

FOUND IN THE ROUND

Explore sculptural works that use found and discarded objects and reflect on the ability of materials to communicate ideas.

VIEW ONLINE

QAGOMA
LEARNING



EDWIN ROSENO
GREEN HYPERMARKET
(SERIES) 2011–2012

In the series 'Green hypermarket', Indonesian artist Edwin Roseno photographed plants borrowed from friends and local nurseries, which he replanted in containers made from discarded food packaging. By combining the rubbish of global food production with plants, Rosen draws our attention to the relationship between the manufactured and the natural worlds, while suggesting the natural will — in the end — win.

WATCH ▶

Watch a video of the artist discussing his work.



THINK ☁

1. Why do you think the artist has chosen to use a Coca-Cola can in this artwork?
2. The artist has presented the idea that the natural world will outlast the manufactured world. Why do you think that is?
3. Take a look in your cupboard or fridge and analyse the different types of food packaging. Do you think this packaging is necessary? Can you suggest any alternative options?

CREATE ✎

Create your own pot plant using recycled items from around your house or school. Some ideas for items include plastic bottles, tin cans or even an old tea pot! You might even like to decorate it with stickers or paint. Add some soil, a plant of your choice, and plenty of water.



JONATHAN JONES

untitled (giran) 2018

Made of almost 2,000 sculptures, Jonathan Jones's work evokes winds blowing, birds in flight, and knowledge, change and new ideas circling above our heads. Traditional tools are at the heart of the artwork. Tied to each tool with handmade string is a small bundle of feathers (tiny 'wings') — found treasures — carefully gathered and sent to the artist by people from across the country. The circling murmuration (flocking pattern) of flying 'birds' is composed of six tool types: *bagaay* (an emu eggshell spoon), *bindu-gaany* (a freshwater mussel scraper), *waybarra* (a weaving start), *bingal* (a bone awl), *dhala-ny* (a wooden spear point), and *galigal* (a stone knife). Each tool has limitless potential.

CREATE



Take a walk outside, around your school, backyard or neighbourhood, and see what kinds of natural materials you can find. This may include leaves, sticks, seeds and feathers which represent your local area. Arrange them into your own sculptural formation and display your artwork.

WATCH



Watch this short video which introduces the artist and the artwork.



THINK



1. The feathers and tools resemble flocks of birds flying in the wind. When you imagine this, can you explain what sounds you hear?
2. This work refers to the story of six winds from the Wiradjuri language. Each wind signals the changing seasons or carries a message. What do you think these messages could be?
3. Think about what other animals travel in a flock. This artwork is about air-borne animals; what examples can you think of that live in water?



NIKI HASTINGS-MCFALL *TOO MUCH SUSHI II* 2002

Too much sushi II features 17 clusters of 12 plastic, fish-shaped soy sauce containers are connected by small silver rings and linked together to resemble flowers or stars. The clusters are repeated and linked together to form a lei (a type of garland or necklace of flowers). Together, these containers reflect the use of plastic in today's society. The lei is a valuable symbol of Pacific identity. This and other forms of jewellery and adornment have always played important roles in the historical trade networks of Oceania.

EXPLORE

[View another example of Hasting-McFall's lei made from soy sauce containers in Museum of New Zealand | Te Papa Tongarewa.](#)

THINK

1. Why do you think the artist used soy sauce containers in this artwork?
2. How does this artwork reference culture? What cultures do you think are represented?
3. What are some other examples of clothing and adornments that are symbolic in other cultures? Can you identify the names of countries where these are worn?

CREATE

Gather some recycled objects from around your school or house and take a walk outside and see what you can find. Connect together a combination of recycled and natural objects that you have collected using string. Think about what message you can communicate by linking these materials together.

ROBERT KLIPPEL
NO. 247 METAL
CONSTRUCTION 1965–68

In *No. 247 Metal construction* Robert Klippel has transformed a group of different metal objects into a composition that is both alien and strangely familiar at the same time. Comprised of typewriter parts and other recycled elements including a wooden rolling pin, the sculpture is essentially mechanical, although its scale and limb-like extensions suggest an organic form that is creature-like.



WATCH ▶

Watch a video introducing a recent exhibition of Klippel's work including *No. 247 Metal construction* at the Tarra Warra Museum of Art in Victoria.

CREATE ✎

Gather together a collection of interesting objects and assemble them to form your own composition. Photograph your final work or film the construction process (you can then play your video in reverse to show the deconstruction process).

