

Public Art for Parkline Place

Report of Barbara Flynn,

18 April 2022

Prepared by Barbara Flynn,
Barbara Flynn Pty Ltd, Public
Art Advisor to Oxford Properties
Group and Investa for Pitt Street
North Over Station Development

18 April 2022

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1

Introduction: Summary of the process to date

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After a short hiatus, the process to identify and select an artist for Parkline Place resumed in August 2021. A working group was formed comprised of Nellie O’Keeffe of Oxford Properties Group; Alan Beaver, Stefan De Jesus and Hannah Edwards of Investa; Muir Livingstone and Aleksandra Mlynczak of Foster + Partners; and art advisor for the project Barbara Flynn. Barbara is an internationally recognised public art expert who has delivered 22 projects for the Australian public domain. (Her CV is included as an appendix to this report.)

In two sessions, on 30 August and 21 September 2021, Barbara presented a preliminary analysis of the opportunity and the possible locations for art, with images of works by several artists who could be suitable to commission for the project. For the 21 September presentation, Barbara and the architects proposed additional artists for consideration who were researched by Barbara and her research assistant. Archival documents were prepared and circulated to the group (including a PowerPoint on each artist and a sheet of links to further information about them). The thinking about which artists in Australia and worldwide would be exciting for the project was ongoing, with Barbara undertaking a final comprehensive sweep until 29 December 2021, when she wrote her final report and recommended a longlist of artists.

The effort helped to focus the group on what art could effect and make tangible for the project. The group articulated these guidelines for artists to address and respond to.

The group was seeking an artist who would:

- provide a refined response to the architecture and the context
- address the volume of the space in a ‘grand’ way
- understand the transparency and sightlines of the space, which the architects described as like ‘a glass display case over multiple levels’
- consider the ramifications and significance of the imposing sandstone wall, a feature of the architecture important to the architects
- understand the importance of the journey of riding the escalators, making it a memorable experience – and one worth having – for the 5000 workers ascending in the morning as they prepare for the day, and descending at the end of the day, and
- consider the development’s important sustainability goals.

The group set out to identify a pool of the possible artists that would reflect a richness of vision and a diversity of cultural and national affiliations. It challenged itself by admitting the pool of artists initially in contention may have been characterised by an overly ‘corporate’ perspective on new art. As a description of art, ‘corporate’ means tidy, clear, readily summed up – positive qualities in any quarter except art, where they can as quickly morph into the one-liner, lacking in meaning and depth. The opposite is true of art by artists that retains its independence and distinct expression. This is the art the group decided to pursue, a decision that brought with it a greater spirit of adventure when it came to nominating a longlist of artists.

As the process unfolded, the group applied an ever more rigorous critical analysis. The most important criterion was for candidates to be artists who possessed an original vision and made exceptional art, unlike the art people see anywhere else. The group assumed a public that is intelligent and able to handle complexity. There was to be no fear of art that spurs thought and reflection: art for the project would be rich and multilayered enough to hold people’s attention, day in and day out, for years. The challenge would be identifying an artist whose art would strike a balance between inspiring thought and being relevant to people, and being pleasing and joyous.

Over the five months from August to December 2021, 74 artists were considered and discussed by the group, culminating in the report submitted by Barbara on 29 December 2021 that grounded her recommendation of the final longlist of 30 artists to be considered (provided here as an appendix).

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2 Breadth of artists considered (longlist)

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The longlist achieved the breadth, richness and diversity the group aspired to, with 14 artists from Australia; 1 from Argentina; 2 from Denmark; 1 from Ethiopia; 1 from Ghana; 1 from New Zealand; 1 from Poland; 1 from South Africa; 2 from South Korea; 1 from Spain; 1 from the UK; 3 from the US; and 1 from Venezuela. The artists nominated to the longlist are discussed at length in the December 2021 report.

To provide a feel for the diversity and range of art expression that the longlist achieved, several young artists were considered alongside revered artist-elders like Betty Muffler and Marinka Burton, born in 1944 and 1950 respectively, who act as ngankaris, or traditional healers in their cultures, and Wukun Wanambi, born 1962. It was interesting to us that the oldest artists were just as fresh and youthful in their approach and thinking as artists younger than they are.

To put the project on the map by achieving something that had never been attempted in public space before, the report proposed commissioning one or more Torres Strait Islander artists – Brian Robinson, Teho Ropeyarn, Paula Savage and Alick Tipoti. The group had spoken about working with the idea of the whole of the city of Sydney in mind and not duplicating what had been done elsewhere. The Torres Strait Islander group of artists are unknown in Sydney because of the remoteness of where they live and work.

3

Shortlisted artists

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Through discussion informed by the December report, the group reduced the longlist of 30 artists to 6 artists to interview. The six shortlisted artists were: the collaborative duo of Betty Muffler and Marinka Burton; Janet Echelman; Olafur Eliasson; Jonathan Jones; Teho Ropeyarn; and Tomás Saraceno. The group had noted that earlier in the process we had too few women in contention. This was corrected in the December report which put forward the art of 13 women, close to half of the longlist.

The six shortlisted artists brought a great breadth of vision, approach and cultural affiliation, and a generational mix, to the process. Three of the six artists (including the duo of Muffler and Burton) are Australian and identify as Aboriginal or Torres Strait Islander:

- Jones is a Kamilaroi/Wiradjuri man, born in 1978 in Sydney, who lives and works in Sydney
- Muffler is a Pitjantjatjara/Yankunytjatjara elder, born in 1944 near Watarru, South Australia, who lives and works in Indulkana, a community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia
- Burton is a Pitjantjatjara elder, born 1950 at Irrunytju (Wingellina), Western Australia, who also lives and works in Indulkana
- Ropeyarn is of the Angkamuthi and Yadhaykana peoples, born in 1988 at Mount Isa, Queensland, who lives and works in Cairns.

The remaining three artists are based internationally, in the United States or Germany. Echelman was born in 1966 in Tampa, Florida, and lives and works in Cambridge, Massachusetts, and New York City. Eliasson was born in 1967 in Copenhagen and lives and works in Berlin and Copenhagen. Saraceno was born in 1973 in San Miguel de Tucumán, Argentina, and lives and works in Berlin.

We met with the six artists in as many live virtual sessions, conducted across four time zones in a two-and-a-half-week period, from 24 February through 10 March 2022. The format for the first two sessions with Jonathan Jones and Teho Ropeyarn was for Muir Livingstone of Foster + Partners to present the architects' design to the artists and the artists to then speak about their work, showing images in PowerPoints that Barbara had prepared for their use.

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The format for the four sessions with Echelman, Eliasson, Muffler and Burton, and Saraceno saw the presentation by Foster + Partners drop out and artists presenting their art with reference to the Parkline Place opportunity and site. Everyone met with the group virtually 'in person', so to speak, except for Muffler and Burton who were in isolation due to a COVID outbreak at Indulkana. Heath Aarons, Arts Coordinator, Iwantja Arts, Indulkana, presented on their behalf.

At the session on 24 February, artist **Jonathan Jones** spoke of how he works by establishing a throughline between the historical and the contemporary. Applying that process at Parkline Place, he would work with the local community – just as he has already done in other projects with elders and knowledge holders, including Esme Timbery at Barangaroo and Julie Freeman at Green Square in Sydney. He is interested in projects like this one on sites that are highly built up, where things have been built on an ancestral memory; his art typically seeks out and continues those stories, which is what he envisioned would contribute greatly to making Parkline Place a meaningful and culturally connected place.

Speaking with the group at a second session on 24 February, **Teho Ropeyarn** explained the grounding of his art in Injinoo, the Torres Strait Islander community he is from. His art marries all the different scenery of this spectacular part of Australia. Keeping culture alive is a critical driver of his life and art. Community is critical to his way of thinking and working – not just the Injinoo community but an idea of community as universal, that all people can understand. His work to date has been mainly flat, realised in the medium of printmaking in linocut. He pushes the medium of linocut to its limits by making very large prints. He was pleased to be selected as one of 77 artists in *rivus*, the 23rd Biennale of Sydney (12 March – 13 June 2022). Being commissioned to work with us at Parkline Place would mean the chance to work in ways he hasn't yet. That could lead to something unprecedented and amazing.

At a third artist session on 3 March, **Olafur Eliasson**, in response to the volume of the Parkline Place space, dazzled the group by showing a wide array of realised, mostly suspended, artworks in various high-profile contexts in Scandinavia, London, Shanghai and other locations around the world. His commentary was fascinating, direct and personable, wide ranging and, at moments, closer to philosophising than art talk. He touched on beauty, happiness, poetics, emotions, the audience for art, personal accountability, giving the group the feeling of getting to know this quite famous artist in the hour or so we had. He delved into the algorithmic underlays and technological intricacy of the examples shown and their basis in things like meteorological balloons, planets, spheres and glaciers. He observed that the consensus view of the mainstream was that being down to earth is the best approach to living today. He spoke of how at Bloomberg's London headquarters (where he has a work) you didn't feel like you were going to an office, an atmosphere he thought worth realising more widely.

On 9 March, **Janet Echelman** spoke perhaps most thoughtfully of all the artists about the architectural design of Parkline Place, describing her attraction to it based on it being a building with 'the park coming in' and 'every edge curved – one that wants softness, not the hard edged'. Speaking of her art, she described the data sets she works with, taking the temporary work *Tsunami 1.26* (2011) for Sydney's Town Hall Square as an example. The group had wondered how Echelman would work in our interior without the benefit of the natural forces her art often harnesses and makes visible. She spoke of how she also can create movement indoors as she had in the work, *1.8 Renwick* (2015) for the Smithsonian American Art Museum, Washington, DC.

Her art sometimes conveys a sociopolitical message. An example is *Bending Arc* (St. Pete Pier, St Petersburg, Florida, inaugurated in 2020), a work that calls attention to the painfully slow integration of public beaches and pools in the southern states of the US in the 1960s.

Echelman thought that nature and the physical systems of the planets might be content worth pursuing, and a good fit with Parkline Place. She has made works that people can experience from different levels, with the kind of arrangement of spaces that Parkline Place will present. She is not a maker of discrete objects in space; rather, she said that the ultimate ambition of her work was to have people visiting and interacting with it, which she described as ‘becoming part of someone’s day’ through her art. To illustrate the point, she told the story of the restaurant worker in Boston who would come off the late shift and lie on the grass to experience her work *As If It Were Already Here* (2015) before making his way home.

She described her normal working practices and how she would interface with our group and the design team. She liked feedback. She would come up with three concepts that might take very different paths; our group would choose; she would visit the site and talk with people; she would work with us in the design development phase with the involvement of the engineer she has had on staff for many years. Her studio works with software systems that are used by and familiar to the architects of Foster + Partners.

In March, **Betty Muffler** and **Maringka Burton** were in isolation due to a COVID outbreak in the community of Indulkana where they live. They were staying safe away from Iwantja Arts, the art centre in Indulkana – where on a normal day, 20 to 30 artists would come and go – and unfortunately, would not be part of our discussion on 10 March. In the session they were represented by Heath Aarons, Arts Coordinator of Iwantja Arts.

Aarons spoke of the authenticity of the women’s connection to Country and what that would bring to our project. Muffler and Burton are very highly regarded as artists – and as ngankaris, or traditional healers, who heal people and the land. They are makers of paintings that sit harmoniously with ideas of healing and sustainability. The two collaborative works in the 2021 exhibition *The National: New Australian Art* at the Art Gallery of NSW saw them work on a large scale – the same scale as at Parkline Place. Despite their age, this would not pose a problem for them. Aarons suggested the various mediums in tandem with painting that the artists could incorporate to address the volume of the Parkline space, including projection and audio.

Tomás Saraceno joined the group’s dialogue with artists on 10 March. He spoke of spiders as the inspiration for some of the strains of his work and how they weave webs of connection with analogies to human communities. By extension he likes to work with the local knowledge of a place. In Australia, that could be with the local Aboriginal community. In discussion with Barbara, he had become aware of Clarence Slockee and the work of Jiwah and thought Clarence could be a wonderful guide and collaborator. As he has started to familiarise himself with our project, he had begun to think about the plant behaviours that are perhaps less well known: bromelias which live from moisture gathered from the air, and trees that can host as many as 20,000 species. He was taken with the slides of the greenery in the Foster + Partners presentation – he thought the concept they expressed was beguiling and crazy ‘in a good way’. If he worked with plants, he would choose ones that would do well in the lower light levels of our interior. Perhaps the building’s community of workers would not just pass

by on their way to and from work, but step up to take care of the plants he would introduce. This would be a metaphor for taking care of oneself and others. Ours could be an olfactory space – he might come up with a sculpture that releases something into the air that we can breathe! He was interested in starting to expand his art to encompass smell, the sense connected to the oldest of human rituals and primordial memories.

Saraceno understood the potential to interpret the journey people would make on the escalators through art. Moving well beyond the base fact of people moving up and down and to and from work, he might introduce the idea of having an ‘energy conscience’, by suggesting energy efficiencies. Almost everything can be looked at through the lens of conservation of energy. Focusing on the journey, through art pervaded by a true grasp of the principles of sustainability, it would be possible to encourage people to think differently.

Muir Livingstone found it interesting and promising that Saraceno had picked up on the story of living greenery that had been with the project since the beginning. Nellie O’Keeffe said hearing his ideas for the space had been like ‘an explosion of possibilities’; his initial concepts were ‘like a stage set waiting for activation’.

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Final recommendation: Selected artist Tomás Saraceno

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Tomás Saraceno makes utopian structures based on the idea of clouds, and on the artist’s scientific investigations into the life and web building of spiders. (A 2018 solo exhibition at the prestigious Palais de Tokyo in Paris included 500 live spiders as part of the work.) Other references are snowflakes, stars, and the Weaire–Phelan geometry of aggregating foam and soap bubbles. He is ambitious and neither reluctant nor deterred from tackling the big picture – his art makes connections among the disciplines of astrophysics, engineering, environmentalism, thermodynamics, biology, arachnology and musical composition. It does this while escaping definition as technology, art or science alone. The artist explains that he is ‘interested in creating a narrative of reality that resonates with the majority of people and the way they are living’. His use of science is informed and for real – in 2009, he studied at NASA, and since 2012 he has been artist in residence at the MIT Center for Art, Science & Technology. His other collaborators include the Max Planck Society in Munich and the Natural History Museum in London.

The breadth of these interests is reflected in Saraceno’s art, making him eminently capable of configuring and integrating into a cogent whole all the spaces of Parkline Place that we’ve identified for art. He will bring not just brilliance but also experience to effectively address the volume and other challenges of the space.

Perhaps most importantly, in our final choice of Saraceno we have achieved the balance between art that provides something for the mind and is relevant and meaningful, and art that is joyous and engaging, positive, uplifting and future oriented. On the one hand, his and his studio’s actions to address climate change and environmental crises like air pollution are based in research and knowledge. The artist may be reading books like *A Billion Black Anthropocenes or None*, or *Down to Earth: Politics in the New Climatic Regime* one moment, and be bright, lighthearted and exhilarated about our project the next. His optimism pervades everything he makes and does. He doesn’t preach, but he brings people along by exciting them and giving them something important to do and be part of – in projects like *Museo Aero Solar*, the balloon made of plastic bags that people can enter and walk around in, a model for fuel-free flight, or in *Aerocene Pacha*,

the fully solar-powered hot air balloon of his design that has broken 32 world records, including reaching a height of 275.5 metres on a 74-minute flight in January 2020.

Echelman and Eliasson have delivered tried-and-true artworks for public space that are recognisably works by them. They are resolved in their artistic journeys – perhaps too resolved – and the group opted for a less predictable and less conventional, more exciting outcome by selecting Saraceno, an artist who starts fresh with every new opportunity. It’s a bold decision as we don’t exactly know what he’ll create for Parkline Place or what it will look like. It won’t be anything rote or ‘out of the catalogue’, which might have been the case with the other artists we considered. We see this as a value. If it’s a risk, it’s a calculated one – the better way to achieve something extraordinary. Saraceno is the artist of the six we interviewed who is most likely to come up with an entirely new invention that will make our space function more memorably than any of us can possibly imagine.

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Next steps

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Saraceno is drawn to ideas of greening the space and drawing people in to work together to affect energy efficiencies and cleaner air. He leapt at the idea to consult with local knowledge holders and is developing an artwork design by pursuing a collaborative process. As a first step he will convene workshops with the relevant specialists, including a cultural specialist, to flesh out ideas for how he will work most effectively and profoundly in Parkline Place. The artwork design will be approved, and work will start on an artwork package in the design development stage. It will include an artwork description, renders and drawings for construction, and a costing; the budget for the artwork is A\$3,000,000. Saraceno’s idea is for a specialist in landscape and plantings to also be engaged. His vision is for the landscape specialist to work from his artwork description, renders and drawings, and complete final construction drawings. The landscape specialist will develop a construction methodology and oversee the making of a mock-up for the purpose of testing materials.

Saraceno and a member of his team will make a site visit to Sydney in November at the design development stage, and again to inspect and approve the final work.

Barbara had suggested that the studio put forward the form of contract it prefers as a starting point for Oxford and Investa to consider. The artist’s studio manager, Lars Behrendt, has been overseeing preparation of a draft to be supplied shortly, which will set out the stages for the work described above. The artist brief was drafted by Barbara and is attached here.

Public Art for Pitt Street North Over Station Development Analysis by Barbara Flynn, 29 December 2021

Prepared by Barbara Flynn,
Barbara Flynn Pty Ltd, Public
Art Advisor to Oxford Properties
Group and Investa for Pitt Street
North Over Station Development

29 December 2021
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1

Introduction

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Over Station Development
Analysis
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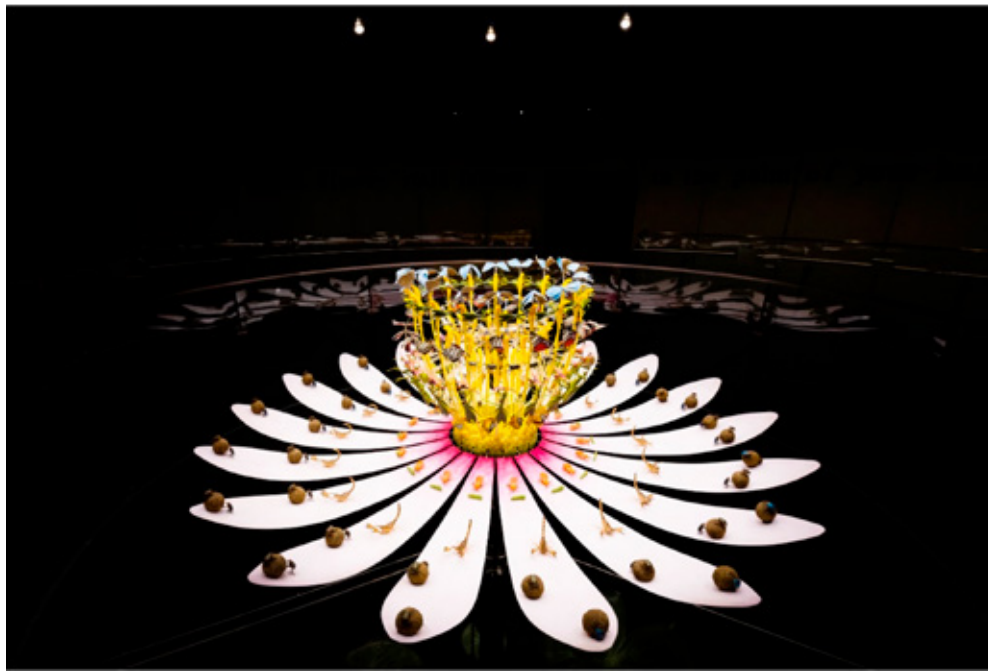
We have landed on what I believe is perhaps an overly corporate perspective on new art. By ‘corporate’ when applied to art, I mean art types that are difficult to distinguish from the materials and lines of the architecture. These are works that are clean, clear in message and readily summed up – positive qualities in any realm except art, where they can as quickly morph into the one-liner, obvious, lacking in depth. The opposite is true of art by artists that retains its independence and own distinct expression. I also want to encourage us to retain a spirit of adventure in our nomination of a shortlist of artists. As the most important criterion, our candidates should be artists who possess an original vision and make exceptional art, unlike the art people see anywhere else.

The group may reject some of the artists I’m adding to the discussion, such as Jorge Otero-Pailos or Sumayya Vally, for being too ‘intellectual’. Are we against art that spurs thought and reflection, and what about art that addresses the things like climate change or diversity that people today care about? I understand the push for art that is joyous and pleasing but we don’t want to drain the art of all meaning or underestimate our audience. Art needn’t talk down. People are intelligent and able to handle complexity. Art for our project needs to be rich and multilayered enough to hold people’s attention, day in and day out, for years.

