieces in Paverpol and wind around the wire form. Let the sculpture dry. You might want to paint the sculpture with acrylic paint or use coloured powder mixed into the Paverpol.
4. Take the sculptures out into the school grounds and photograph the work installed within the space.

Paverpol is water resistant and can be used outdoors.