THINK ☁

1. What do you think this construction looks like? Does it look like a creature?
2. Why do you think the artist constructed this sculpture using these metal parts?
3. This work is made out of If this sculpture was made today out of today's technology, what do you think the artist would use?



SONJA CARMICHAEL
*DERANJI DABAYIL (ROCKY PLACE,
HEALING WATERS): BASKETS OF
CULTURE 2017*

Deranji Dabayil comprises fifty small baskets made using commercial raffia woven with fine strands of unravelled 'ghost' nets (large fishing nets abandoned at sea) and fishing lines, lost and discarded items that wash up on shore of Minjerribah (North Stradbroke Island). These works directly respond to concerns about preserving our natural environment by transforming discarded materials into functional and contemporary artworks. made using commercial raffia woven with fine strands of unravelled ghost nets and fishing lines.

THINK 

1. What do you think these traditional baskets were used for?
2. Look at the colours Carmichael has used. What do you think they represent about the environment of Minjerribah?

EXPLORE 

Have a look at other examples of ghost net artworks from the Children's Art Centre exhibition '[Below the Tide Line](#)'.

CREATE 

Weave your own small baskets and incorporate materials found around your school or home. Think about what colours and decorations you could use to represent you and your local area.

TOBIAS PUTRIH

CONNECTION 2004

Connection is made up of lots of connected cardboard boxes, gradually getting smaller in size so that each box fits into the one before it. The work presents a monumental and stable architectural form — the arch — made up of something that is not usually permanent.



EXPLORE

Putrih's sculpture references the Gateway Arch in St Louis, Missouri, in the United States. Find an image of the Gateway Arch and compare it to *Connection*.



THINK

1. What are arches normally constructed from?
2. Why do you think the artist chose to use cardboard for this sculpture?
3. What other structures can you think of that are an arch shape?

CREATE

Working in groups, create your own version of an arch using blocks, books or anything else you can find around classroom. Test different materials to see which ones make the less/most stable structure — what did you discover? Photograph your artwork and give it a title.

CAPTIONS

Edwin Roseno / Indonesia b.1979 / 'Green Hypermarket' (series) 2011–12 / 150 digital prints on aluminium, ed.1/5 / Gift of the artist through the Queensland Art Gallery Foundation 2013 / Collection: Queensland Art Gallery | Gallery of Modern Art / © Edwin Roseno | **Jonathan Jones** / Wiradjuri/Kamilaroi peoples / Australia b.1978 / with Dr Uncle Stan Grant Snr AM / Wiradjuri people / Australia b.1940 / *untitled (giran)* (detail) 2018 / Bindu-gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) / 48-channel soundscape / Installed dimensions variable / Sound design: Luke Mynott, Sonar Sound / Collection: Queensland Art Gallery | Gallery of Modern Art / © The artists | **Niki Hastings-McFall** / New Zealand b.1959 / *Too much sushi II* (from 'Urban lei' series) 2002 / Plastic soy sauce containers, sterling silver and black brass fishing swivels / Purchased 2002 / Collection: Queensland Art Gallery | Gallery of Modern Art / © Niki Hastings-McFall | **Robert Klippel** / Australia 1920–2001 / *No. 247 Metal construction* 1965–68 / Welded and brazed steel, found objects, wood / 269 x 145 x 126cm (irreg., with base) / Purchased 1983. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © QAGOMA | **Sonja Carmichael** / Ngugi people of Quandamooka, Minjerribah (North Stradbroke Island) / Australia b.1958 / *Deranji Dabayil (Rocky place, healing waters): Baskets of Culture* 2017 / Commercial raffia and ghost net strands / Dimensions varied / Commissioned 2017. Queensland Art Gallery / Collection: Queensland Art Gallery | Gallery of Modern Art / © Sonja Carmichael | **Tobias Putrih** / Slovenia b. 1972 / *Connection* (installation view) 2004 / Cardboard on plywood / 740cm (height) (variable to a maximum height of 800cm) / Purchased 2008 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Tobias Putrih / Photograph: QAGOMA

© Queensland Art Gallery Board of Trustees, 2020

This work is copyright. Apart from any use as permitted under the Copyright Act 1968, no part may be reproduced without prior written permission of the copyright owners. Requests and inquiries concerning reproduction and rights should be addressed to the publisher. Copyright for texts in this publication is held by the Queensland Art Gallery | Gallery of Modern Art.

This resource has been developed by QAGOMA Learning.

ACKNOWLEDGMENT OF COUNTRY

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) acknowledges the traditional custodians of the land upon which the Gallery stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.