This document is a considered analysis of what we’ve discussed thus far that also reconsiders and adds artists. Humour me: I can’t help but continue to do my sweep of what the artists are doing up to the moment of meeting the artists virtually and/or in person, as we will do before making our final choice. There are a couple of dazzling, newly completed projects in various places in the world; Mat Collishaw’s *Equinox* is just one example (see <https://vimeo.com/611502703> and <https://futurecity.co.uk/uk-artist-mat-collishaws-spectacular-zoetrope-inspired-equinox-wild-magic-to-expos-terra-the-sustainability-pavilion/>). [Image 1] Its commentary on sustainability is relevant for us, and though in every other way it is firmly in the category of ‘over the top’, I still wanted to bring it to our attention.

Maybe we want to engage Superblue, a new initiative of Pace Gallery (New York, London, Beijing) that is opening experiential art centres around the world that will present art experiences in place of selling objects. There are

Oxford Property Group and Investa, architects Foster + Partners and art advisor Barbara Flynn pay their respects to the traditional owners and elders, past, present and emerging, of the Gadigal people of the Eora Nation on whose lands the project site is located. We acknowledge Aboriginal connection to material, scientific and creative practice on these lands for more than 60,000 years, and celebrate the enduring presence and knowledge of Aboriginal people.



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precedents for the idea, that were subsumed and forgotten as the commercialised art world of the last twenty years has moved in the direction of big-ticket items and sales. In the 1960s, artists Robert Rauschenberg and Andy Warhol collaborated with AT&T's Bell Labs to create tech-infused works that were meant to be experienced rather than admired, and Yayoi Kusama's *Infinity Mirror Room* and Random International's *Rain Room* are other examples of the genre. [Image 2]

Leo Villareal is part of the Superblue network of artists. It's interesting to think of a light installation like his *The Bay Lights* for the San Francisco–Oakland Bay Bridge, which cost US\$8 million to install as a temporary work in 2013 and another \$4 million to make permanent in 2016. [Image 3]

1

Mat Collishaw
Equinox, 2021
Exhibited Terra – The Sustainability Pavilion, Expo 2020
Dubai, 1 October 2021 – 31 March 2022
Commissioned by EMAAR for Expo 2020 Dubai

2



2

Random International
Rain Room, 2012 (installation view)
Water, injection-moulded tiles, solenoid valves, pressure
regulators, custom software, 3D tracking cameras, steel beams,
water management system, grated floor
Exhibited Barbican Centre, London

3



3

Leo Villareal
The Bay Lights, 2013–
 25,000 LED lights
 Permanent site-specific installation, Bay Bridge,
 San Francisco
 Photo: John Curley

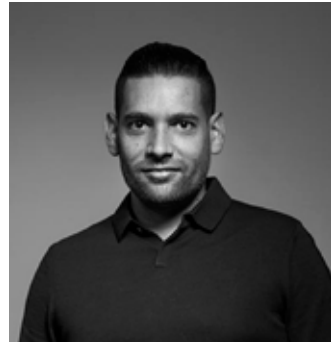
4

5

F L Y N N

2

Arriving at a shortlist of artists



Tony Albert



El Anatsui



Atong Atem



Daniel Boyd



Maringka Burton



Carlos Cruz-Diez



Janet Echelman



Olafur Eliasson



Jeppe Hein



Vera Hong



Jazz Money



Jonathan Jones



Kimsooja



Yvonne Koolmatrie



Lee Ufan



Betty Muffler



Julian Opie



Jorge Otero-Pailos



Reko Rennie



Brian Robinson



Teho Ropeyarn



Tomás Saraceno



Paula Savage



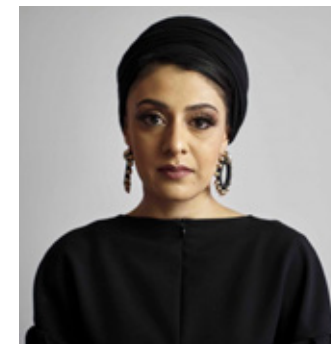
Sarah Sze



Alick Tipoti



Francis Upritchard



Sumayya Vally



Leo Villareal



Wukun Wanambi



Tatiana Wolska

Artists preferred by the group

The following artists appear in the top 10 artists of two or more of the group.

El Anatsui

b. 1944, Anyanko, Ghana, lives and works in Lagos, Nigeria

[Images 4–18]

In 1999, Anatsui found a bag full of metal seals from African liquor bottles. He and the many people he employs – the artist contributes to the local economy in Nsukka, Nigeria, by hiring people to help make his art in an operation that runs on a small factory scale – crush this material into circles or cut it into strips, then sew it together with copper wire. As well as bottle caps, he has also used found materials that range from old milk tins, railway sleepers, driftwood, iron nails and printing plates. According to the website of the Tate: ‘El Anatsui’s use of recycled African materials highlights that there are some places in the world where people have to re-use materials out of necessity, rather than as a choice ... The use of bottle caps hints at broader topics such as global consumerism and its history, including slavery.’ Roberta Smith, art critic for *The New York Times*, has also written insightfully about Anatsui’s art: ‘The works evoke lace but also chain mail; quilts but also animal hides; garments but also mosaic, not to mention the rich ceremonial cloths of numerous cultures. Their drapes and folds have a voluptuous sculptural presence, but also an undeniably glamorous bravado.’

For our space, one can imagine a dramatic cascading curtain to hug the escalator wall augmented by other works suspended in the volume of the space. The works appear to tell whole stories or evoke landscape or map places: You can stand in front of them for hours. Adding to the fascination, the caps can be folded into shapes, like origami. Anatsui doesn’t draw his compositions in advance. When asked about that, he has said, ‘Trees grow without a blueprint.’ Lately he has used strips cut from newsprint plates, their words intriguingly out of context, which can be read by viewers of the work. It’s significant of changing times that an African artist now occupies – as at the Haus der Kunst in Munich – every floor of a European museum. We might want to get on board and support the phenomenon that means art from more places is now available to be seen by more people.



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5–6

El Anatsui

Second Wave, 2019 (details)

Aluminium (newsprint plates), copper wire

Dimensions variable

Exhibited *El Anatsui: Triumphant Scale*, façade of Haus der Kunst, Munich, 8 March – 28 July 2019

Photos: Laetitia Vancon/*New York Times* and Jens Weber



7

El Anatsui
Earth Shedding Its Skin, 2019 (installation view)
 Aluminium, copper wire
 Dimensions variable
 Exhibited *Ghana Freedom*, Ghana Pavilion, Arsenale,
 58th Biennale di Venezia, 11 May – 24 November 2019
 Photo: David Levene



8–9

El Anatsui
In the World But Don't Know the World, 2019 (installation
 view/detail)
 Exhibited *El Anatsui: Triumphant Scale*, Haus der Kunst,
 Munich, 8 March – 28 July 2019
 Photo: Laetitia Vancon/*New York Times*



10–11

El Anatsui

Rising Sea, 2019 (installation view/detail)

Aluminium, copper wire

800 × 1400cm

Exhibited *El Anatsui: Triumphant Scale*, Haus der Kunst, Munich, 8 March – 28 July 2019

Photo: Maximilian Geuter



12

El Anatsui

Kindred Viewpoints, 2016

Liquor bottle caps, copper wire

Dimensions variable

Exhibited *Not New Now*, Marrakech Biennale 6, Palais El Bahia, 24 February – 8 May 2016

Photo: Jens Martin



13

El Anatsui

Three Angles, 2018 (installation view)

Aluminium (newsprint plates), copper wire

Dimensions variable

Exhibited *57th Carnegie International*, Carnegie Museum of Art, Pittsburgh, 13 October 2018 – 25 March 2019

Photo: Bryan Conley



14–15

El Anatsui

Three Angles, 2018 (installation view)

Aluminium (newsprint plates), copper wire

Dimensions variable

Exhibited *57th Carnegie International*, Carnegie Museum of Art, Pittsburgh, 13 October 2018 – 25 March 2019

Photo: Bryan Conley



16-17

El Anatsui
Broken Bridge II, 2013
 Pressed tin, mirrors
 1127.76 × 4785.36cm
 Exhibited The High Line, between West 21st and West
 22nd Streets, New York, 21 November – 31 October 2013
 Photo: Ken Goebel / Austin Kennedy



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El Anatsui
Broken Bridge II, 2013
 Pressed tin, mirrors
 1127.76 × 4785.36cm
 Exhibited The High Line, between West 21st and West
 22nd Streets, New York, 21 November – 31 October 2013
 Photo: Austin Kennedy

Daniel Boyd

Kudjla/Gangalu, b. 1982, Cairns, lives and works in Sydney

[Images 19–25]

In the most literal way, the expansiveness of Boyd's work – the many surfaces he will typically address, from walls to ceilings to floors to projection works suspended in space – make it clear that he would create an exciting environment for us, replete with art. *Pediment/impediment*, the artist's 2020 installation to inaugurate the Penelope Gallery, the contemporary art space at the Chau Chak Wing Museum, University of Sydney, saw cylindrical beams of light cast in every direction, with dotted mirroring and reflections on every surface.

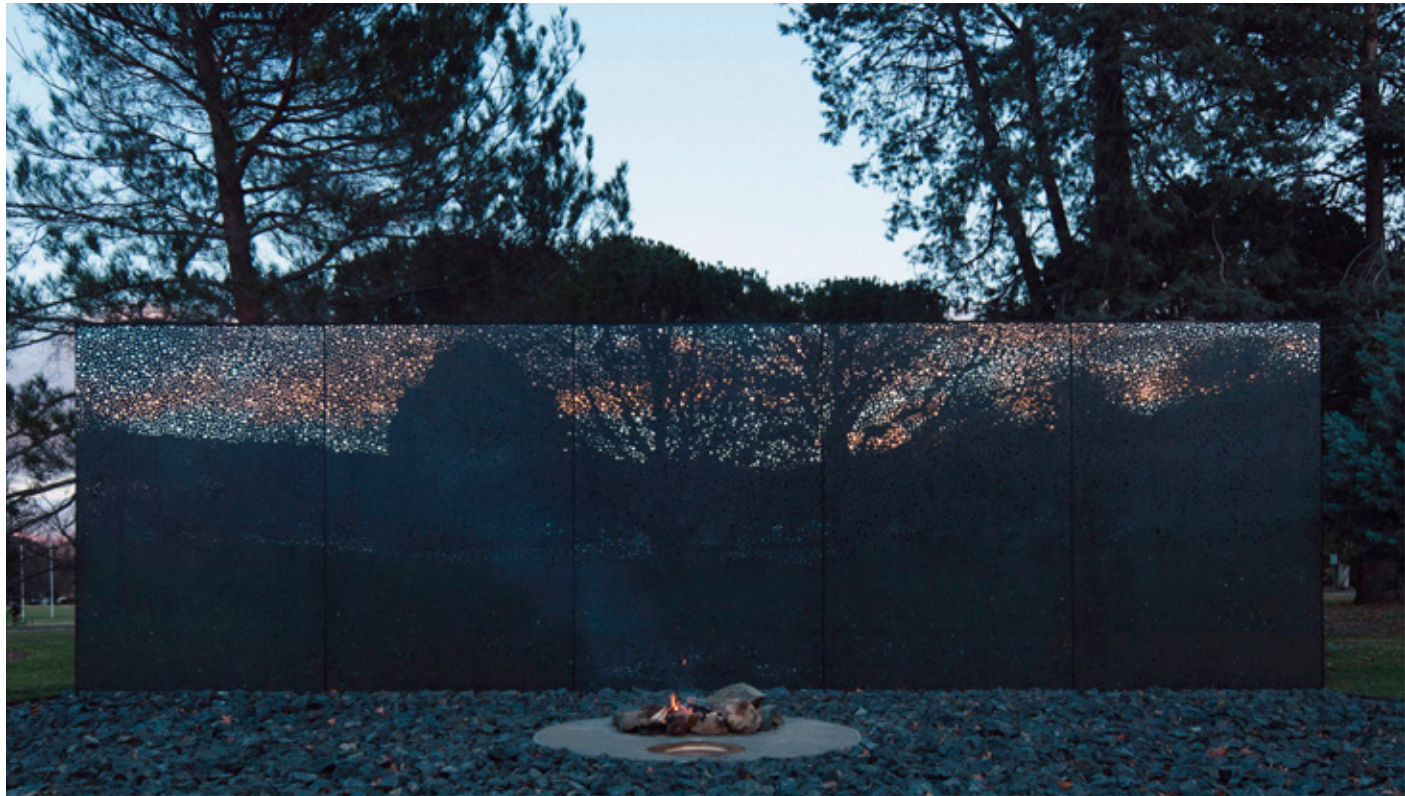
Curator Ann Stephen marks the early galvanising moment in Boyd's work as 2011 when he worked for three months in the British Museum researching its First Fleet collection. After then he adopted the all-over dotting that is a hallmark of his paintings, installations and video works, which Stephen says creates 'pinpoints of light and black holes of dark matter'. According to Stephen, in his architectural projects, 'dotting assumes a three-dimensional character, as the fabric of the structure. Its walls, made from small pools of two-way mirrored glass, darken and fragment the surroundings, breaking them down into individual lenses. Boyd's star-light suggests the deep time of constellations and the role of the celestial sky in Indigenous agriculture, mapping, navigation and ceremony.'

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19–20

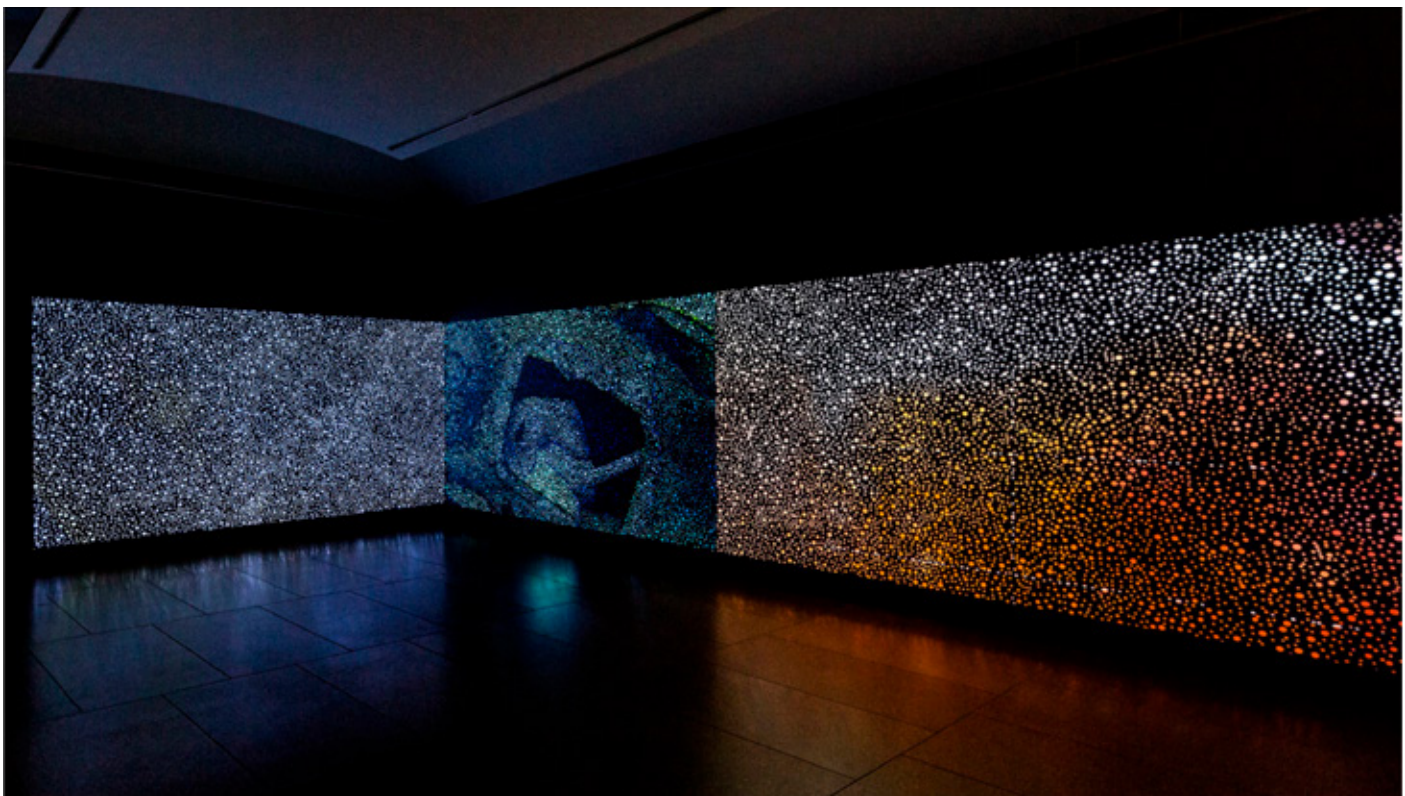
Daniel Boyd and Adjaye Associates
Sydney Plaza, 2022 (proposal visuals)
George Street Plaza Building, Sydney
Photo: Adjaye Associates



21-22

Daniel Boyd and Edition Office

For Our Country, 2019
National Aboriginal and Torres Strait Islander War Memorial
Commissioned by the Australian War Memorial, Canberra
Photo: Ben Hosking



23

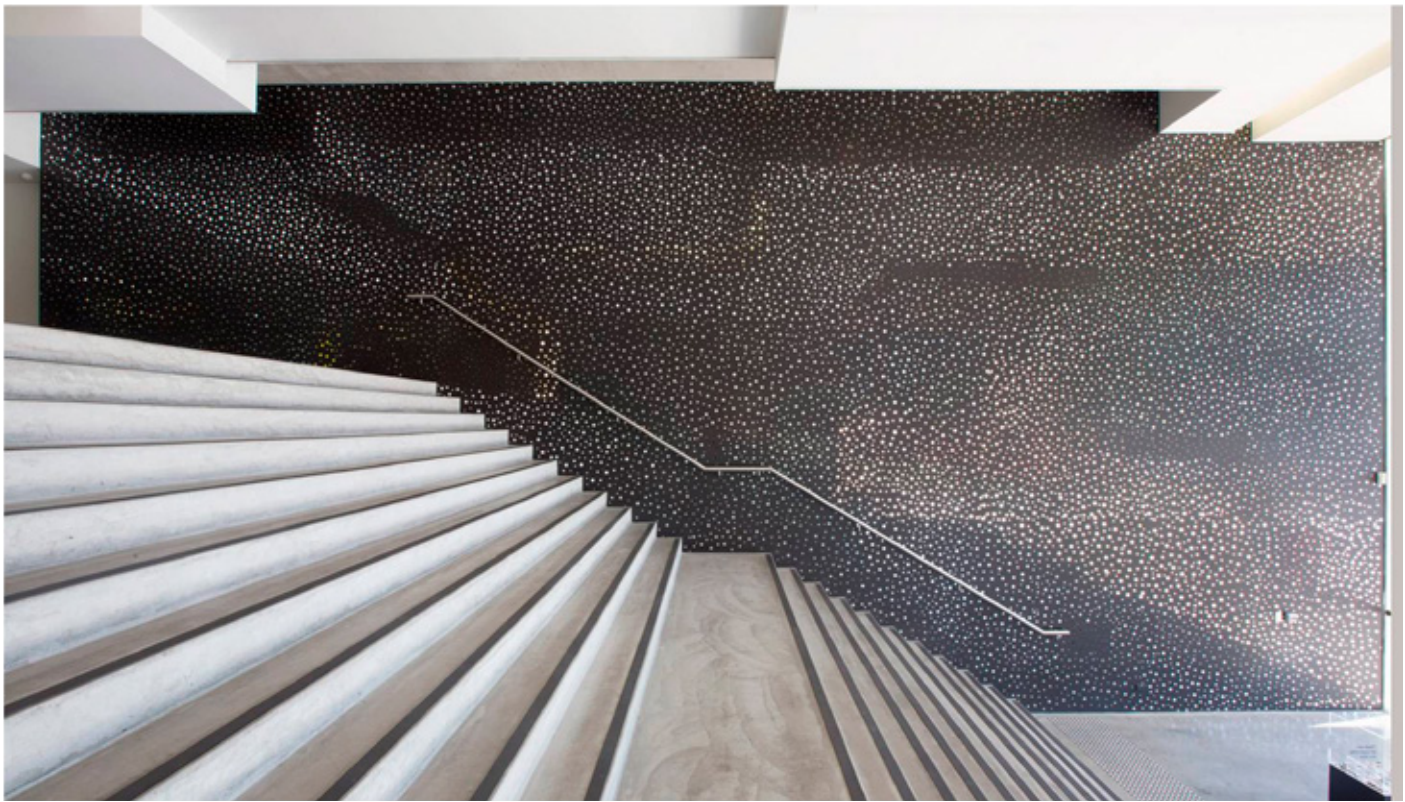
Daniel Boyd

Teach a Man to Fish, 2018 (installation view)
3-screen video installation
Duration: 30min (looped)
Exhibited *Adelaide Biennial of Australian Art: Divided Worlds*,
Art Gallery of South Australia, Adelaide, 3 March – 3 June 2018
Photo: Saul Steed



24

Daniel Boyd
Hello Darkness, 2017 (exhibition view)
 Exhibited Dark Mofo, Hobart, 11 June – 18 June 2017
 Photo: Roslyn Oxley 9 Gallery



25

Daniel Boyd
Untitled, 2014
 Mirrored disks, synthetic polymer paint on wall
 Dimensions variable
 Exhibited *Daniel Boyd: Foyer Wall Commission*, Museum of Contemporary Art Australia, Sydney, 17 November 2014 – 22 February 2016
 Photo: Museum of Contemporary Art Australia

Janet Echelman

b. 1966, Tampa, Florida, lives and works in Cambridge, Massachusetts

[Images 26–37]

It actually does happen that people can take to an artwork that is conspicuously placed up high and make it a landmark. Works that are conspicuously sited are often the ones that become beloved and nicknamed, like *Forgotten Songs*, Michael Thomas Hill's work suspended in Angel Place, Sydney, known affectionately as 'the bird cages'.

