

# PORTRAIT of a SCULPTOR

## SCOTT FARRAND

### WHY DID YOU CHOOSE TO BECOME A SCULPTOR?

Working in 3D has always appealed to me. Something I can walk around, see the light play on its different surfaces. As a child I loved to make dioramas. The type made in a shoe box of perhaps an underwater scene. The box would then be covered in blue or green cellophane and I'd love to just stare into it. It looked like a real under water world. I'd look into it for ages and get a real sense of space. The coloured cellophane enhanced the view and I have never forgotten that sensation of depth. I still love coloured lights.

### WHERE DO YOU FIND YOUR INSPIRATION?

Social, political and environmental issues seem to drive my creativity. As a student my tutors always give me impetus with differing assignments, pushing boundaries and exploring new materials.

### HOW DOES CREATIVITY COME TO YOU AND WHAT DO YOU DO WHEN IT DOES?

I often have to close my eyes and visualise. I can see a project complete and then have to work backwards from there to see how it could be made. Sketching is a good vehicle. Sometimes the whole project just materialises and I know what I have to do. Other times I will start a project and the project itself grabs me by the collar, shakes me and says 'look here...we are now going in this direction!' something totally unplanned for! I love that. It's a bit like chemistry; when you take two foreign components and put them together and they create a new element. Not being afraid of failure is also a real tool. It helps me to experiment. My Motto is 'just play around and see what happens'. Music helps a lot.



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### CAN YOU DESCRIBE HOW YOU FEEL WHEN AN IDEA STARTS TO CONCEPTUALLY TAKE FORM?

Relief! As it can take sometime. Putting the pieces together can go smoothly once the concept is reasonably solid. Although concepts can change mid-course and that's all part of the process too.

### WHEN DO YOU KNOW A WORK IS DEVELOPING, READY OR COMPLETE, AS OPPOSED TO EVER EVOLVING?

One clue is the aesthetics. As the visual aspect matures the story or meaning usually develops in parallel. However, the meaning for me is most important and once I see that the work can be 'understood' by an audience I know I'm close to completion.

### WHAT OTHER INFLUENCES STIR YOU INTO ACTION? E.G. MUSIC, ENVIRONMENT, MEDITATION, MOVIES, PAINTERS, DANCERS, EXPERIENCES, OCCASIONS, EVENTS, SOCIAL COMMENT

They all play a part. I am interested in social issues, politics and the ever pervasive consumerism. Light is very interesting. I love illumination. It gives a sense of depth like the old diorama box from my primary school days. I am playing with recycled materials lately. Mainly old shrink wrap. It's transparent and when you put a light behind it acts as a diffuser and glows. I am looking further into what this scrap product can and can't do. It is also using a material that otherwise would be put into land fill. A lot of people find resonance in using recycled plastics that may otherwise end up floating in our oceans perhaps swallowed by birds or fish. It is an important issue.

### WHERE WOULD YOU LIKE YOUR SCULPTURAL JOURNEY TO TAKE YOU?

I would like to exhibit and interact with other artists and keep stimulating the synapses. I wouldn't mind selling some pieces also!



### WHAT MOTIVATES YOU TO EXHIBIT?

The realization that other people 'get' my work. That colleagues, peers and others acknowledge the work as being worthwhile and that there is an appreciation of what I've made. When that realization hits then that is truly an uplifting experience. Any prize money or payment is also welcome!

### WHAT IN PARTICULAR ENCOURAGES YOU TO PARTICIPATE IN THE BJCS EXHIBITION?

There doesn't seem to be any sense of elitism or 'rarefied air' that I have experienced with another well-known arts event. The funds raised go to a very good cause and, of course, the beach setting has a great 'equalising' effect. The process was straight forward and once accepted I found the committee people were very helpful and easy to get along with.

### WHAT SHOULD WE LOOK FORWARD TO FROM YOUR WORK

If I am accepted my main work is a study in human form. I have sculpted a life size female form using mainly recycled plastics over a recycled timber frame. Embedded in the frame are tiny white LED lights which allows the art work to be illuminate from within. This takes the work to a different dimension when in a darkened space or at night.

This sculpture makes comment on our notions of beauty, packaging, pollution, commodification and consumerism. These are all serious social and environmental issues worthy of debate and deliberation and this work certainly references those concerns, however, there is a fun and lightweight aspect to this piece. A strong and sassy bikini clad 'amazon' girl confidently asserts her space as she stares out to sea, her thoughts lost on the horizon in and below the waves. Both aspects sit comfortably side by side in this work. I am very pleased with the outcome.

