



art@ark

Two major works of public art are an important component of the Ark tower development at North Sydney. Freddie Timms and Hany Armanious have conceived of a ceiling painting and a sculpture of sufficient presence and power to carry the whole public space. Commissioning the art early in the process has ensured a seamless integration with the architecture.

In consultation with architects Rice Daubney and art advisor Barbara Flynn, two of Australia's leading artists have been chosen to realise works of a standard we believe is unprecedented in a North Sydney development to date, representing a new phase in the evolution of North Sydney.

'It's about giving back a public space, enlivening the building and engaging the public with a story that unfolds as people walk along, to tell something of the history of the site.'

Architect Andrew Coomer, Rice Daubney

'Together with the architecture, like other great works of public art – Claes Oldenburg's *Clothespin* (1976) in Philadelphia, or Alexander Calder's *Teodelapio* (1962) at Spoleto – Hany Armanious's animated old-style telephone and Freddie Timms's painted ceiling will draw people to Ark and make it a landmark. Soon it will be the norm for people to suggest meeting in the grand foyer or 'at the telephone' and Ark will have become 'the place to be'.

Art advisor Barbara Flynn

Freddie Timms

born 1946, Police Hole (Ngarrmaliny) near Foal Creek on Bedford Downs Station, Western Australia; lives in Kununurra and Frog Hollow, Western Australia

Site-specific ceiling painting, to be titled 2007–10
12 x 16 metres (installed)

East Kimberley artist Freddie Timms began painting in the 1980s while living at Frog Hollow, south of Warmun (Turkey Creek). Timms paints with natural ochres, connecting his paintings to both the cave and bark painting traditions of the region.

'I think about the country where I was walking and camping, all the main water holes, all the camping areas. I remember the places where I used to go mustering and I follow them up with my painting', Freddie Timms has stated.

The proposed work by Timms is a ceiling painting for the Ark tower's grand public foyer. Made under Timms's supervision, it will use his characteristic pared-back abstractions featuring large fields of flat colour to depict the places and events of the country around Lissadell station in the Kimberley region of northwestern Australia, where Timms lived from the age of about 12 and later worked as a stockman.

The idea to commission this artwork for the Ark tower was inspired by the example of the ceiling paintings and other in-situ works by eight Indigenous Australian artists commissioned for the Musée du Quai Branly, Paris in 2006.

Hany Armanious

born 1962, Ismahlia, Egypt; lives and works in Sydney

Lines of communication 2007–10
(in collaboration with Mary Teague)
two oversize polystyrene cups, two used desks, cable in glass vitrine 19 metres long

Hany Armanious's work typically incorporates a great range of disparate media and, often, malleable components such as liquid petroleum, rubber, Blutak, cork, clay, pewter, paint and plastic.

In collaboration with Mary Teague, his proposed work for the Ark tower reuses cable and desks from the historic North Sydney Telephone Exchange building, playfully transforming them into a 'make-do' toy telephone. As described by Armanious: 'It is a conflation of telecommunication technologies – high and low, young and old. A child's system of communication in a business district context'.

As passers-by progress along Mount Street, the cables of the artwork will duck and weave to enliven their experience of the streetscape, while the two salvaged desks will evoke the daily routines and dramas of the many people who once worked in the building. The work invites passers-by to identify with their stories, consider the evolution of communication technologies, and perhaps recall the games of their childhood.

overleaf: Freddie Timms Jack yard 2004 (detail)
Art Gallery of NSW collection © the artist

> In situ impressions of the artworks.
Computer renderings by Haycraft Duloy; Freddie Timms Dick yard 2005
© the artist; Hany Armanious Lines of communication 2007–10 © the artist



Documenting art@ark

The art@ark public art project affords an extraordinary opportunity to document the process in a way that will be of enormous value to the Ark development, to Investa and other stakeholders, and to the wider community. Developed in tandem, a mini-documentary and book will capture a sense of the passion, creativity, excitement, inspiration, innovation and exacting commitment that is central to the project. Interviews with the key people – architects, art consultant, project managers and artisans, respected Armanious and Timms experts – will follow the process from genesis to installation: the process of selecting and commissioning the works, the artists' backgrounds and influences, the ideas behind the works and their creation, production and installation, the different creative energies at play.

Regular visits to the studio and factory where the works will be made will follow the art as it unfolds, showing how the team of artisans translates Freddie Timms's work created with natural ochres on canvas in the desert to the materials and scale required to stand out and survive in the city, and how a casting expert creates huge polystyrene cups for Hany Armanious's work.

Both the mini-documentary and book will be highly visual: bold, graphic, dynamic, personal. Through, where possible, the use of environmentally responsible materials and processes, they will also showcase Investa's environmental, social and corporate values. The mini-documentary and book will enable Investa to maximise the value gained from its commitment to public art and sustainable initiatives, while at the same time they will address a genuine interest within the community in understanding the process and meaning of art.

Mini documentary: 12–15 mins duration,
digital Betacam 16:9 (anamorphic)
Book: approx 64pp, full colour

The art@ark documentary projects will bring to life the vision, passion and commitment that lies at the core of the Ark project.

Project team

Andrew Coomer, associate director, Rice Daubney Architects
Andrew is the principle design architect for the Ark project. With over 20 years' experience in architecture and design, he is committed to producing innovative, honest and environmentally responsible buildings. Andrew has particular expertise in commercial and residential design. Throughout his career he has received awards and won many design competitions.

Barbara Flynn, art advisor
Barbara is a leading Australia-based art specialist with a commitment to working with clients to deliver high-quality, well-integrated and sustainable art projects. Since arriving in Australia in 1998, Barbara has assembled art collections for many major Australian corporations, drawing on longstanding relationships with galleries and artists to assist them to identify and acquire quality art. She has extensive experience in the area of public art, as curator to Sydney Airports Corporation Limited, and manager of sculpture installations in Berlin, Paris, and Seattle. She is also a publisher, writer and lecturer on art.

Peter Lonergan, architectural consultant Freddie Timms project
Peter is principal architect for Cracknell & Lonergan Architects and has over 30 years' experience in architecture, interior architecture, heritage conservation, exhibition design and town planning. He has received many awards and is involved in numerous professional architectural organisations.

Suzanne Brown, executive producer/photographer
Suzanne's experience ranges from researching and producing at the ABC, lecturing at the AFTRS, writing and producing for the Australian Film Institute Awards, Murdoch TV, Fox World and producing cinema trailers and posters with many of Australia's best filmmakers. She specialises in arts and documentary photography.

Jennifer Blunden, book editor
Jennifer is a writer and editor who specialises in developing texts for public audiences, particularly in museums and galleries. She has worked extensively in the arts, history and heritage areas. Currently senior editor at the Art Gallery of NSW, Jennifer also consults to a number of cultural institutions and organisations.

Anaiese Cairis, book art director, design & production
Anaiese is a designer who specialises in exhibition and publication design for cultural institutions and has won numerous publication design awards. She consults to corporate and arts industry clients and has recently completed, with JPW Architects, the Gold Book of Jörn Utzon's new plans for the Sydney Opera House.

Phil Dow, director of photography
Phil is a researcher, producer, director and director of photography. He has worked in London and Sydney on many documentaries for Granada TV, BBC, Channel 4, Discovery and SBS.