Echelman's *Tsunami 1.26* (2011) was exhibited from 23 September to 22 October 2011 at Town Hall Square as part of the City of Sydney's Art & About initiative that year. [Image 26] Her most recent work, *Bending Arc*, dedicated in 2020 on St. Pete Pier, St. Petersburg, Florida, may appear diaphanous but is robust in its construction of galvanised steel posts, and UHMWPE (ultra high molecular weight polyethylene) and PTFE (polytetrafluoroethylene) – fibre products used in building. The artist makes her works by shaping the PTFE, an engineered fibre, into a thread-like textile. The coloured strands are braided together and wrapped around sewing bobbins to form a mesh netting that is knotted by hand. These are works that are fascinating also for the labour they entail: *Bending Arc* is made up of 1,662,528 knots and 180 miles, or 289 kilometres, of twine. [Images 27–30]

As a plan that will work for us, how could we preserve indoors the excitement and integrity of Echelman's art when it is realised outdoors? The artist's indoor works like *Without Beginning Middle or End* (2020) and *Target Swooping Down...Bullseye!* (2001) have seemed less engaging. [Images 31–37] In discussion with Nellie and Hannah on 2 December, we considered whether Echelman could be commissioned to make a suspended work that would extend from indoors to outdoors, i.e., that addresses both the interior and the exterior of the building. 'Releasing' the artist's work from being confined indoors would ensure that a significant component of it would be allowed to function as her outdoor works function, by being affected by the natural environment and making visible the interactions of wind, weather and daylight with her materials.

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26

Janet Echelman

Tsunami 1.26, 2011

Painted galvanised steel, TENARA architectural fibre
Exhibited *Art and About*, Town Hall Square, Sydney,
23 September – 22 October 2011



27-28

Janet Echelman

Bending Arc, 2020 (aerial/ installation views)

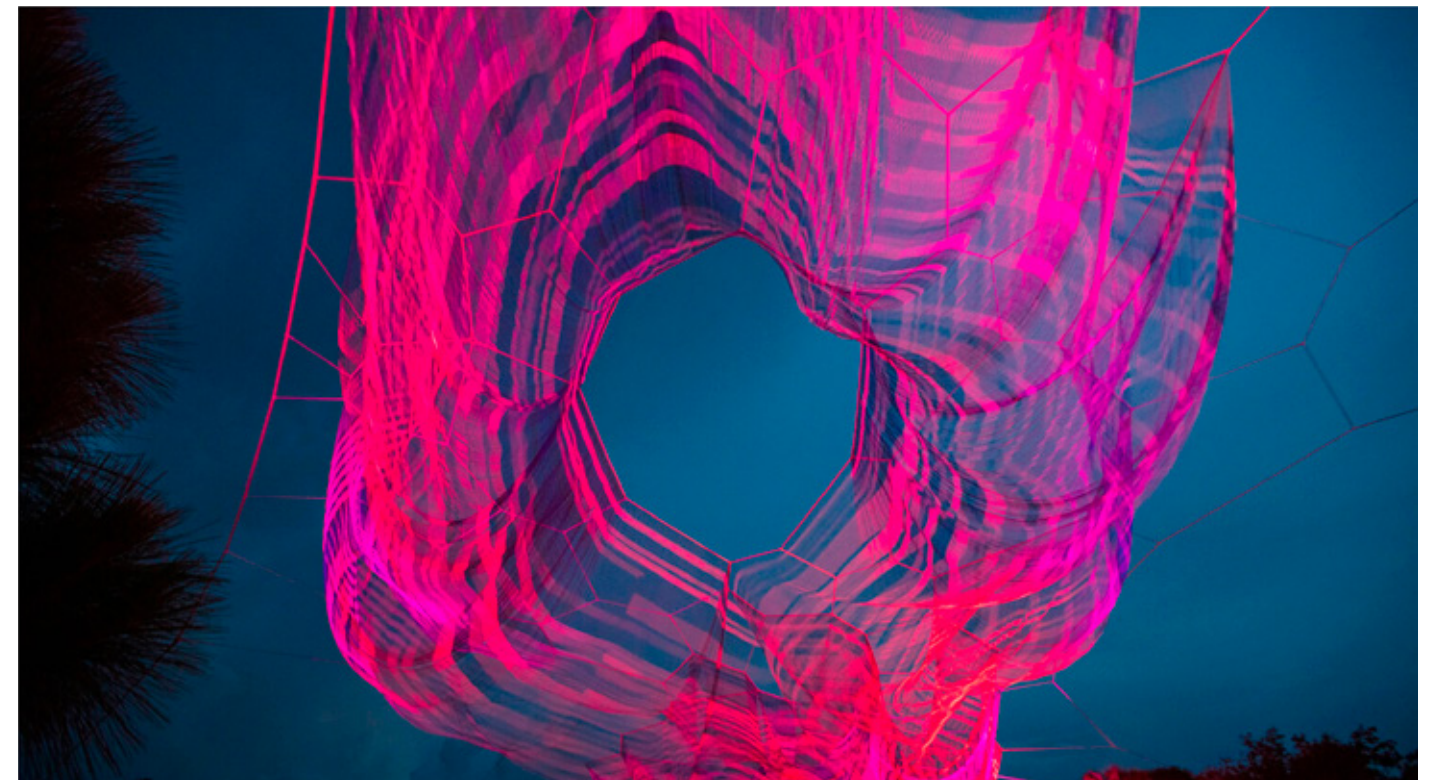
UHMWPE (ultra high molecular weight polyethylene) fibre, PTFE

(polytetrafluoroethylene) fibre, masts, coloured lighting, sky

129 × 105 × 22m

St Pete Pier, St Petersburg, Florida

Photo: Brian Adams/Studio Echelman



29-30

Janet Echelman

Bending Arc, 2020 (installation views)

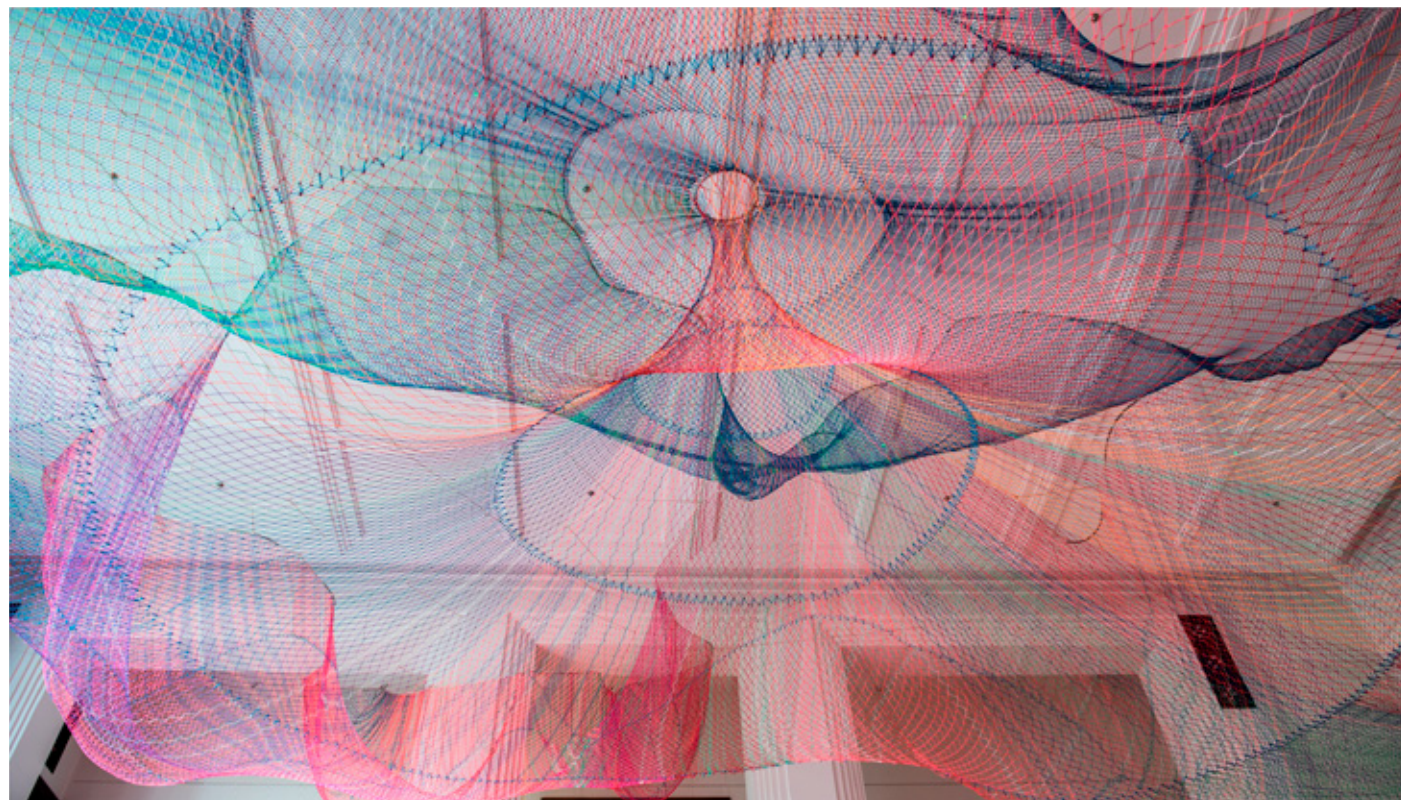
UHMWPE (ultra high molecular weight polyethylene) fibre, PTFE

(polytetrafluoroethylene) fibre, masts, coloured lighting, sky

129 × 105 × 22m

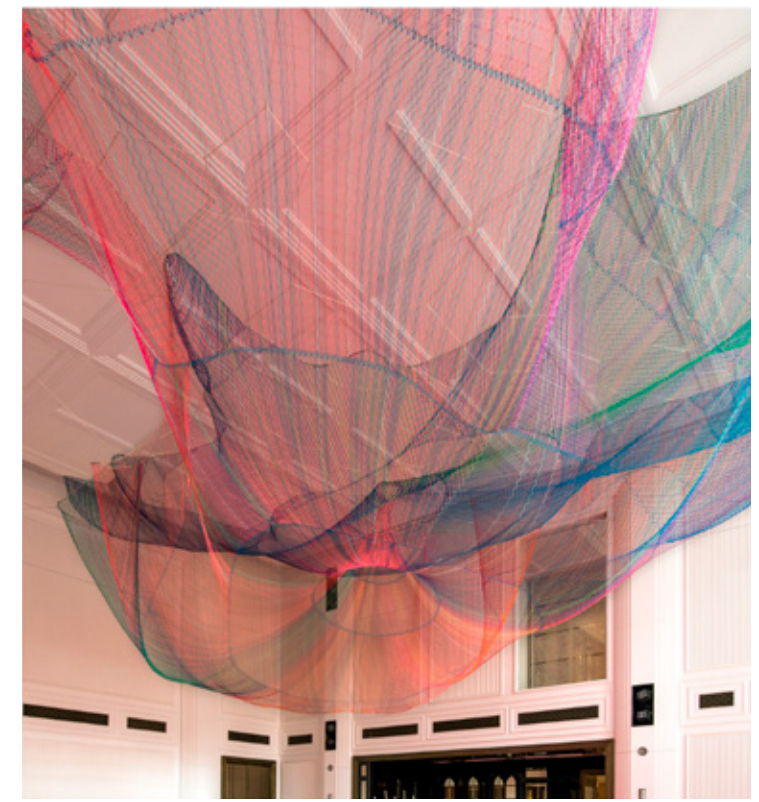
St Pete Pier, St Petersburg, Florida

Photo: Brian Adams/Studio Echelman



31–32

Janet Echelman
Without Beginning Middle or End, 2020 (installation view/detail)
 Nylon and UHMWPE (ultra high molecular weight polyethylene) fibre,
 coloured lighting
 15 × 13 × 4m
 Private collection
 Photo: Deepshikha Jain, Rishul Bangar



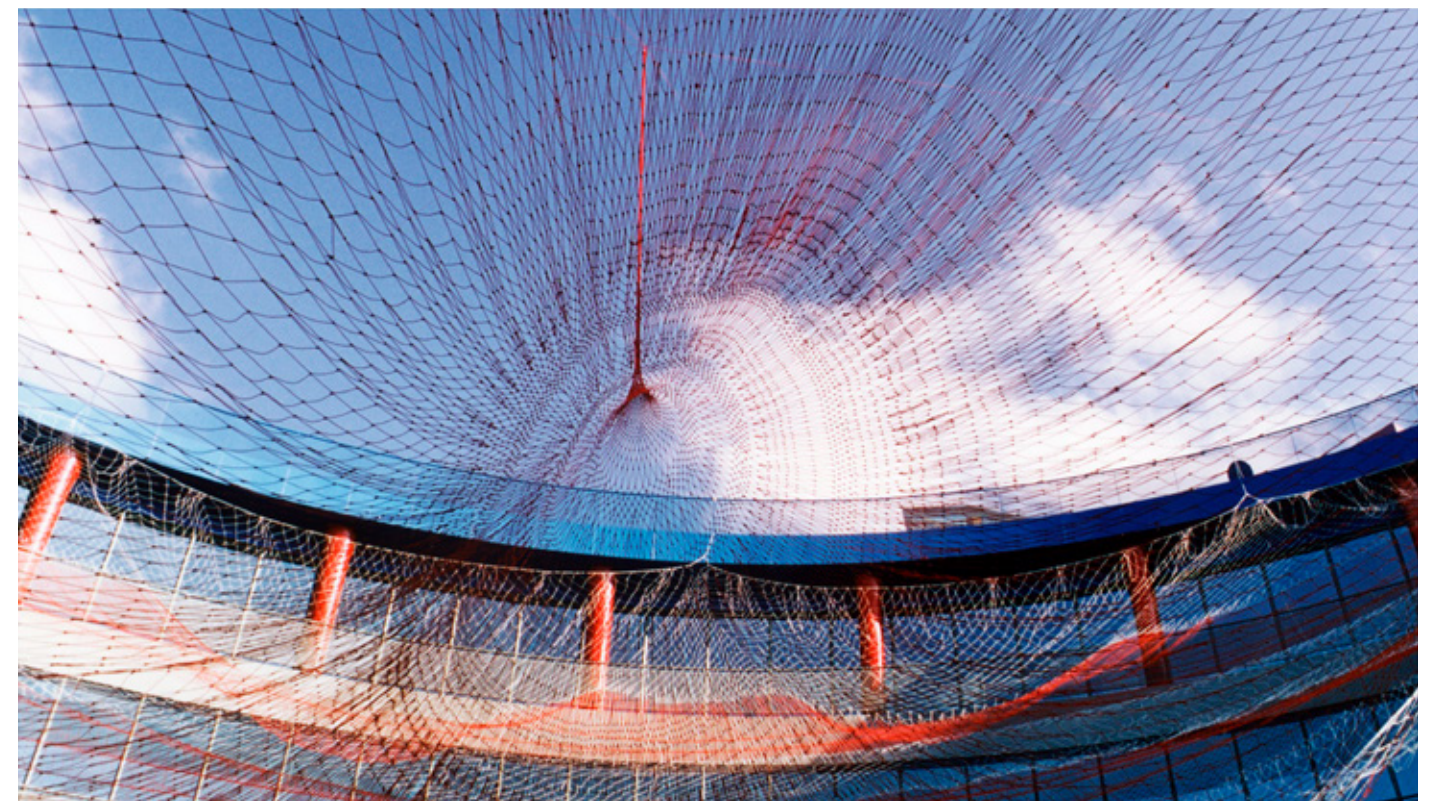
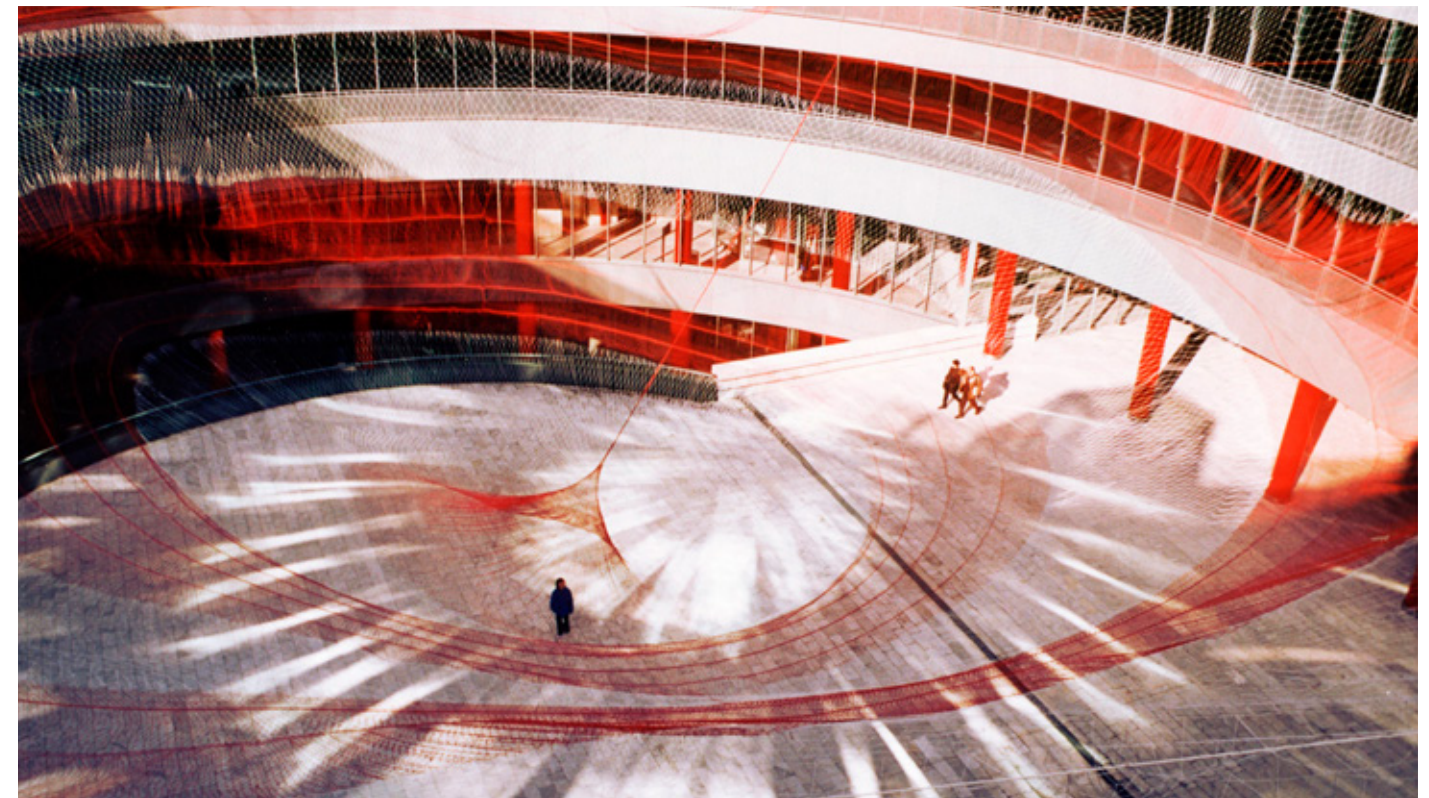
33–34

