

# Studio In Your Head

*Michael Cartwright, from Australia, was one of three Asia-Pacific sculptors to participate in the Chapungu Sculpture Exhibition and Symposium.*

## **Is working in public difficult?**

Yes, but I enjoy it. I like getting out there and the comments of the people vary while I am working. I tend to wear ear muffs for tuning out outside noise. You have to get into your own space. What is interesting is that you pick up the emotions of the people around you. If it is a nice emotion, it does effect my work perhaps. At Fort Canning I felt emotions had fed into my work. If I sense the emotions are negative, I have to stop working. Somehow you become aware of some people but not of others. In Fort Canning I feel it effects the process being in the public and in doing only one work. If the environment affected work in any serious way, I would really be illustrating the environment with my work that I did at the Park.

## **Is there a different mental discipline needed when working outside, away from a studio?**

Yes, when you are out in the public in a large space, you really have to create your own small space within the larger one. You could say it is a studio in your head.

## **Do you feel it is useful and beneficial to participate in such shows?**

I was happy to share ideas. It is interesting to see how other sculptors work. It is about getting into the work and understanding other sculptors and having a respect for them. When that happens, then there is an opportunity for your work to grow and go off on tangents. It is not so much the process of doing the artwork, it is going out and being with them socially, too.

## **This is the second time you have attended such a show. Have you learned anything from the experiences?**

Yes, perhaps not as much as I was hoping for. In future I would like to know what organizations who arrange sculpture symposiums are really looking for from the artist. This would help one to decide if one wants to participate in it. [IF-B]



**Michael Cartwright, Night Rest, 1997, black serpentine marble, 38 x 25 x 100 cm.**