

Canal to Creek

WestConnex | Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

ADAM KING

ABORIGINAL SYDNEY | STAGE 4 WORKSHEET

Aboriginal Sydney, is a series of steel sculptures that feature 135 cut-out silhouettes of Aboriginal peoples from Sydney's past and present. Unlike other public sculptures of figures from history, the faces depicted in **Aboriginal Sydney** belong to those of the general public rather than well-known people. The artwork can be seen as an exploration and celebration of the ongoing survival of Aboriginal peoples in this area and their continued connection to country.



Adam King, *Aboriginal Sydney*

CRITICAL AND HISTORICAL INVESTIGATION

VOCABULARY - silhouette, connection to country, contested land, Aboriginal peoples, colonising, dispossession

FOCUS ON PRACTICE

1. Look closely at the steel Adam King has used to create **Aboriginal Sydney**. Brainstorm a list of adjectives or describing words that you would use to explain the look and feel of the material.

2. **Aboriginal Sydney** celebrates the endurance of Aboriginal peoples and cultures. Explain why you think the artist has chosen to use this material to explore this idea.

INVESTIGATION QUESTIONS - CONCEPTUAL FRAMEWORK

3. The artworks that artists make are influenced by the world around them. With a peer or your class, discuss some of the ideas, experiences, and/or events that you think inspired Adam King to make **Aboriginal Sydney**. List points from your discussion below:

4. **Aboriginal Sydney** is located at St Peters Interchange. Consider how members of the public would usually interact with this site. Discuss your ideas with a peer or write notes in the space below.

5. Explain how audiences' experiences of **Aboriginal Sydney** could change the way they interact with and understand this particular location in Sydney.

ARTMAKING TASK

Silhouette Cut-Outs

Adam King remembers and celebrates Aboriginal peoples by featuring their profiles on his steel sculptures. Explore Adam King's practice by creating your own series of silhouette cut-outs of friends or family members.

1. Who will you include in your artwork? Collect or take photographs of three profiles of family members, friends or people who play a significant role in your life. Try to think of a theme to connect the individuals you choose (e.g. you might select your sister, mother and grandmother to capture the profiles of three generations of women in your family).



EXTENSION OPPORTUNITY: Practise your portraiture drawing skills by completing a series of sketches of your chosen profiles. Research and experiment with a range of techniques, e.g. blind contour drawings and using a grid to achieve proportion.

2. Decide how you will arrange your profiles along a narrow sheet of heavy paper or card. Will your profiles be displayed horizontally or vertically?
3. Draw or trace your chosen profiles on to your card. *Tip: Cut out the profiles from photographs and use these as a template to trace on to your card.*
4. Cut the profiles out with a pair of scissors or a stencil knife on a cutting mat.
5. Display your artwork individually or with those of your peers to create a collaborative exhibit. Some questions to consider when you present your work include:
 - How will I display my artwork? E.g. mounted on a wall, free-standing or suspended from a string?
 - Will light and shadow feature in my display? Is there an opportunity for light to pass through your profile to cast a shadow?
6. Write a short artist statement to accompany your profiles. Include an explanation of why you have chosen to capture the person featured in your artwork.