Janet Echelman
Without Beginning Middle or End, 2020 (installation view/detail)
 Nylon and UHMWPE (ultra high molecular weight polyethylene) fibre,
 coloured lighting
 15 × 13 × 4m
 Private collection
 Photo: Deepshikha Jain, Rishul Bangar



35

Janet Echelman
Target Swooping Down...Bullseye!, 2001 (installation view)
 Hand-knotted nylon lace net
 41 x 27.4m
 Exhibited ARCO, Spanish National Trade Fair Complex, Madrid, Spain,
 12–19 February 2001
 Photo: Studio Echelman



36–37

Janet Echelman
Target Swooping Down...Bullseye!, 2001 (installation views)
 Hand-knotted nylon lace net
 41 x 27.4m
 Exhibited ARCO, Spanish National Trade Fair Complex, Madrid, Spain,
 12–19 February 2001
 Photo: Studio Echelman

Olafur Eliasson

b. 1967, Copenhagen, lives and works in Berlin and Copenhagen

[Images 38–49]

In 2018, Studio Olafur Eliasson was commissioned to design and manufacture a significant work of public art, a sculpture which would be the centrepiece of the Sydney development Quay Quarter Sydney. I have acted as curator for the project, and identified and secured Eliasson three years prior in 2015. The final sculpture, titled *Roof for stray thoughts*, contributes a new icon to Sydney and creates a welcoming place for people to meet. It exists in dialogue with the Sydney Harbour Bridge, forming a triangle with Sydney's other icon, the Sydney Opera House. The relationship underscores the importance of the artwork as a component of the City of Sydney's urban design objective to revitalise the northern part of the city at Circular Quay, and to connect it to the other two main squares, Town Hall Square and Central Station. The work's yellow colour connects it to a rich continuum of works by the artist ranging from *The Weather Project* to *Little Sun*, the small, chirpy-yellow, solar-powered LED lamps developed by Eliasson and solar engineer Frederik Ottesen to provide clean, affordable and renewable light to the many communities worldwide without access to electricity. [Image 48]

Little Sun points to a whole other dimension to Eliasson's persona: the United Nations Development Programme Goodwill Ambassador for climate action and sustainable development goals, whose fascination with weather as an inspiration for his art and climate change activism has inspired world leaders. For his project *Ice Watch* (2014–ongoing), Eliasson extracted thirty blocks of glacial ice from the waters surrounding Greenland and placed them in public spaces across London, where they were left to melt. The blocks were transposed in the configuration of a clock to represent the passage of time and the countdown humanity faces as temperatures and sea levels continue to rise. *Ice Watch* was a temporary installation that served as a visual reminder of the impact of climate change on the environment, making the crisis of climate change tangible for people. [Image 49] Collaborating with Eliasson could enable us to give voice to the important issues, without sacrificing the outcome the artist unfailingly achieves by delivering dazzling, beautiful and perfectly made works of art.

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38

Olafur Eliasson

Atmospheric wave wall, 2020

Powder-coated steel, stainless steel, aluminium

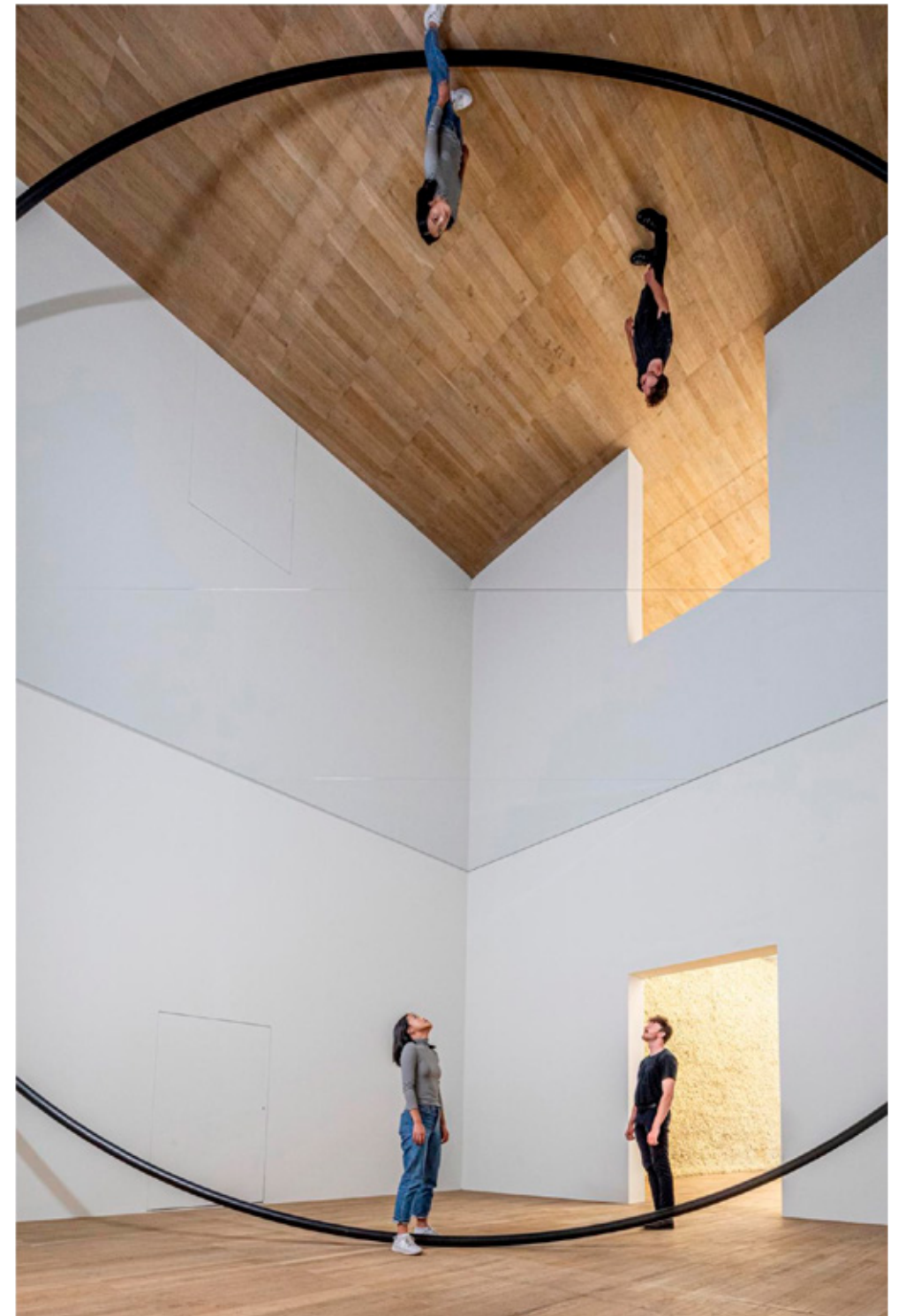
Willis Tower, Chicago

Photo: Darris Lee Harris



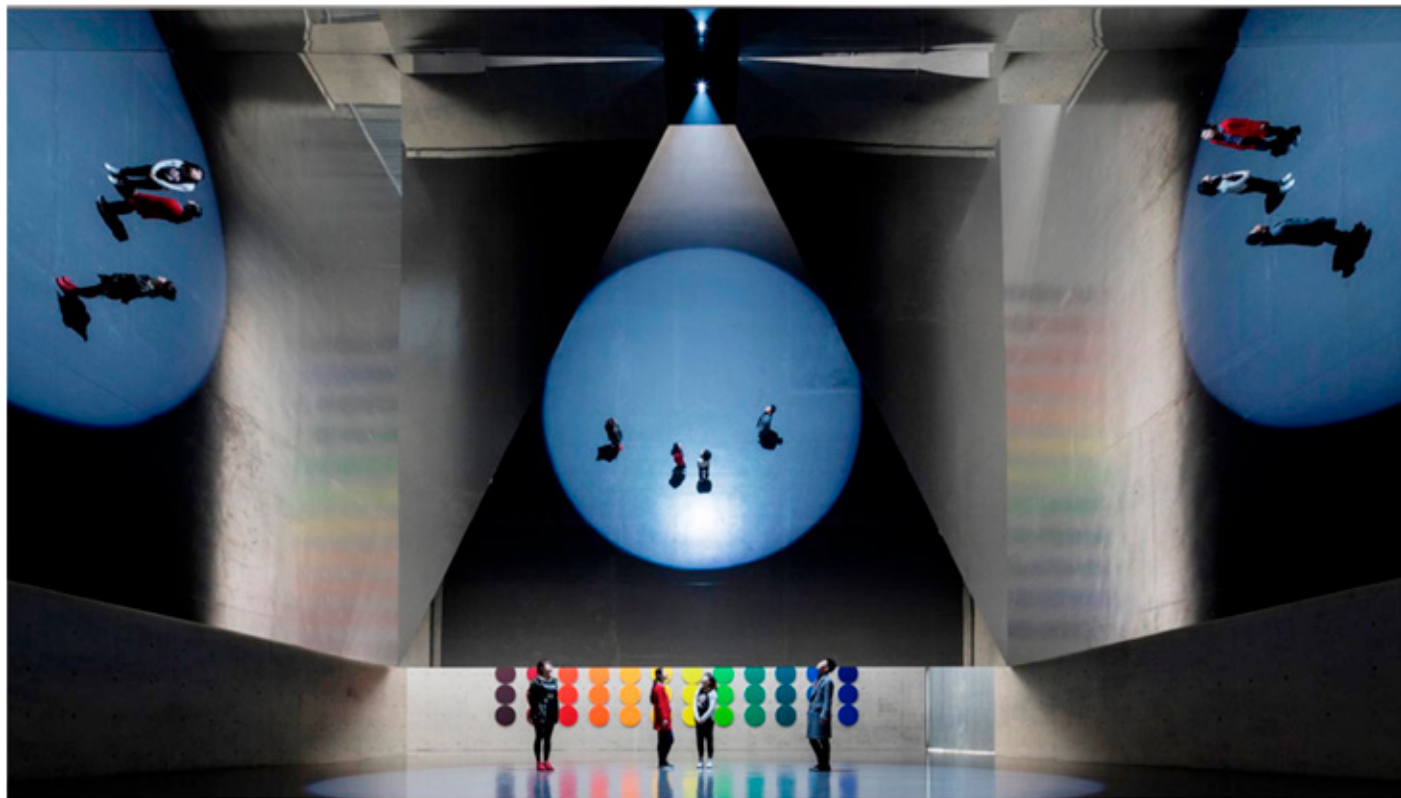
39

Olafur Eliasson
No future is possible without the past, 2017
 Aluminium
 Bloomberg European Headquarters, London
 Architects: Foster + Partners
 Photo: James Newton



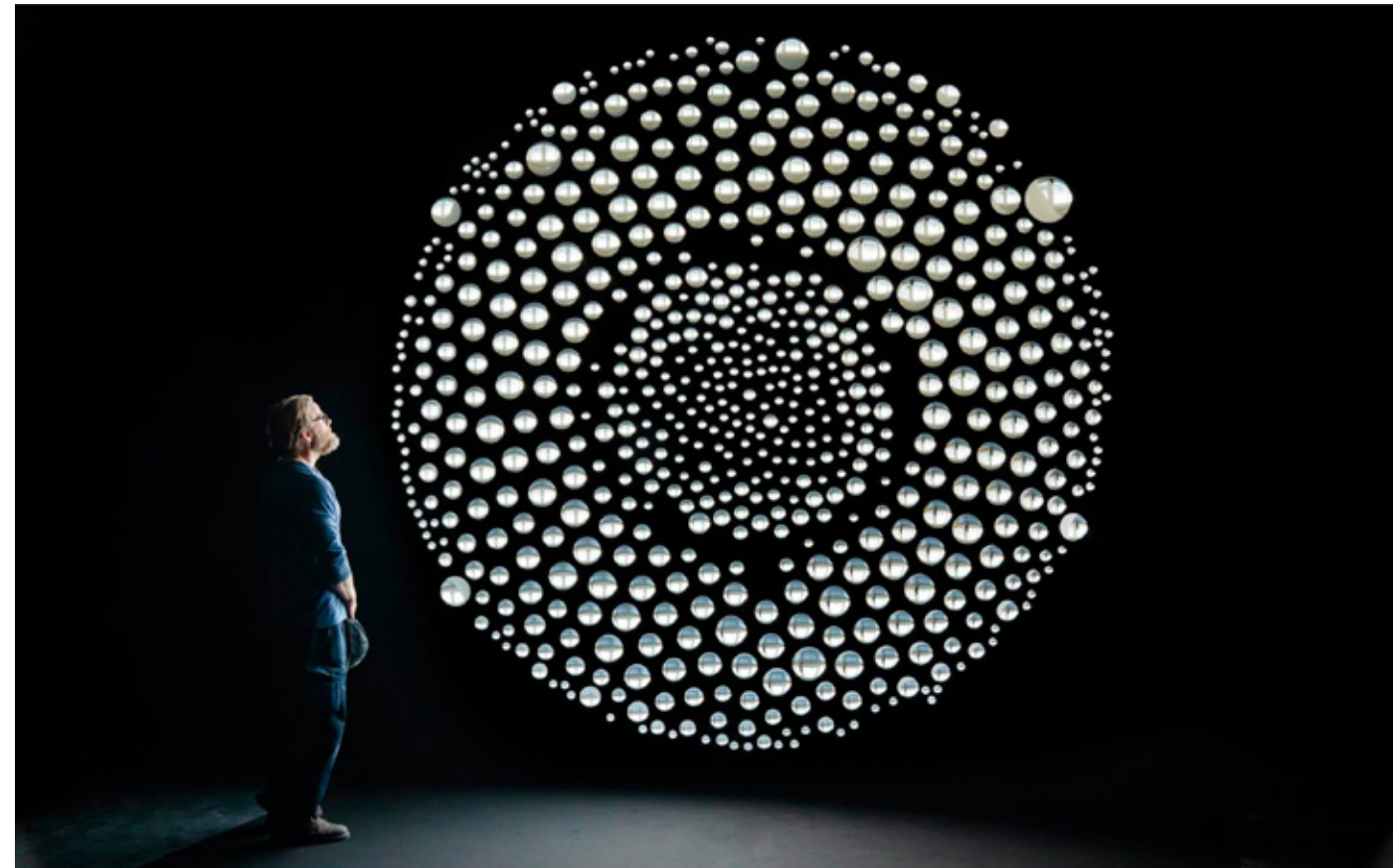
40

Olafur Eliasson
How do we live together?, 2019
 Stainless steel, paint, mirror foil
 Exhibited *In Real Life*, Tate Modern, London, 11 July 2019 – 5 January 2020
 Photo: Studio Olafur Eliasson



41

Olafur Eliasson
The open pyramid, 2016
 Steel, aluminium, mirror foil, wood, paint, spotlight
 800 × 1600 × 1600cm
 Exhibited *Nothingness is not nothing at all*, Long Museum, Shanghai,
 20 March – 26 June 2016
 Photo: Anders Sune Berg



42

Olafur Eliasson
Algae window, 2020
 Glass spheres, steel, aluminium, plastic, paint
 Exhibited *Symbiotic Seeing*, Kunsthaus Zürich, Zürich, Switzerland,
 16 January – 22 March 2020
 Photo: Franca Candrian



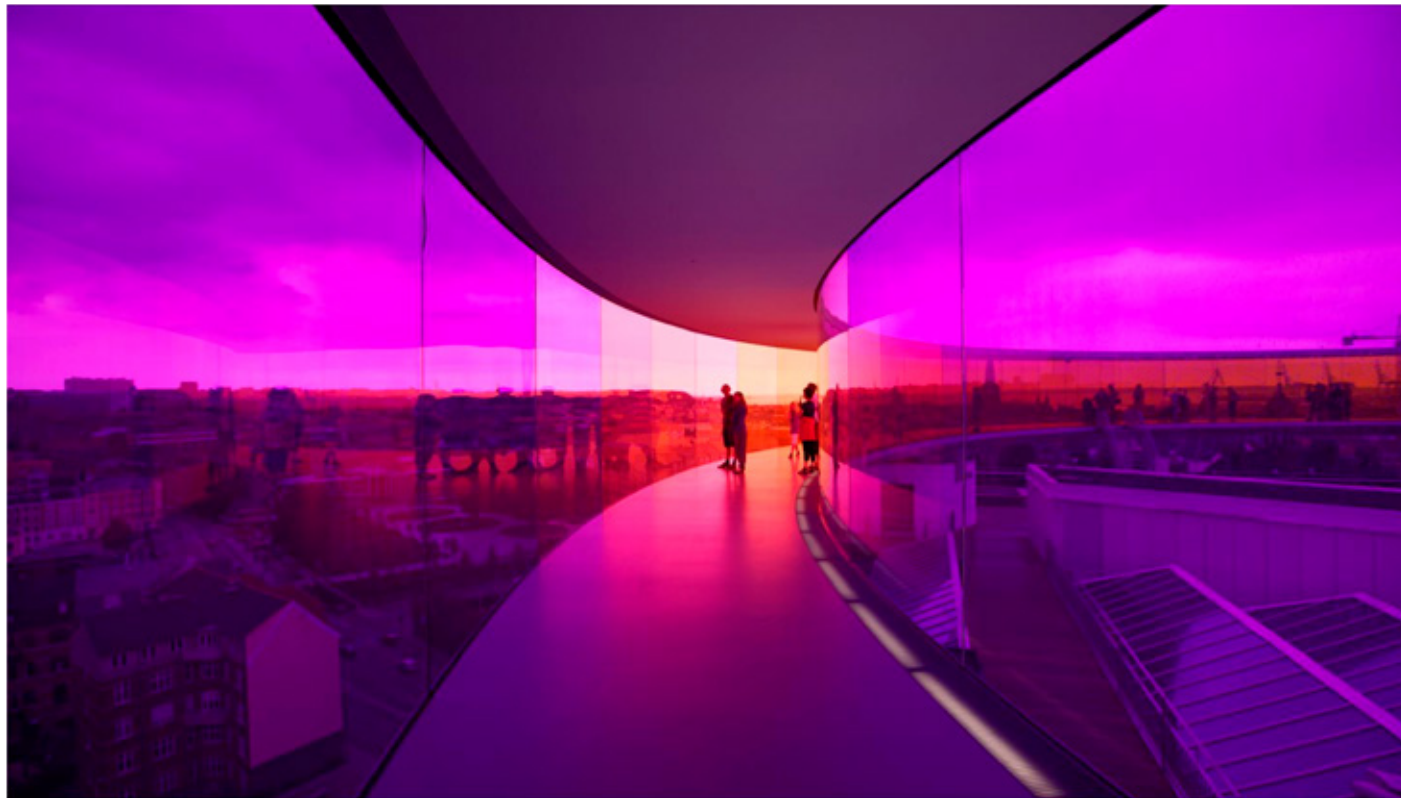
43

Olafur Eliasson
Wirbelwerk, 2012
 Stainless steel, stainless-steel mirrors, coloured glass, HMI lamps
 Permanent installation, Lenbachhaus, Munich
 Photo: Studio Olafur Eliasson



44

Olafur Eliasson
One-way colour tunnel, 2007
 Stainless steel, colour-effect acrylic filters, acrylic mirrors, paint, wires
 Exhibited *Take Your Time*, San Francisco Museum of Modern Art,
 8 September 2007 – 24 February 2008
 Photo: Ian Reeves



45-46

Olafur Eliasson
Your rainbow panorama, 2006-2011
 Coloured glass
 150 x 3 x 52m (diameter), mounted on columns 3.5m above the roof
 ARoS Aarhus Kunstmuseum, Denmark
 Photos: Ole Hein Pedersen / Studio Olafur Eliasson



47

Olafur Eliasson
The Weather Project, 2003
 Monofrequency lights, projection foil, haze machines, mirror foil, aluminium, scaffolding
 26.7 x 22.3 x 155.4m
 Unilever Series, Turbine Hall, Tate Modern, London, 16 October 2003 – 21 March 2004
 Photo: Ari Magg



48

Olafur Eliasson
Little Sun, 2012
 High-grade polycarbonate plastic, solar panel, LED,
 rechargeable battery
 Photo: Studio Olafur Eliasson

