

NORIKO NAKAMURA



Staring down my hands, 2015, limestone, plants, dimensions variable, installation view

Contemporary Art on the Road is a unique program that provides access to artists and art experts from some of Melbourne's leading art institutions. This resource was created to introduce teachers to a range of hands-on, expertly designed strategies and resources for teaching contemporary art in their classroom.

ABOUT THE ARTIST

Noriko Nakamura completed a Fine Art Foundation Diploma at Saint Martins College of Arts and Design, University of the Arts London, before receiving a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts in 2012. Nakamura experiments with the transformational potential of materials in order to explore the relationship that exists between humans and the material world. She has presented solo exhibitions at Sutton Projects, Fitzroy, West Space, Melbourne; and TCB art inc., Melbourne. Her work has been exhibited at Aperto, Montpellier France; XYZ Collective, Tokyo; RM gallery, Auckland; Dog Park Art Project Space, Christchurch and National Gallery of Victoria Studio, Melbourne.

ARTIST STATEMENT

"Animism is the belief that the boundary between the physical and spiritual is not absolute, but can be transgressed. According to this idea a spiritual force resides in all things; animals, objects, even landscapes. My work uses stone carving and organic elements to make installations drawing on ideas of animism and ritualistic practices. My recent work "Staring down my hands" consists of hand carved limestone sculptures with plants. The shape of the sculptures represents the sun, the moon and human. There are a number of abstract holes in the moon totem. It is a monumental yet permeable form. The openness of which acts as a structuring absence attributing an invisible agency to the air, which surrounds and passes through it. I seek to show how materials change in an effort to temporarily transgress boundaries that are set up by systems of categorisation."

Artist website: <http://noriko-nakamura.com/>

WORKSHOP SUMMARY

This project aims to challenge children to explore and experiment through processes of research, design and making that will encourage students to freely follow their ideas into shapes and sculptures. (Explore & Express, Visual Arts Practices)

This activity will develop students understanding about the purpose and function of a range of tools, techniques and materials. (Visual Arts Practices)

Limestone is composed of fragments of bone from sea animals and shells. By working with this medium students are encouraged to think about and discuss natural materials, nature and the environment. Overall this workshop aims to provide students with the opportunity to engage with contemporary environmental issues and ritualistic practices that will develop their appreciation and care for nature, challenging them to consider the relationship between people, stones, land and nature. (Explore & Express, Respond & Interpret, Ethical understanding)

GOALS AND OBJECTIVES

- Students will develop sculptures through critical and creative thinking about environmental issues or ritual practices in their community.
- Students are challenged to explore and experiment with conceptual and perceptual ideas and expressions through planning and making that encourages them to freely explore and extend their designs into shapes. (Explore & Express, Visual Arts practices)
- This workshop aims to provide ideas for activities that are flexible and open-ended. Through processes of carving students gain confidence and patience

The activity aims to:

- Expanding knowledge on the history of craft, art and its links to the environment and natural world
- Teach students how to translate and draw 2D images into 3D
- Provide students with the confidence to use craft tools and adopt various practices, for example carving, sanding and molding.
- Expand students critical and creative thinking, using visual language and theories.

LEARNING ACTIVITY

DISCUSSION

Discuss the significant and diverse histories of craft and sculpture traditions, materials and techniques. Who are significant artists of this medium?

Discuss Animism, spirituality and ritualistic practice – what do these terms and practices mean?

Discuss how materials can change and form new objects for new purposes? What are some examples; natural or man made? How does this shift the original meaning of the material?

**Link discussion to contemporary ideas about the environment, spirituality or contemporary rituals.

How does Norkio Nakamura express these themes and ideas in her work?

CONCEPT DEVELOPMENT

Students will begin to plan and draw their sculpture from a 2D form to a 3D form. Students should plan their designs based on the contexts and issues explored in their research and discussion.

PRODUCTION

Using the plans developed in the concept development phase students will cut the stone into a manageable piece and begin to carve and create the shapes, which were envisaged during planning. Students will sand and file the limestone to create the lines and shapes desired.

MATERIALS	
Limestone	Handsaws
Steak knives	Drill
Rasps	Sand paper
Hand file	Paintbrushes
Sanding tools	Broom & dustpan
Hammer / Chisel	Sketch paper
Pencils	

LINKS TO CURRICULUM

EXPLORE & EXPRESS

Levels F – 6

Investigate the ways in which Nakamura explores ideas and experiences in her artworks. How are the ideas of environment and sustainability represented?

Levels 7 – 10

Explore the practices of Noriko Nakamura. Through a discussion of Nakamura's thoughts on the environment, how she expresses her ideas and develops a particular style with her work. Discuss her work in terms of the themes that she expresses. Relate the work to the practices of other sculptors from different times and cultures.

From this discussion students develop their own artistic practice through the use of inspiration, materials, techniques and processes to develop their own artworks.

VISUAL ARTS PRACTICE

Levels F – 6

Based on the artworks of Noriko Nakamura, students explore materials, techniques, processes and visual conventions. They describe the use of these in the production of their artworks.

Levels 7 – 10

Think about the intentions that Nakamura has when she commences making her work. Discuss her artistic practice. Using a range of sculptural works, similar to that of Nakamura as a starting point, explore materials, techniques, visual conventions and processes to develop an individual artistic intention.

PRESENT AND PERFORM

View the location and exhibition of Noriko Nakamura's work. The students then plan their own exhibition of their artworks. They should consider the audience of the artworks and how they wish the audience to interpret the artwork. They could view a range of exhibitions of sculptures in art museums and public sculptures.

RESPOND AND INTERPRET

Level F – 6

Respond to Nakamura's artwork by identifying and describing subject matter and ideas. Consider why and where she makes her work. Students may want to identify Nakamura's work with other similar sculptural styles. Is Nakamura's work art or craft?

Level 7 – 10

Analyse and interpret Nakamura's artworks discussing ideas and viewpoints. Compare her work with works by other contemporary artists to identify characteristics and features of the works. Discuss the work as artworks or craft? Students could also discuss a range of sculptural styles throughout history.

ART TERMINOLOGY

Animism: is a belief in Shintoism (Japanese religions) that attributes a living soul to plants, inanimate objects, and natural phenomena.

Installation: an installation is a form of artwork or art display that is site-specific. Installation art is often of an ephemeral nature and frequently employs non-traditional materials.

Sculpture: is the art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions

Contemporary Art on the Road is an initiative developed by Gertrude Contemporary and in partnership with Monash University Museum of Art, the Victorian Curriculum and Assessment Authority and three regional Victorian galleries: Latrobe Regional Gallery, Horsham Regional Art Gallery and Shepparton Art Museum.