

Introduction

Jaime de Cordoba

Last July 2008, we were able to organise a particularly special event: the *Myth, history and memory sculpture show* for the Centre d'Estudis Australians (Australian Studies Centre) international congress with the same title. In this volume of *Coolabah* we are able to offer the reader a closer understanding of the process of how the exhibition came about, how each artist approached the subject and the end result.

The ten sculptors that contributed to this exhibition came from different backgrounds but all had the same purpose in mind: to translate the idea of myth, history and memory into three dimensional structures.

The Exhibition brought together teachers of Fine Arts at the University of Barcelona, special students selected from the same university and special guest artists.

As the Coordinator of the exhibition, it was my pleasure to take part in its inauguration, in the course of which I pointed out:

Sculpture is both the noisiest of culture's children but also the quietest. It is born breaking mountains, striking metal and chipping our trees. When it is brought into disrepute by political or social changes it immediately becomes the main archaeological witness of historical facts.

In its creation, thought must work next to all the strident sounds of the technique. Our workshops are the opposite pole to libraries. Dust, fire and noise are welcome. However, once the sculptures are concluded, they move into a different realm: the mythical silence of their result.

Now readers will be able to look at some pictures of the exhibition and texts by the sculptors explaining their leitmotifs behind the making of the sculptures for the Congress.