42



49

Olafur Eliasson and Minik Rosing
Ice Watch, 2014
 12 blocks of glacial ice
 1.5 – 6 tonnes (each block, approx.)
 Bankside, outside Tate Modern, London, 11 December 2018 –
 2 January 2019
 Photo: Justin Sutcliffe

43

F L Y N N

Jepppe Hein

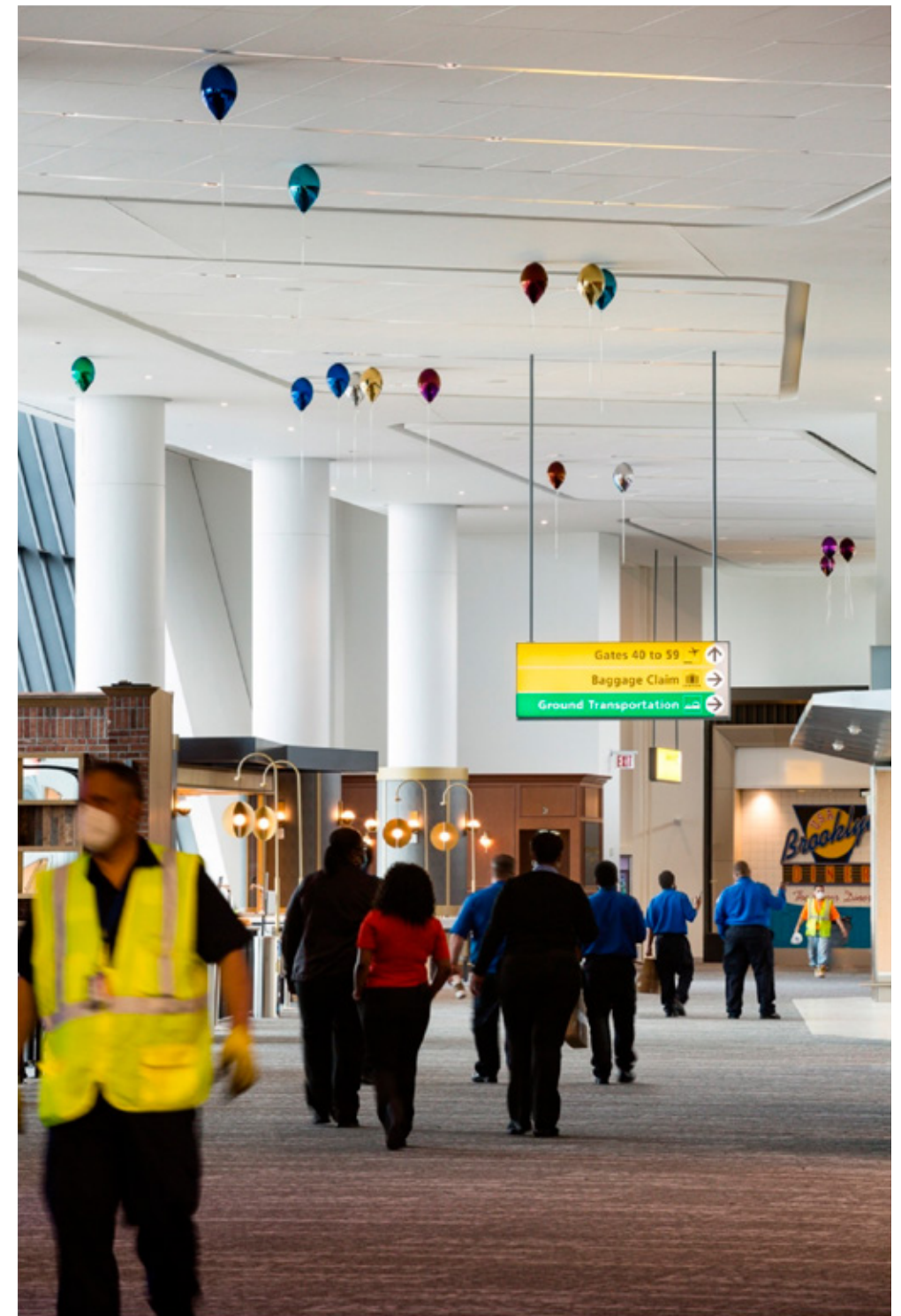
b. 1974, Copenhagen, lives and works in Copenhagen and Berlin

[Images 50–58]

Jepppe Hein's 70 mirror balloons of PVD-coated stainless steel for the newly reopened La Guardia Airport in Queens, New York, represent an ingenious form of public art that hovers at ceiling height and handily stays out of the way of people – in pre-COVID days – hustling through a terminal to catch a plane. What would he propose for us? Probably a work equally inventive. Other mirrored works of Hein's have been created for parks (for example, *Park of Emotions*, *Path of Silence*, *Mirror Labyrinth NY*, Images 56–58) as well as internal spaces (*360° Illusion V*, 2018, Image 55). Why have I kept Hein in but discounted the work of Arnaud Lapierre, who also works with mirrors? Hein's mirrored works interest me more because they are conceived with a greater understanding of people and how they move in space. One gets the feeling with Hein's art that he's in touch with people and constantly studies how they are in the world. There's a down-to-earth quality in how Hein uses the mirror, whereas Lapierre's works can seem more purely glitzy and superficial, like attractive baubles with less of a reason for being.

Hein is uniquely capable of configuring all the spaces we've identified as calling for art. For example, the mirrored balloon work, called *All Your Wishes*, is combined at La Guardia with some of the artist's seats of his series of *Modified Social Benches*, which have delighted people of all ages in installations for indoor and outdoor situations in cities around the world. [Image 52]

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50

Jepppe Hein

All Your Wishes, 2020 (detail)

70 mirror balloons

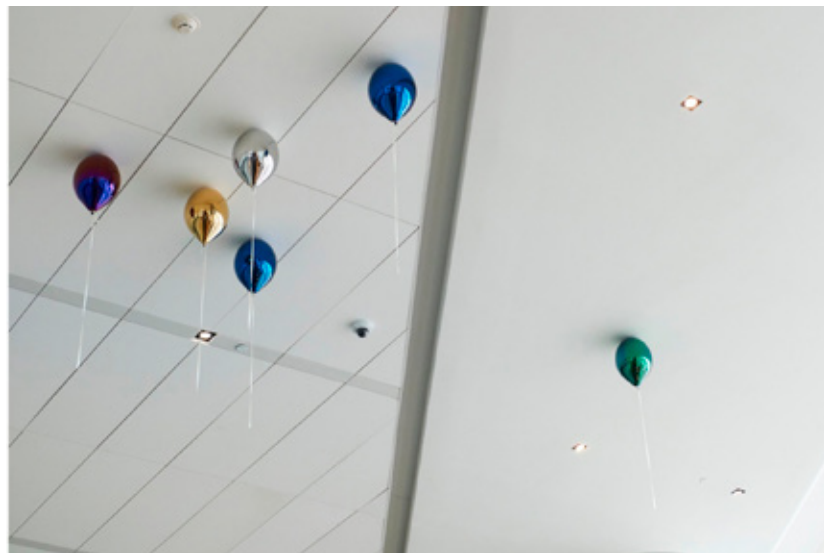
PVD-coated stainless steel (balloons)

43 × 28 × 28cm (each balloon)

LaGuardia Airport, Terminal B, Queens, New York

Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund

Photo: Tom Powel Imaging



51-52

Jeppe Hein

All Your Wishes, 2020 (Image 51: detail of balloons)

70 mirror balloons, 3 Modified Social Benches

PVD-coated stainless steel (balloons); powder-coated aluminium (benches:

Image 52)

43 x 28 x 28cm (each balloon); dimensions variable (benches)

LaGuardia Airport, Terminal B, Queens, New York

Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund

Photos: Tom Powel Imaging / Nicholas Knight

46



53-54

Jeppe Hein

Eye of the North, 2020

High-polished stainless steel, substructure

800 x 500 x 170cm

Permanent installation, Langåsen Natur-og Skulpturpark,

Svolvær, Lofoten, Norway

Photos: jeppehein.net



47

F L Y N N



55

Jeppe Hein
360° Illusion V, 2018 (installation view)
 Motor, iron, aluminium structure, mirror foil
 Dimensions variable
 Exhibited *Space Shifters*, Hayward Gallery, London,
 26 September 2018 – 6 January 2019
 Photo: Mark Blower



56

Jeppe Hein
Path of Emotions, 2018
 High polished stainless steel, aluminium
 2.80 × 12.16 × 14.93m
 Permanent installation Fondation Carmignac,
 Porquerolles, France
 Photo: jeppehein.net



57

Jeppe Hein

Path of Silence, 2016

460 high-polish-mirror triangular steles, stainless steel, fountain system with nine centrifugal pumps, mosaic rock flooring made from Norwegian slate, boulders from the Kistefos estate, maple tree, wooden bench, various local plants
450 × 3300 × 2500cm; 1160 cm (diameter of water pavilion)

Kistefos Museum, Norway

Photo: Einar Aslaksen/Kistefos Museum



58

Jeppe Hein

Mirror Labyrinth NY, 2015

High polished stainless steel, aluminium

270 × 880 × 860cm

Exhibited *Please Touch The Art*, Brooklyn Bridge Park, New York,

17 May 2015 – 17 April 2016

Commissioned by Public Art Fund

Photo: James Ewing/Public Art Fund

Jonathan Jones

Kamilaroi/Wiradjuri, b. 1978, Sydney, lives and works in Sydney

[Images 59–80]

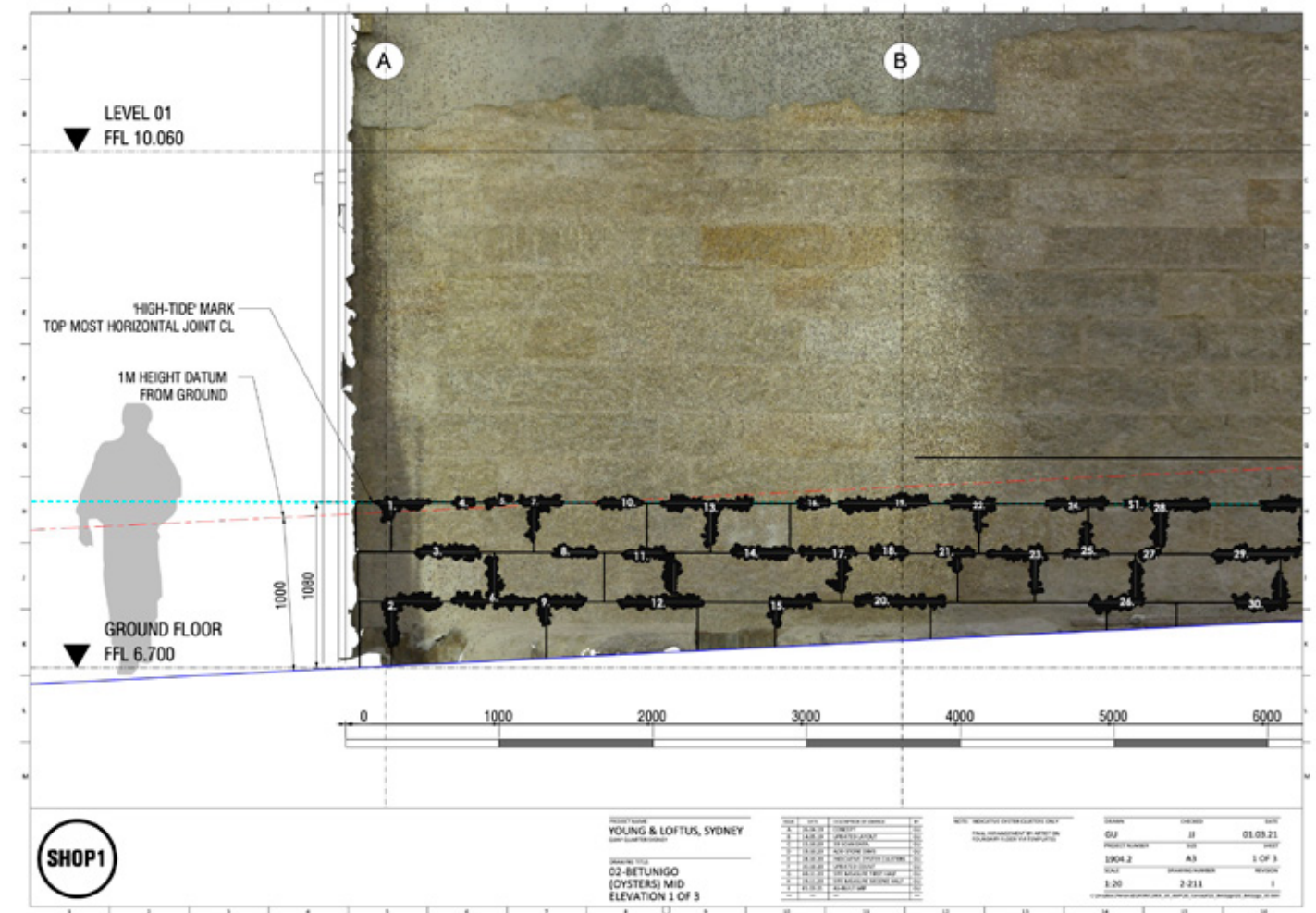
The artwork by Jonathan Jones commissioned for Quay Lanes Sydney on Circular Quay, provides an exemplar of how a narrative can be expressed by multiple artwork elements set out and closely connected physically in space. Jones's work tells the story of Arabanoo, the first Aboriginal man to be captured by the British, who died and was buried on the Quay Lanes site. Five artwork elements have been created and carefully integrated throughout the site. Derived from the stories making up the life of this exemplary man, they are: gwara (flags); betunjigo (oysters); weerong (Sydney Cove); magora (fish); and bengadee (ornament). Jones handles the site like a symphony conductor, cajoling story after story about this man back into the light and into our awareness as we walk through and experience the site physically, in real time. [Images 59–63]

The work of Jones's that has excited our group is *untitled (giran)*, the artist's contribution to the 2018 Asia Pacific Triennial organised by the Queensland Art Gallery/Gallery of Modern Art, Brisbane. *untitled (giran)* involved collaboration with Wiradjuri elder and language expert Dr Uncle Stan Grant Snr AM and other Aboriginal artists who contributed weaving and carving to the work. On the Gallery's website, project curator Geraldine Kirrihi Barlow describes the work as 'a murmuration of winged sculptures evoking birds in collective flight. The sounds of wind, bird calls and breathing susurrate through the space as Wiradjuri speakers whisper softly.' In a recorded conversation with Barlow on 28 May 2018, Jones further explained that 'understanding wind is an important part of understanding country. Winds bring change, knowledge and new ideas to those prepared to listen.' [Images 64–68]

Also interesting for us is Jones's excellence as a scrupulous collaborator who fully credits everyone he works with, and a meticulous researcher whose every image used is based in reality, fact and truth. In *untitled (giran)*, close to 2000 sculptures represented six types of tool 'used by our ancestors to eat, sustain, hunt, hold, prepare and protect – to live lightly and flexibly'. Jones's works also always lift off from their grounding in fact to poetry. In *giran*, a bunch of feathers was attached to each tool as a metaphor for Jones himself as artist – in his words, 'a sort of a messenger, sending messages onto people and community and places'.

[See also images 69–80]

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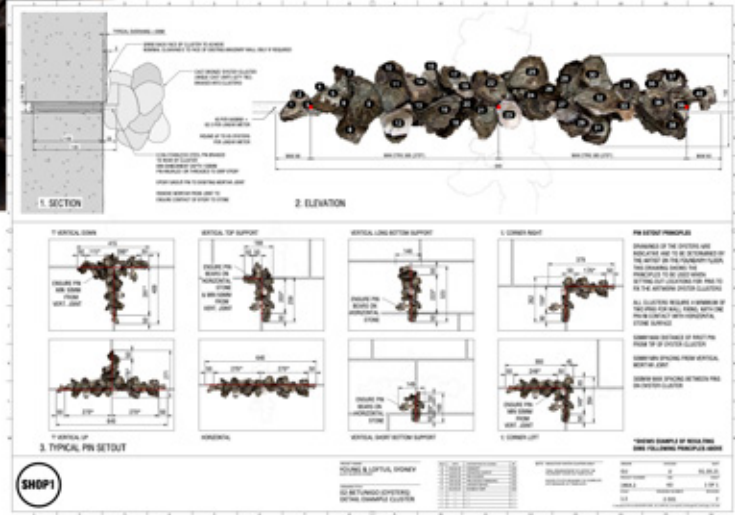
59

Jonathan Jones

betunjigo (oysters), 2021 (elevation with indication of scale)

Quay Quarter Sydney, Circular Quay, Sydney

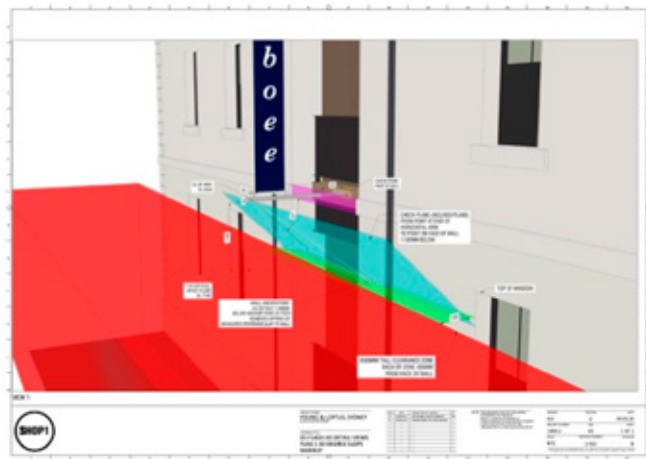
Curator: Barbara Flynn, as Art Advisor to AMP Capital for Quay Quarter Sydney



60

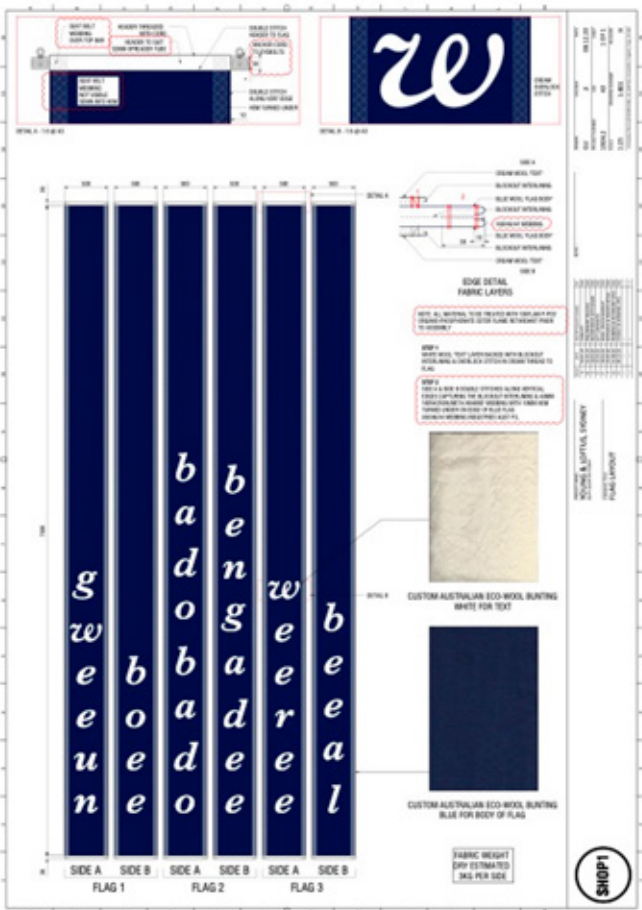
Jonathan Jones
betūjigo (oysters), 2021
Left: Detail of cluster installed
Right: Oyster types and scale
Quay Quarter Sydney, Circular Quay, Sydney
Curator: Barbara Flynn, as Art Advisor to AMP Capital for Quay
Quarter Sydney

54



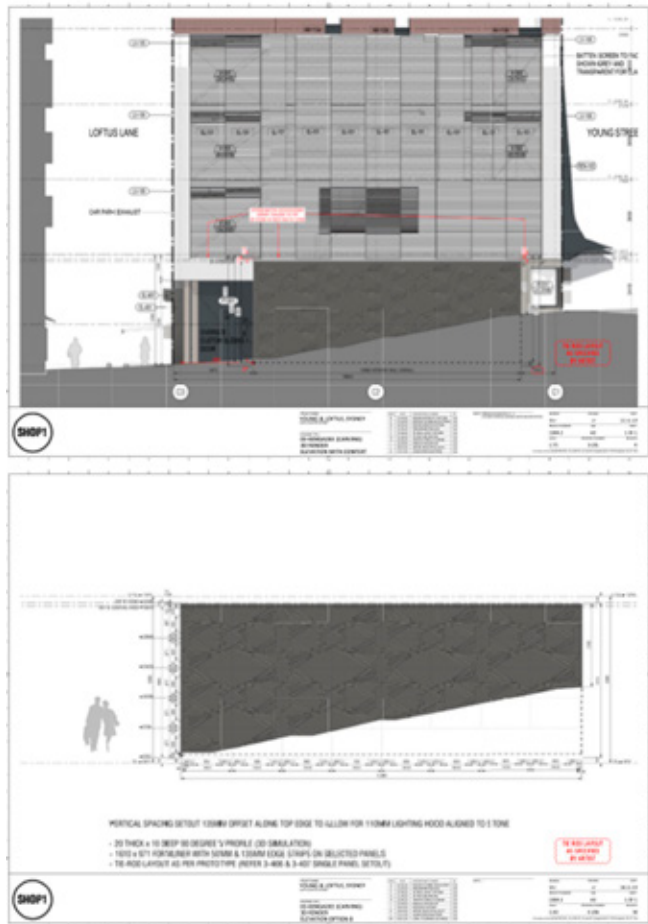
61

Jonathan Jones
gwara (flags), 2021 (drawings)
Quay Quarter Sydney, Circular Quay, Sydney
Curator: Barbara Flynn, as Art Advisor to AMP Capital for Quay
Quarter Sydney



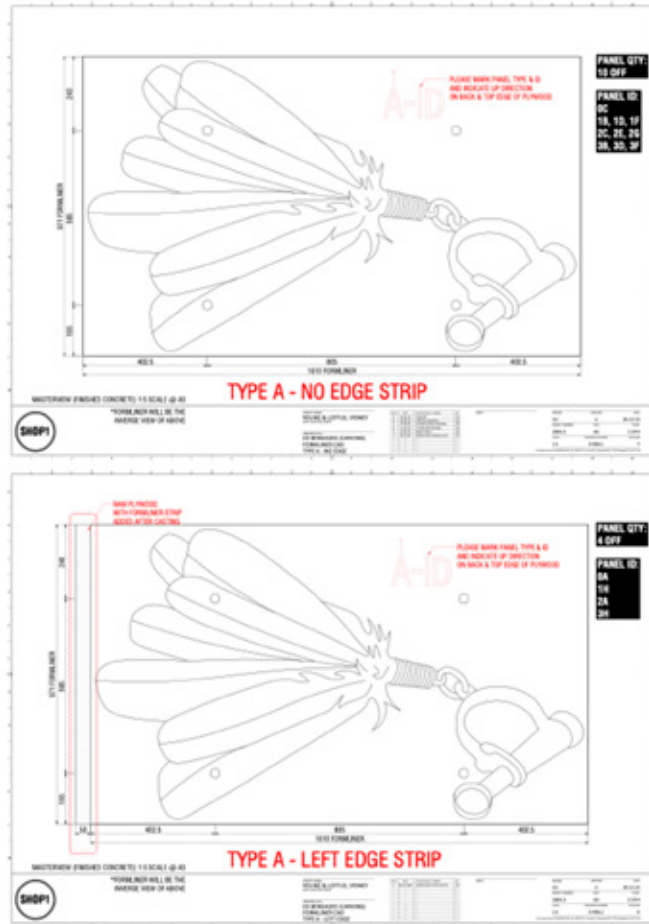
55

FLYNN



62

Jonathan Jones
 bengadee (ornament), 2021 (elevations, drawings)
 Quay Quarter Sydney, Circular Quay, Sydney
 Curator: Barbara Flynn, as Art Advisor to AMP Capital for Quay
 Quarter Sydney



Jonathan Jones
 bengadee (ornament)
 Inspiration for imagery

63

Inspiration for imagery of **Jonathan Jones's**
 bengadee (ornament), 2021
 Quay Quarter Sydney, Circular Quay, Sydney
 Barbara Flynn, as Art Advisor to AMP Capital for Quay Quarter
 Sydney



64

Jonathan Jones and Uncle Stan Grant Senior

untitled (giran) 2018

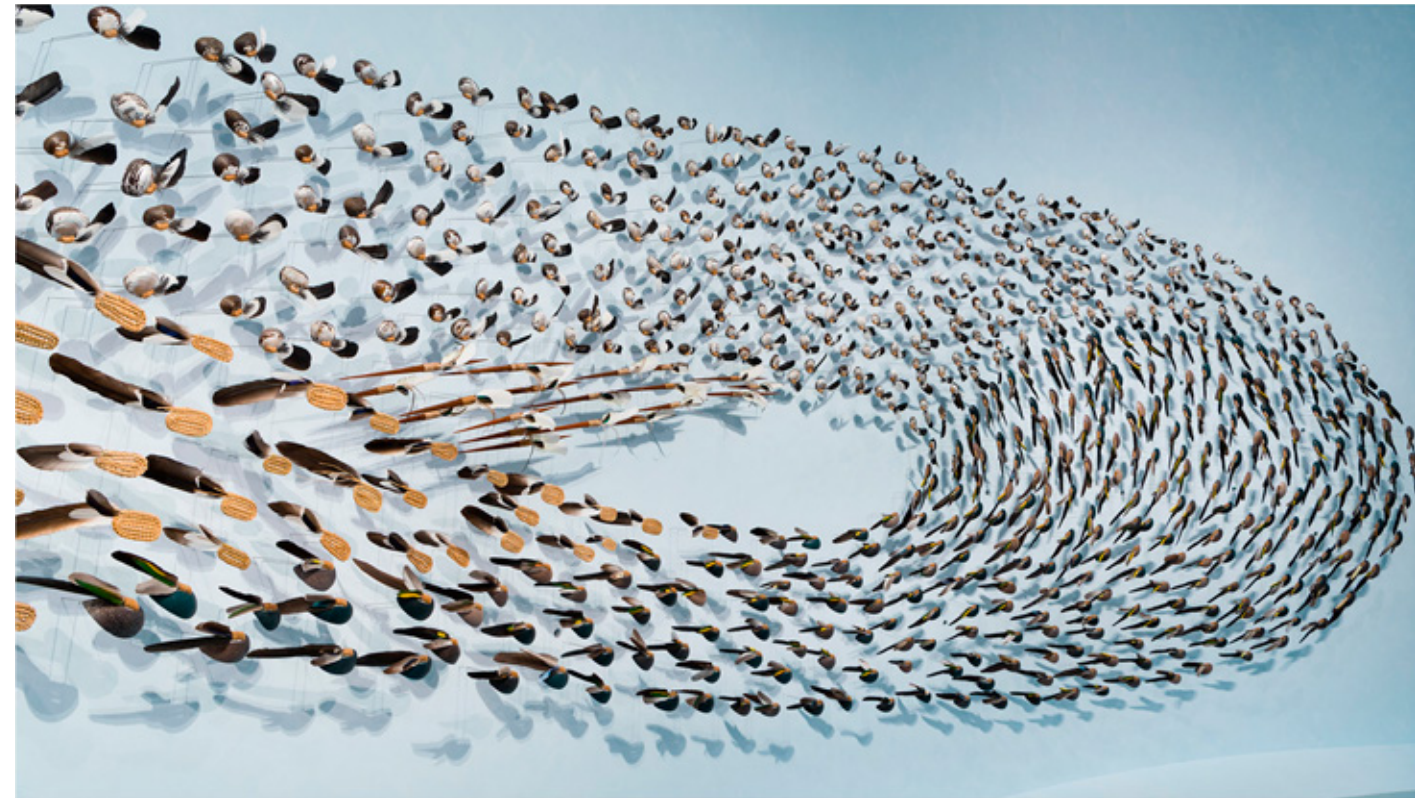
Bindu-gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) on wire pins, eucalyptus oil

48-channel soundscape; duration: 22min

Dimensions variable

Exhibited *The 9th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24 November 2018 – 28 April 2019

Photo: Natasha Harth/Queensland Art Gallery/Gallery of Modern Art



65–66

Jonathan Jones and Uncle Stan Grant Senior

untitled (giran) 2018 (details)

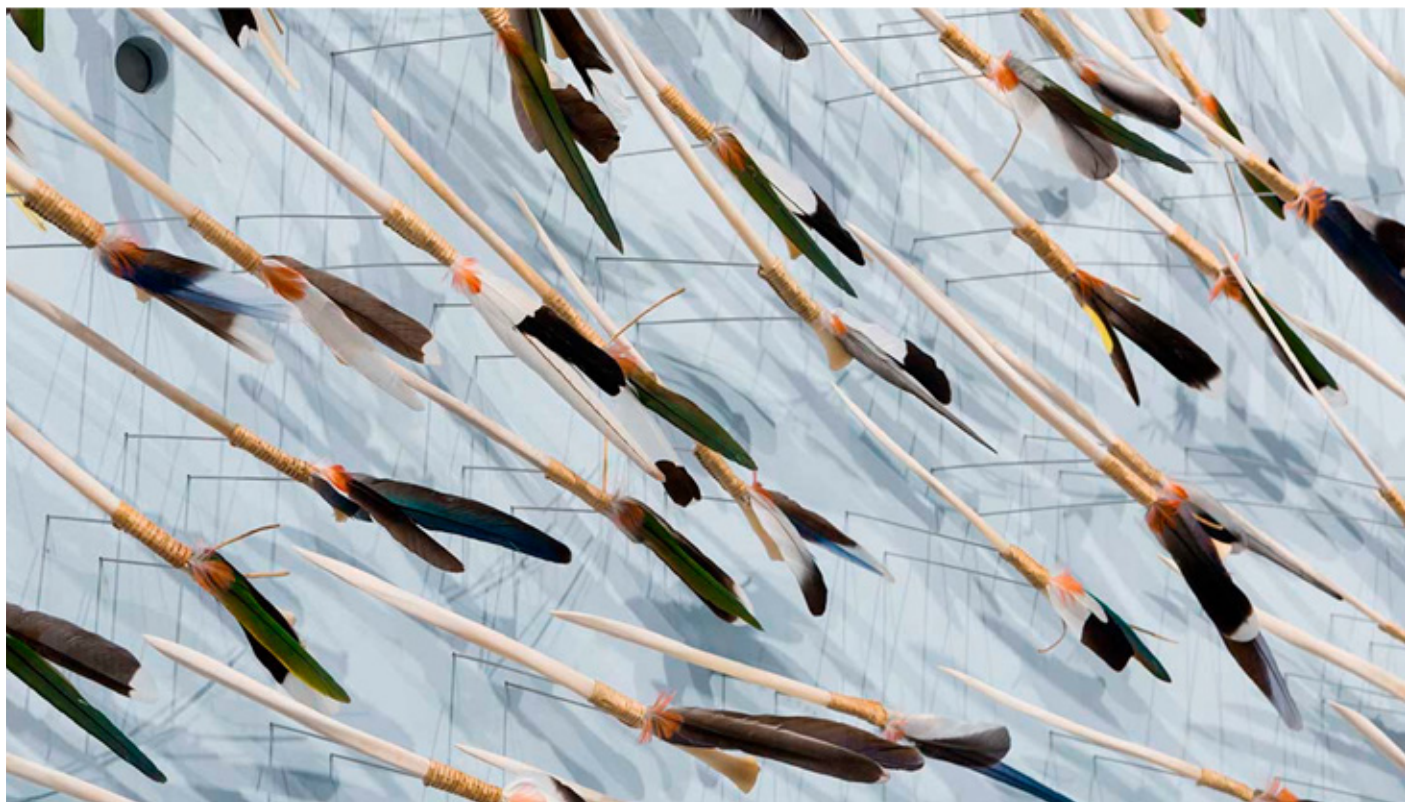
Bindu-gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) on wire pins, eucalyptus oil

48-channel soundscape; duration: 22min

Dimensions variable

Exhibited *The 9th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24 November 2018 – 28 April 2019

Photos: Natasha Harth/QAGOMA



67–68
Jonathan Jones and Uncle Stan Grant Senior
untitled (giran) 2018 (details)
 Bindu-gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) on wire pins, eucalyptus oil
 48-channel soundscape; duration: 22min
 Dimensions variable
 Exhibited *The 9th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24 November 2018 – 28 April 2019
 Photos: Natasha Harth/QAGOMA



69–70
Jonathan Jones
naa (to see or look), 2015 (installation view/detail)
 Fluorescent tubes and fittings, electrical cable
 Dimensions variable
 Commissioned for *Luminous*, Museum of Contemporary Art Australia, Sydney, 8 March – 8 June 2015
 Photos: Museum of Contemporary Art Australia / Jonathan Jones



71-72

Jonathan Jones
Untitled (D21.281 Galari Bargan), 2018 (installation view/detail)
 Fluorescent tubes and fittings
 Exhibited Dunedin Public Art Gallery, Dunedin, New Zealand,
 2 June – 31 December 2018
 Photos: Dunedin Public Art Gallery

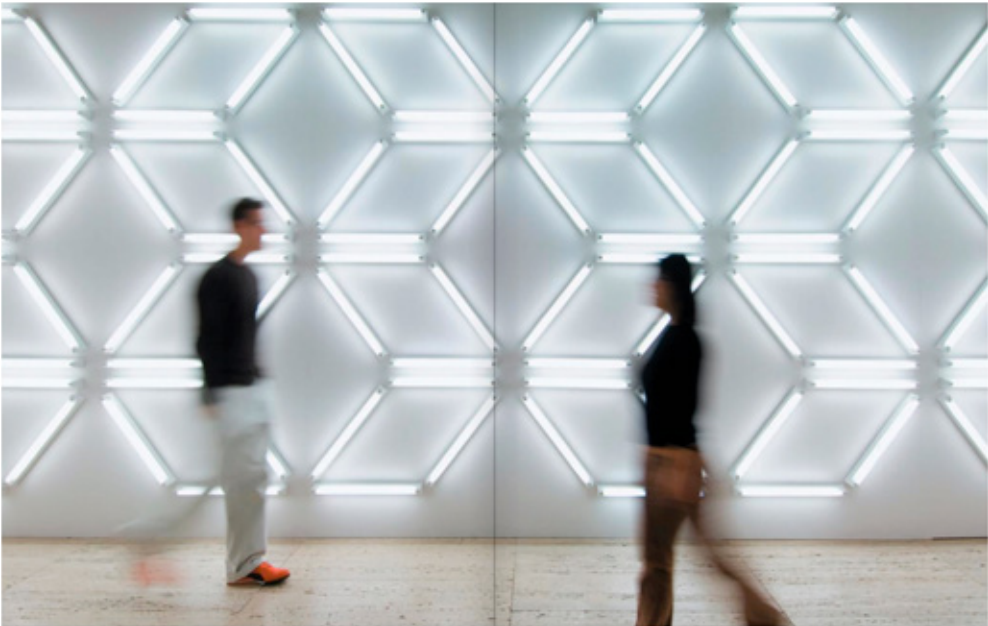


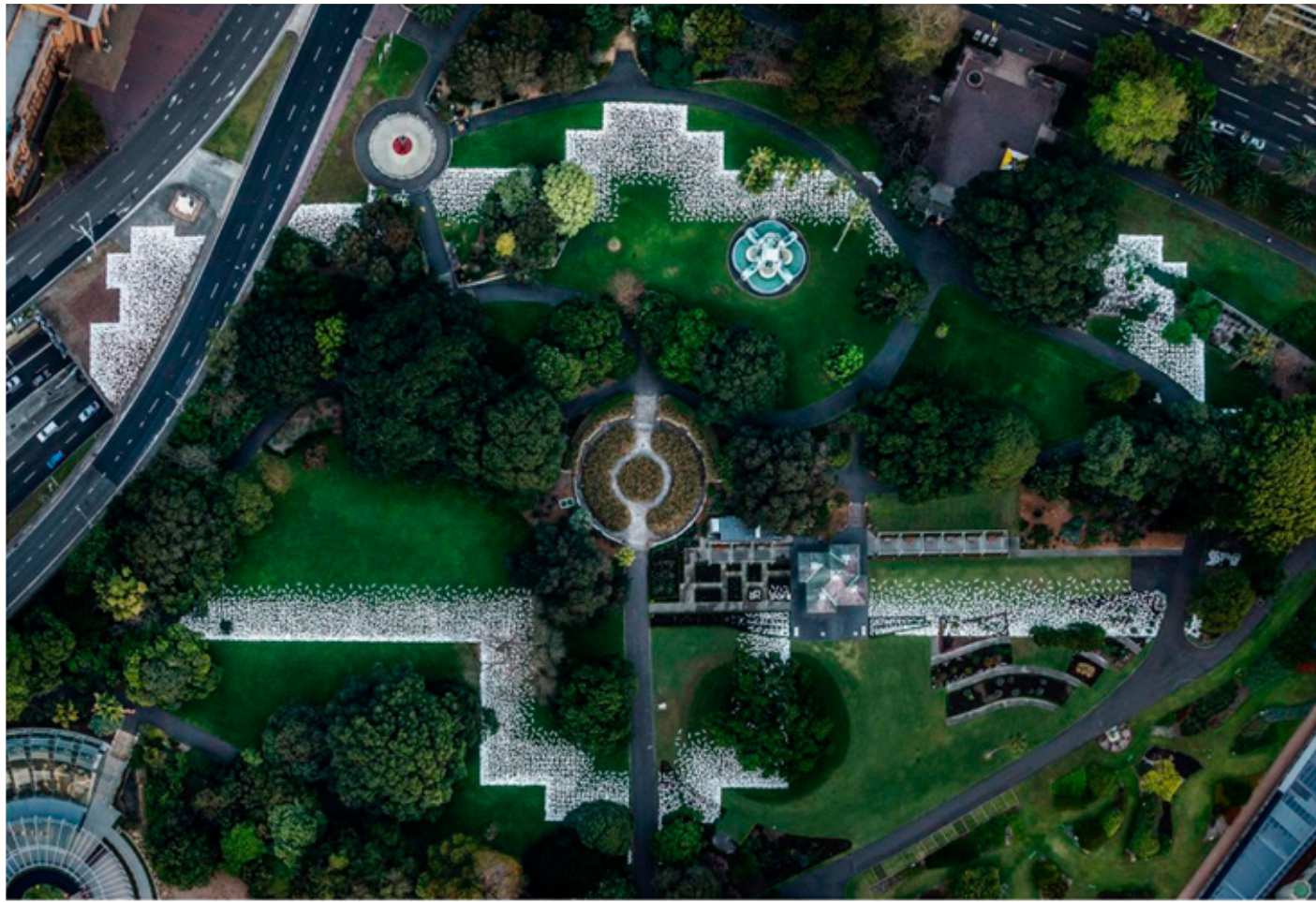
73

Jonathan Jones
untitled (barra), 2012
 Fluorescent tubes and fitting, electric cable
 Dimensions variable
 Commissioned for *All our relations*, 18th
 Biennale of Sydney, Cockatoo Island, Sydney,
 27 June – 16 September 2012
 Photo: Jonathan Jones

74

Jonathan Jones
under the aegis, 2006
 Fluorescent tubes and fittings, electrical cable
 Dimensions variable
 Photo: Jenni Carter

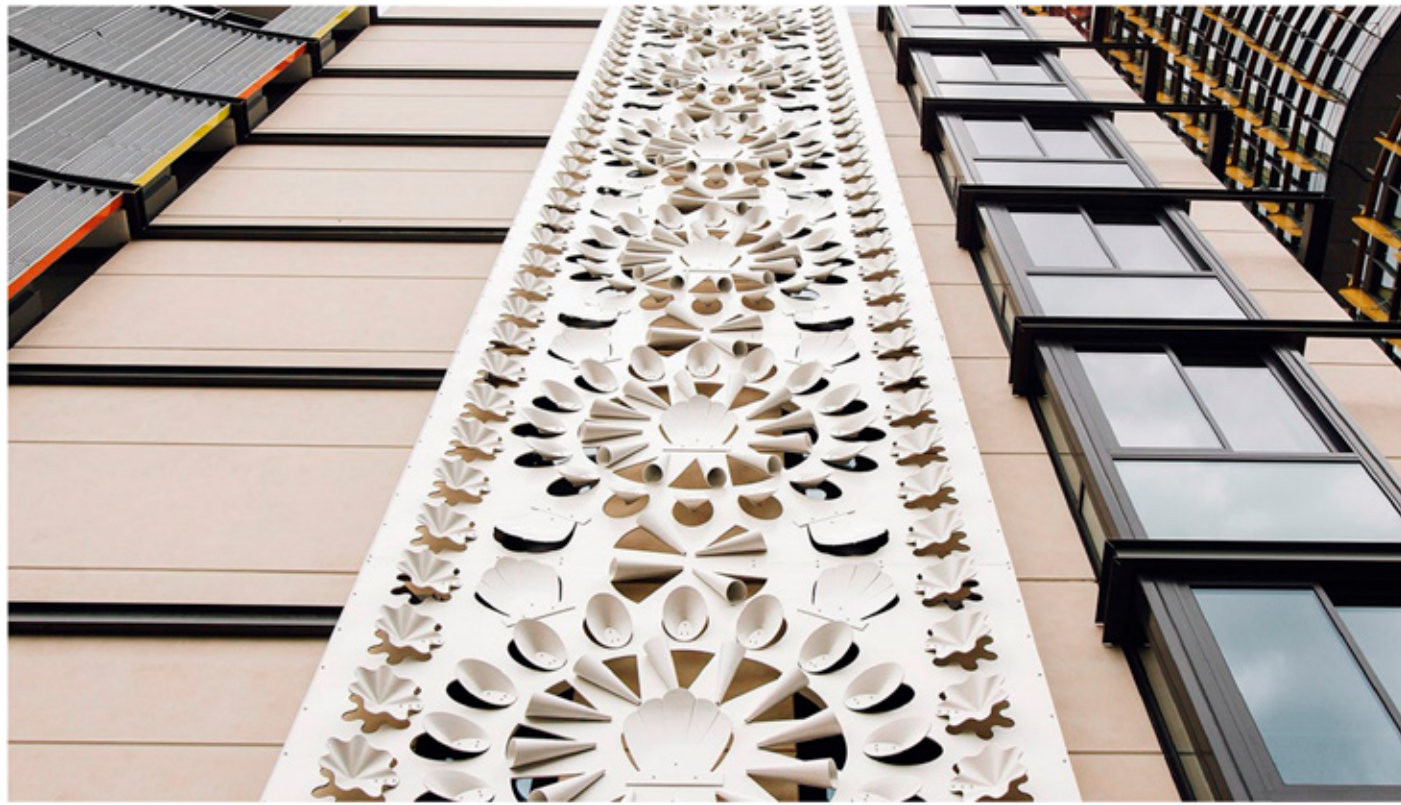




75
Jonathan Jones
barrangal dyara (skin and bones), 2016 (aerial view)
 Gypsum, kangaroo grass (*Themeda triandra*), 8-channel soundscape of the Sydney Language and Gamilaraay, Gumbaynggirr, Gunditjmarra, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung languages
 Dimensions and durations variable
 32nd Kaldor Public Art Project, Royal Botanic Garden, Sydney, 17 September – 3 October 2016
 Photo: Pedro Greig/Kaldor Art Projects



76–77
Jonathan Jones
barrangal dyara (skin and bones), 2016 (aerial view and detail)
 Gypsum, kangaroo grass (*Themeda triandra*), 8-channel soundscape of the Sydney Language and Gamilaraay, Gumbaynggirr, Gunditjmarra, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung languages
 Dimensions and durations variable
 32nd Kaldor Public Art Project, Royal Botanic Garden, Sydney, 17 September – 3 October 2016
 Photo: Pedro Greig/Kaldor Art Projects



78

Jonathan Jones and Aunty Esme Timbery

shell wall, 2015

Aluminium, two-pack polyurethane paint, fittings, fabricated by DCG Design

2236 × 350cm

Permanent installation, Alexander R9, Barangaroo, Sydney

Commissioned by Lendlease

Photo: barangaroo.com



79–80

Jonathan Jones

untitled (maraong manaóuwi), 2020

Red and white gravel sourced from Wiradjuri Country

2500m²

Installed in courtyard of Hyde Park Barracks, Sydney, 15 February – 15 March 2020

Lower photo: Pedro Greig

Reko Rennie

Kamilaroi/Gamilaraay/Gummaroi, b. 1974, Melbourne, lives and works in Melbourne

[Images 81–87]

In a statement on his website, Rennie describes himself as an interdisciplinary artist who, through his art, ‘provokes discussion surrounding Aboriginal culture and identity in contemporary urban environments’. With beginnings in street art, he describes his work as combining the iconography of his Kamilaroi heritage with elements of graffiti. In his art, he merges ‘traditional diamond-shaped designs, hand-drawn symbols and repetitive patterning to subvert romantic ideologies of Aboriginal identity’.

Public realm projects of Rennie’s have seen him paint through or install or project on everything in his path which could be interesting for us – on walls, ceilings, the ground. One of the painted works in the series *Visible Invisible* was a temporary work the size of an Olympic swimming pool; it was painted on the ground where the future Lyon Housemuseum in Melbourne would stand, in the days before the start of its construction. Wall murals for the Nevada Museum of Art (2019) and the Art Gallery of South Australia, Adelaide (2018) have used camouflage to amplify identity rather than conceal it. [Images 81–83]

Rennie understands what people want to see in cities, knowing them to be curious and interested in seeking out more information. Examples of his work with community include the 2012 City of Sydney mural project that reinvigorated a historic terrace at 32 Caroline Street in Redfern. [Image 87]

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81

Reko Rennie

OA_CAMO, Adelaide, 2017

Exhibited *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, Art Gallery of South Australia, Adelaide, 13 October 2017 – 28 January 2018

Photo: Saul Steed

Courtesy of the artist and blackartprojects, Melbourne



82-83
Reko Rennie
Visible Invisible, 2017 (installation views)
 Painting on upper foundations of Lyon Housemuseum, Kew, Victoria
 20 x 44m
 Photo: John Gollings/Lyon Housemuseum



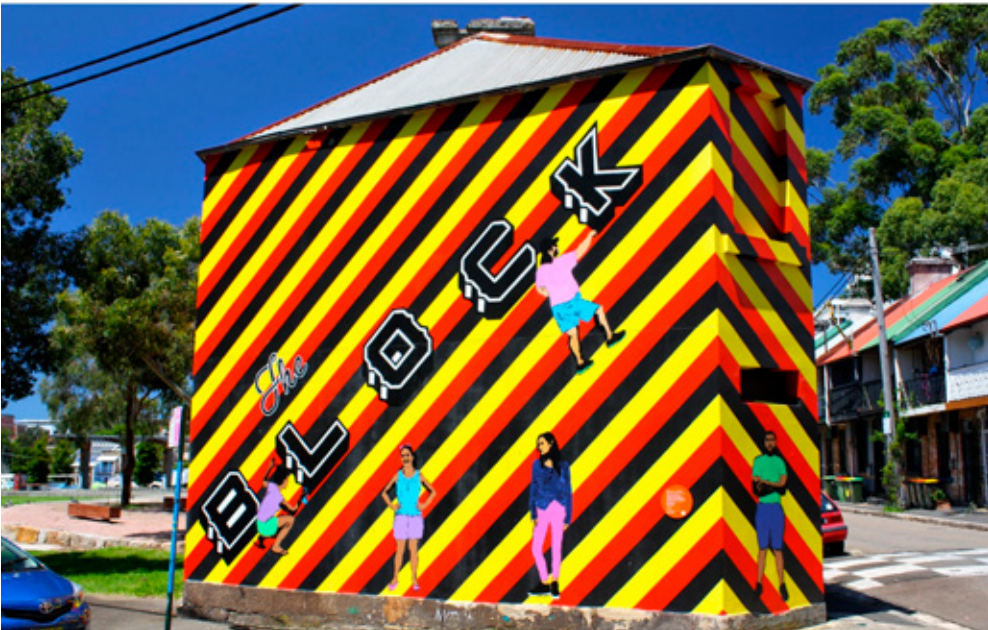
84
Reko Rennie
Mirri, 2018 (installation view)
 Aluminium, 2K automotive paint
 Commissioned for Pt Leo Estate Sculpture Park, Mornington Peninsula, Victoria
 Photo: UAP Studio



85
Reko Rennie
White Night, 2016
 Light projections
 Federation Square, Melbourne
 Commissioned by White Night Festival
 Collaboration with The Electric Canvas
 Photo: Reko Rennie



86
Reko Rennie
Songlines, 2016
 Light projection
 Exhibited *Lighting the Sails – Songlines*, Vivid Sydney, Sydney Opera House, 22 May – 18 June 2016
 Photo: Reko Rennie



87
Reko Rennie
Welcome to Redfern, 2013
 The Block, Caroline Street, Redfern, Sydney
 Photo: Paul Patterson/City of Sydney

Tomás Saraceno

b. 1973, San Miguel de Tucumán, Argentina, lives and works in Berlin

[Images 88–103]

Saraceno makes suspended Utopian structures based on the idea of clouds and the artist's scientific investigations into the life and web-building of spiders. (A 2018 solo exhibition at the prestigious Palais de Tokyo in Paris included 500 live spiders as part of the work.) Saraceno's art attempts to make connections among the disciplines of astrophysics, engineering, environmentalism, thermodynamics, biology, arachnology and musical composition. The use of science is informed and for real – in 2009, Saraceno studied at NASA. Since 2012 he has been artist in residence at the Massachusetts Institute of Technology (MIT), and he collaborates with a research institute of the Max Planck Society in Germany, and with the Natural History Museum in London. Like Hein, the breadth of Saraceno's art and interests make him eminently capable of configuring all the spaces we've identified for art in fascinating ways.

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88

Tomás Saraceno

On the Disappearance of Clouds, part of *Aero(s)cene: When breath becomes air, when atmospheres become the movement for a post fossil fuel era against carbon-capitalist clouds*, 2019 (installation view)

Exhibited *May You Live in Interesting Times*, 58th Biennale di Venezia, Arsenale, 11 May – 24 November 2019

Photo: Studio Tomás Saraceno

74



89

Tomás Saraceno

On the Disappearance of Clouds, part of *Aero(s)cene: When breath becomes air, when atmospheres become the movement for a post fossil fuel era against carbon-capitalist clouds*, 2019 (installation view)

Exhibited *May You Live in Interesting Times*, 58th Biennale di Venezia, Arsenale, 11 May – 24 November 2019

Photo: Studio Tomás Saraceno

75

FLYNN



90

Tomás Saraceno
Sundial for Spatial Echoes, 2015 (artist's render)
 Proposal for Barangaroo South
 Curator: Barbara Flynn, as Art Advisor to Barangaroo Delivery Authority and Lendlease for Barangaroo South



91

Tomás Saraceno
Moving Atmospheres, 2020 (installation view)
 Atrium Commission, Garage Museum of Contemporary Art, Moscow,
 11 September 2020 – 14 February 2021
 Photo: Alexey Narodizkiy/Garage Museum of Contemporary Art



92

Tomás Saraceno
Thermodynamic Constellation, 2020 (installation view)
 Mylar (transparent and metalised), mirrored acrylic plate, membrane pump with pressure control, overpressure release valve, PE tube, PES rope
 Exhibited *Aria*, Fondazione Palazzo Strozzi, Florence, 22 February – 1 November 2020
 Photo: Ela Bialkowska/OKNO Studio



93

Tomás Saraceno
Flying Gardens, 2020
 Tillandsia plants, hand-blown glass, monofilament, polyester rope, velvet rope, carbon fibre
 Dimensions variable
 Exhibited *Aria*, Fondazione Palazzo Strozzi, Florence, 22 February – 1 November 2020
 Photo: Ela Bialkowska/OKNO Studio



94–95
Tomás Saraceno
Aerocene – Around the world to change the world, 2015 (exhibition views)
 Exhibited COP21, United Nations Climate Change Conference, Grand Palais, Paris,
 30 November – 12 December 2015
 Photos: Studio Tomás Saraceno



96–97
Tomás Saraceno
Cloud Cities, 2017 (exhibition views)
 Palace of Versailles, Versailles, France, 21 October 2017 – 7 January 2018
 Photos: Tanya Bonakdar Gallery, New York



98–99

Tomás Saraceno
In Orbit, 2013 (installation views)
 Permanent installation, Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus,
 Düsseldorf
 Photos: Studio Tomás Saraceno



100

Tomás Saraceno
In Orbit, 2013 (installation view)
 Permanent installation, Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus,
 Düsseldorf
 Photo: Studio Tomás Saraceno



101

Tomás Saraceno
Cloud City, 2012 (exhibition view)
 Metropolitan Museum of Art rooftop, New York, 15 May – 4 November 2012
 Photo: Tanya Bonakdar Gallery, New York



102–103

Tomás Saraceno
Cloud City, 2012 (exhibition views)
 Metropolitan Museum of Art rooftop, New York, 15 May – 4 November 2012
 Photos: Tanya Bonakdar Gallery, New York

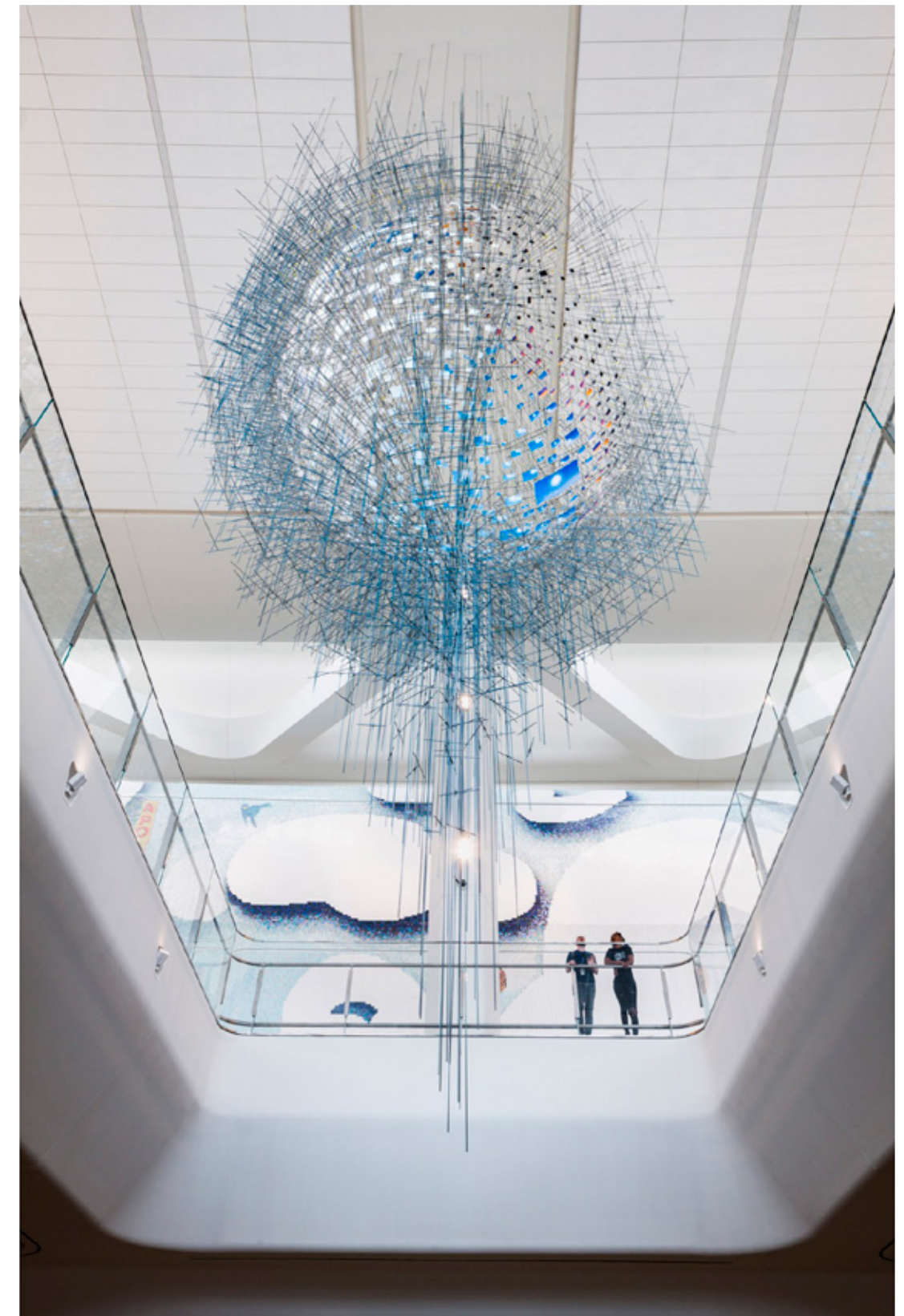
Sarah Sze

b. 1969, Boston, lives and works in New York

[Images 104–113]

Sarah Sze's monumental-scale work *Shorter Than the Day* recommends her for our project. [Images 104–109] Sze's work is a sphere suspended above baggage reclaim in the refurbished Terminal B at LaGuardia Airport, New York, that made news when it was revealed alongside three other new works in April 2020. The title is a line from a poem by the American poet Emily Dickinson (1830–1886), and offers a clue to the subject of Sze's work: the passage of the day, depicted across almost a thousand photographs of the New York City sky taken at different times of the day. The way the work is local and how it fills the space and envelops the people in it is relevant for us and a key to how Sze would approach our space. The 2017 work, *Blueprint for a Landscape* was conceived strategically to allow for distant as well as close up views as people rode the escalators at the 96th Street subway station in New York. [Image 110] Other works like *Fifth Season* (2021), *Crescent (Timekeeper)* (2019), and *Centrifuge* (2017) are less restrained and show the artist working with a riot of form and colour. colour. [Images 111–113]

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104

Sarah Sze

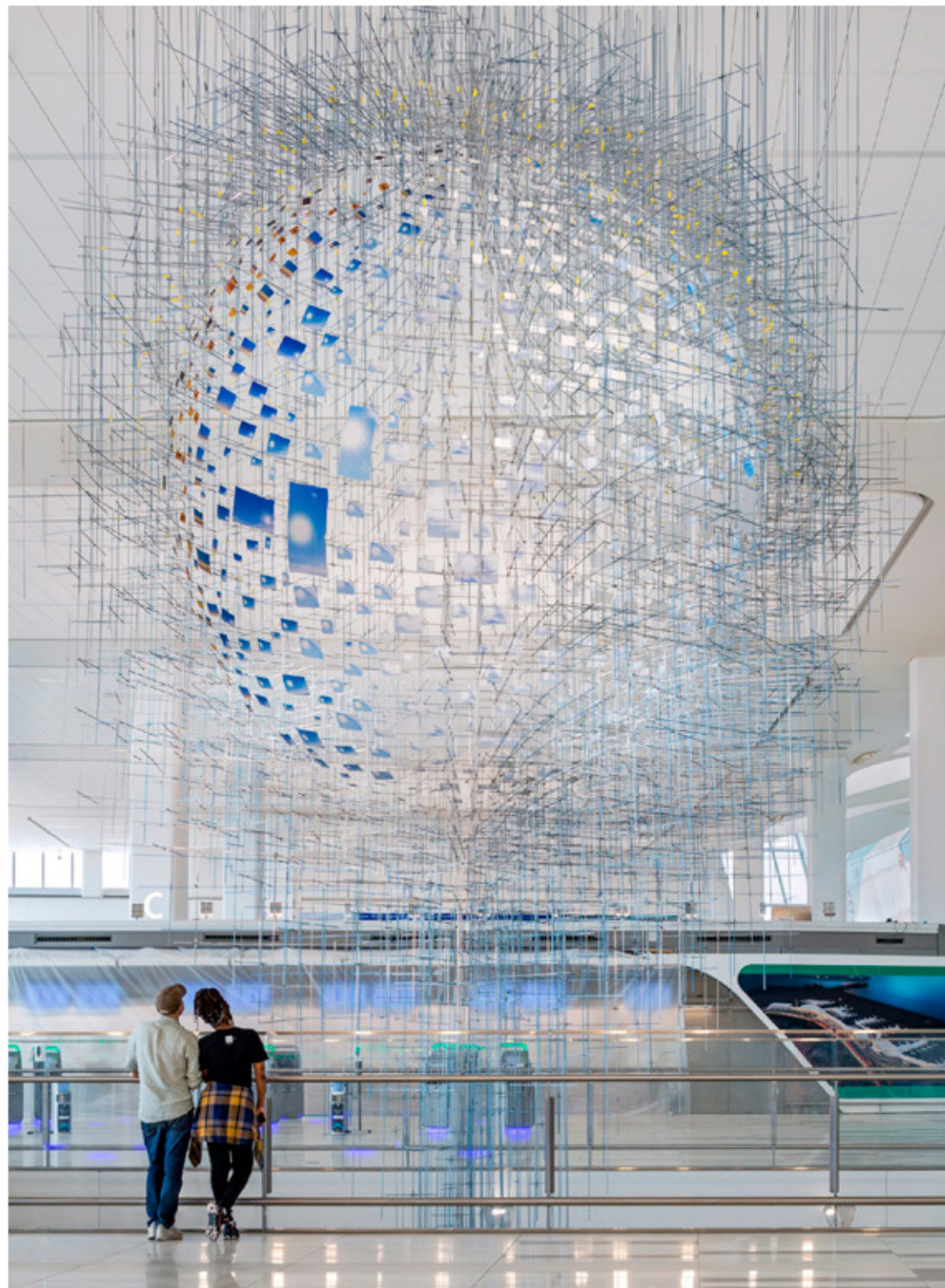
Shorter than the Day, 2020

Powder-coated aluminium, steel, photographs

LaGuardia Airport, Terminal B, Queens, New York

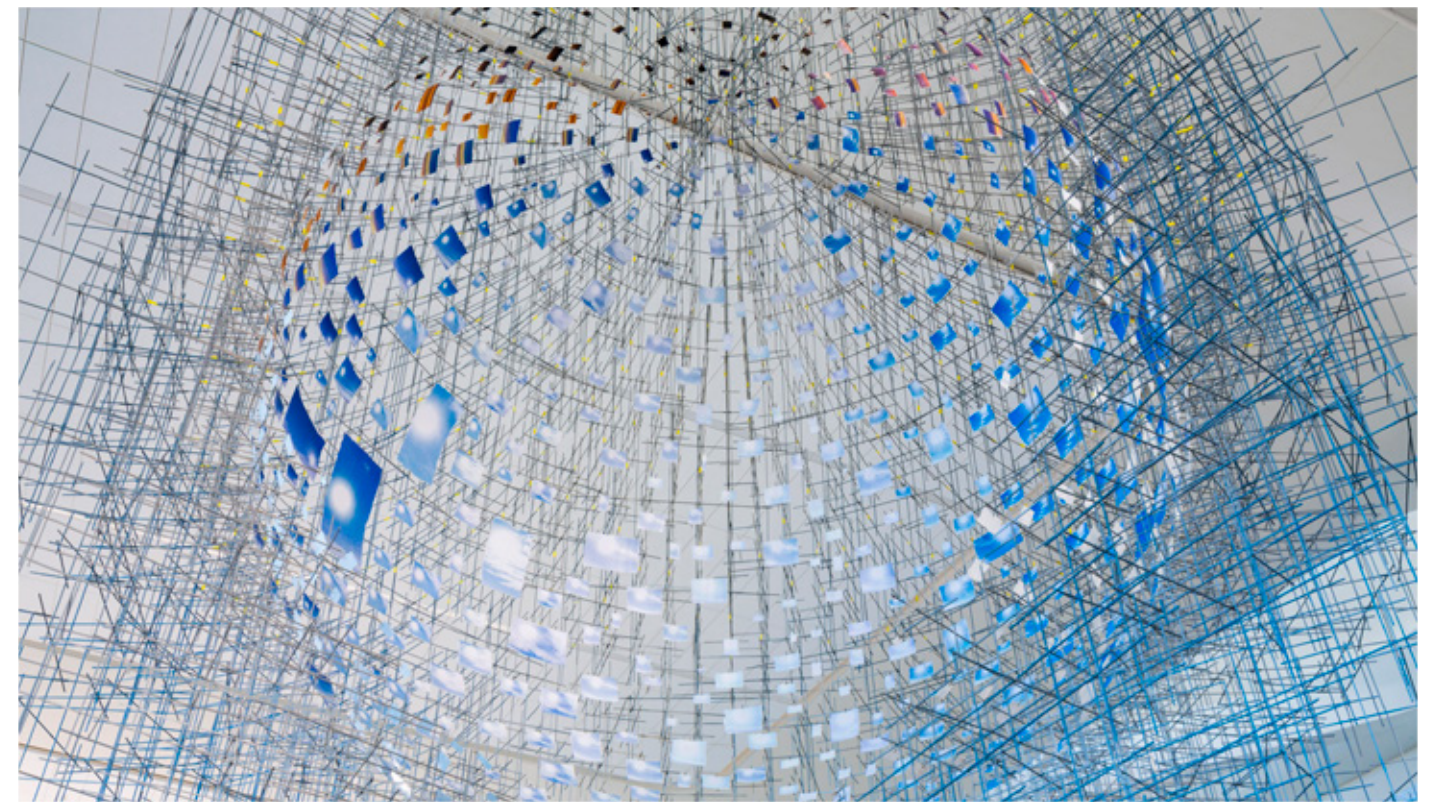
Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund

Photo: Nicholas Knight



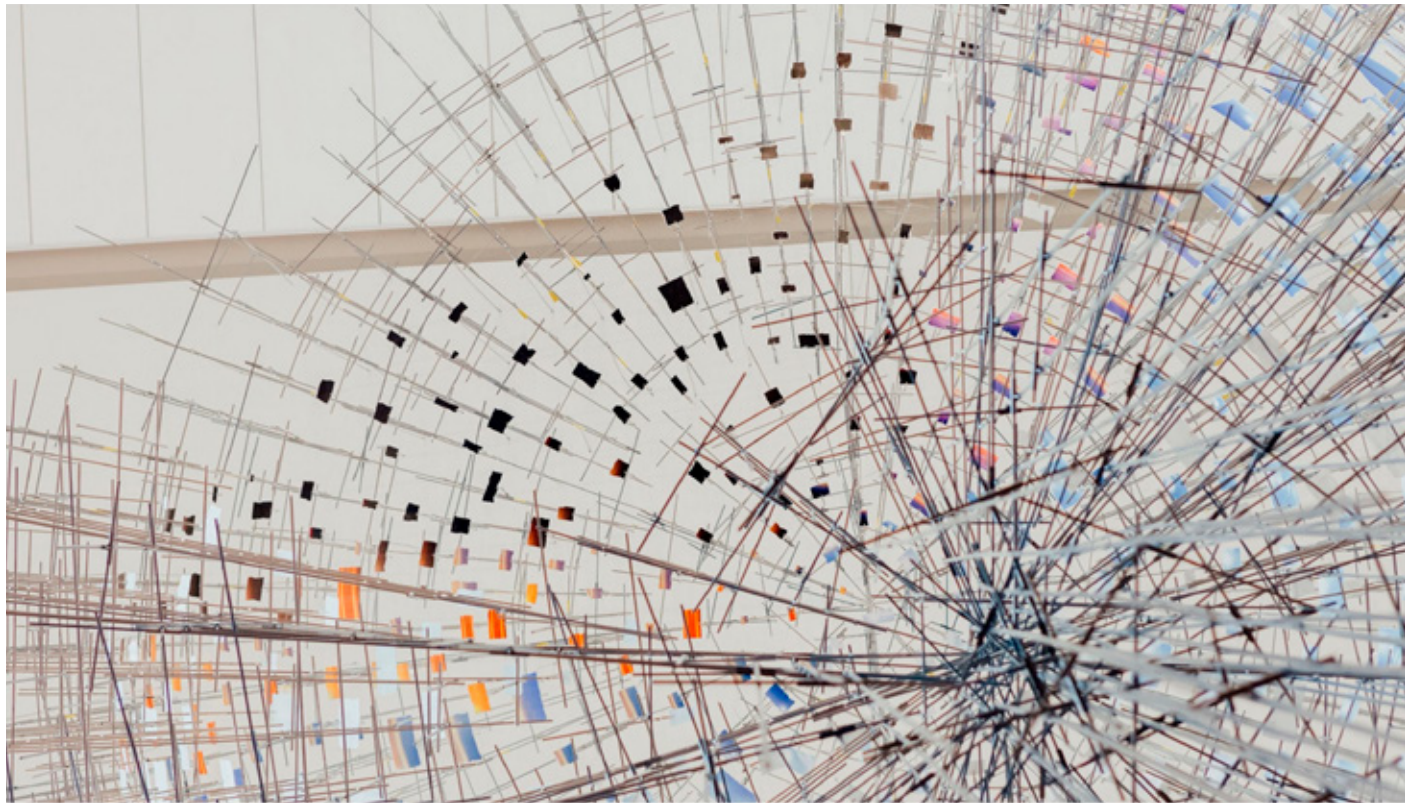
105

Sarah Sze
Shorter than the Day, 2020
 Powder-coated aluminium, steel, photographs
 LaGuardia Airport, Terminal B, Queens, New York
 Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund
 Photo: Nicholas Knight



106–107

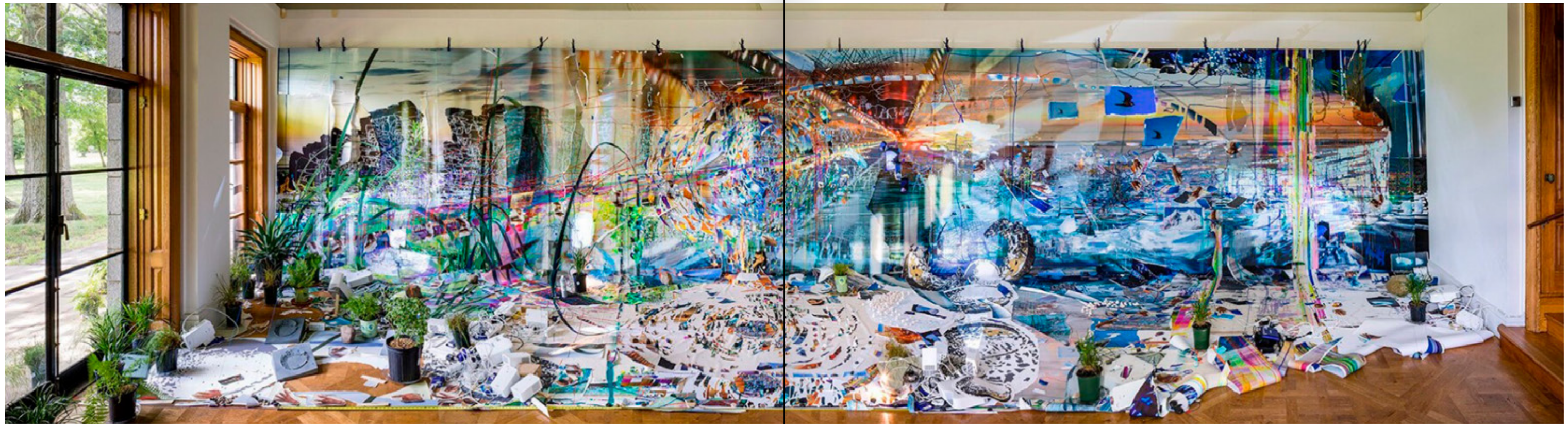
Sarah Sze
Shorter than the Day, 2020 (details)
 Powder-coated aluminium, steel, photographs
 LaGuardia Airport, Terminal B, Queens, New York
 Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund
 Photos: Nicholas Knight / Meghan Marin



108–109
Sarah Sze
Shorter than the Day, 2020 (details)
 Powder-coated aluminium, steel, photographs
 LaGuardia Airport, Terminal B, Queens, New York
 Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund
 Photos: Meghan Marin / Nicholas Knight



110
Sarah Sze
Blueprint for a Landscape, 2017
 Porcelain tile
 1300m²
 96th Street Station, Second Avenue Subway, New York
 Photo: Sarah Sze Studio



111

Sarah Sze

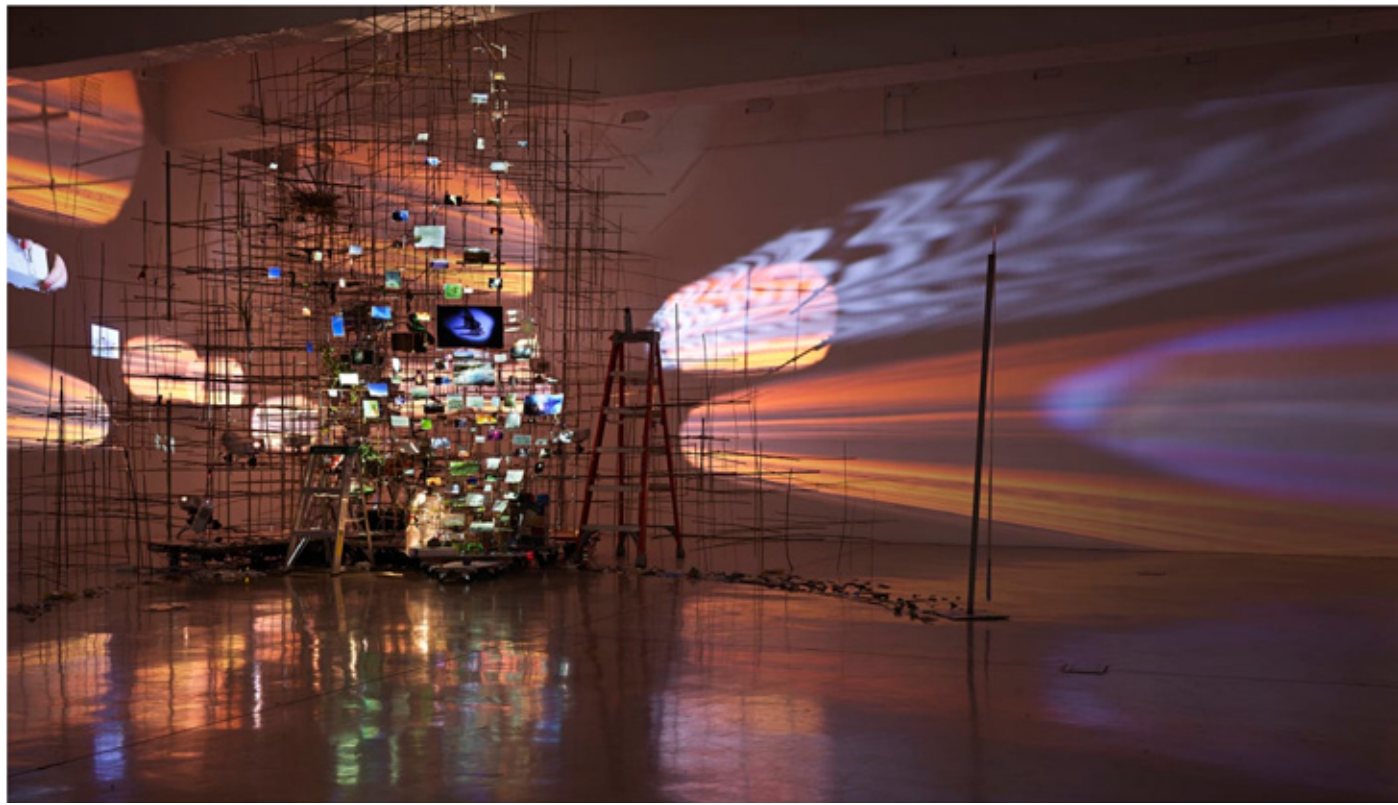
Fifth Season, 2021

Mixed media, oil paint, acrylic paint, ink, canvas, projectors, plants, clay, archival paper, aluminium, plastic, wood, water, lights, fan, string, video, photographs, dirt, metal mirrors, stones

Dimensions variable

Exhibited *Fifth Season*, Storm King Art Center, Hudson Valley, New York, 26 June – 9 November 2021

Photo: Nick Knight



112

Sarah Sze

Crescent (Timekeeper), 2019

Mixed media, wood, stainless steel, acrylic, video projectors,
archival pigment prints, ceramic and tape

Dimensions variable

Exhibited *Sarah Sze*, Tanya Bonakdar Gallery, New York, 5 September –
18 October 2019

Photo: Tanya Bonakdar Gallery



113

Sarah Sze

Centrifuge, 2017 (installation view)

Exhibited *DER ÖFFENTLICHKEIT*, Haus der Kunst, Munich,
15 September 2017 – 12 August 2018

Photo: Haus der Kunst

Leo Villareal

b. 1967, Albuquerque, New Mexico, lives and works in New York

[Images 114–128]

Villareal's modus operandi in his most recent works is, as he says, to respond to the movement of the 'living breathing thing that is a river' (speaking of *Illuminated River*, the project to light London's bridges, being rolled out since 2019 and ongoing) and 'mirror the activity around it' – the rise and fall of tides, people and vehicles. As *The Observer*'s Rowan Moore described it, 'The white lights on the balustrades of the Golden Jubilee bridge walkways ... pulse with horizontal rhythms, which complement the movements of trains behind them.' [Images 116–117]

The technology is straightforward: lining forms with LED lights that are animated using digital coding software. But the intellect behind it and the sensitivity – even the drive to reflect the surroundings that inform a work of art as accurately as he does – distinguish his work from the lesser attempts of others working with light who might fall back on the lazy approach that says that lighting is, in Moore's words, 'a fairly cheap way of improving the public realm, compared with creating buildings and parks and new squares'.

For broader audiences, and younger people, art objects are no longer the draw they once were. There has been a shift in favour of immersive experiences and against consumerism that we might want to heed and support in the art we commission. Villareal's work provides that experience.

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114–115

Leo Villareal

Cosmos, 2012

White LED lights, custom software, electrical hardware

13.7 × 20.7m

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York



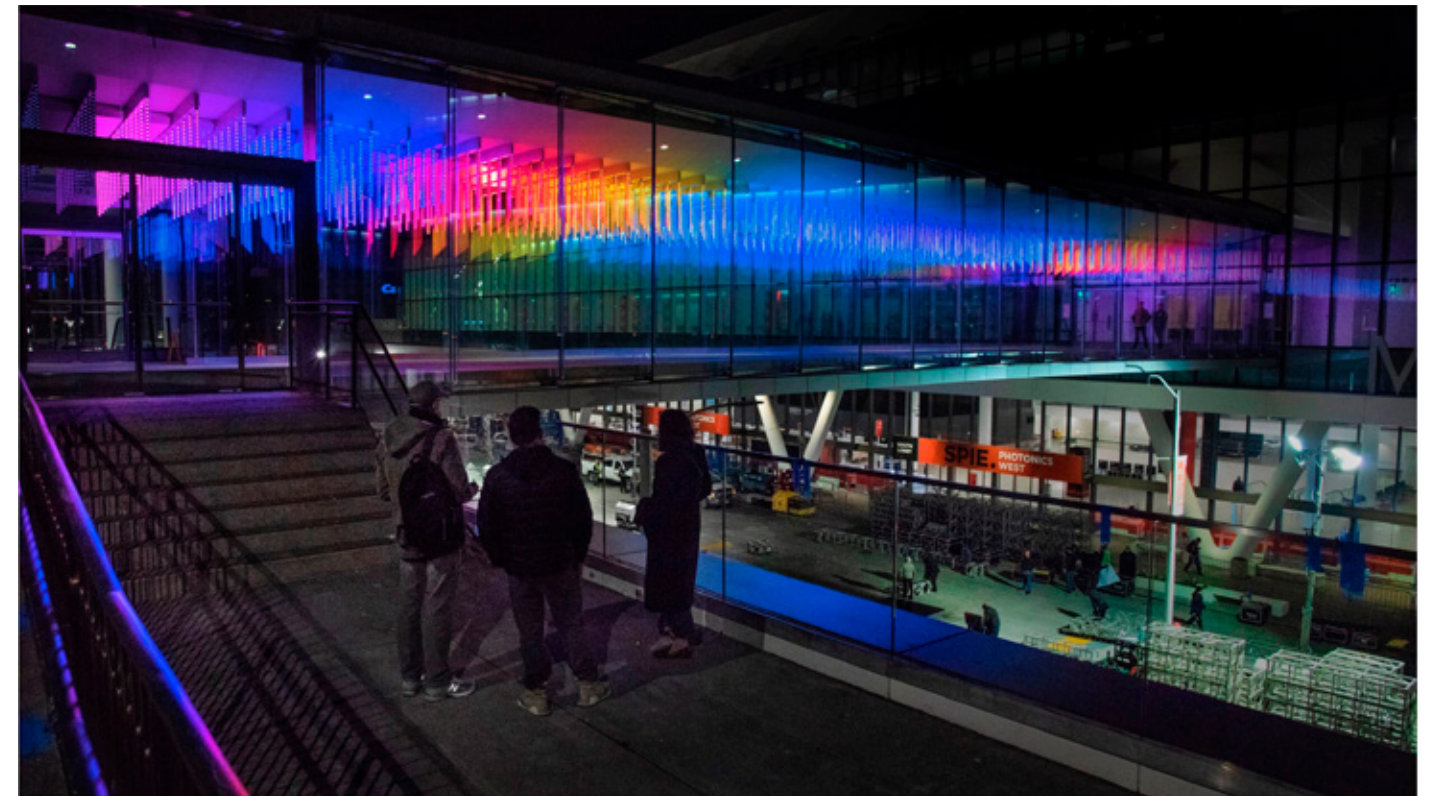
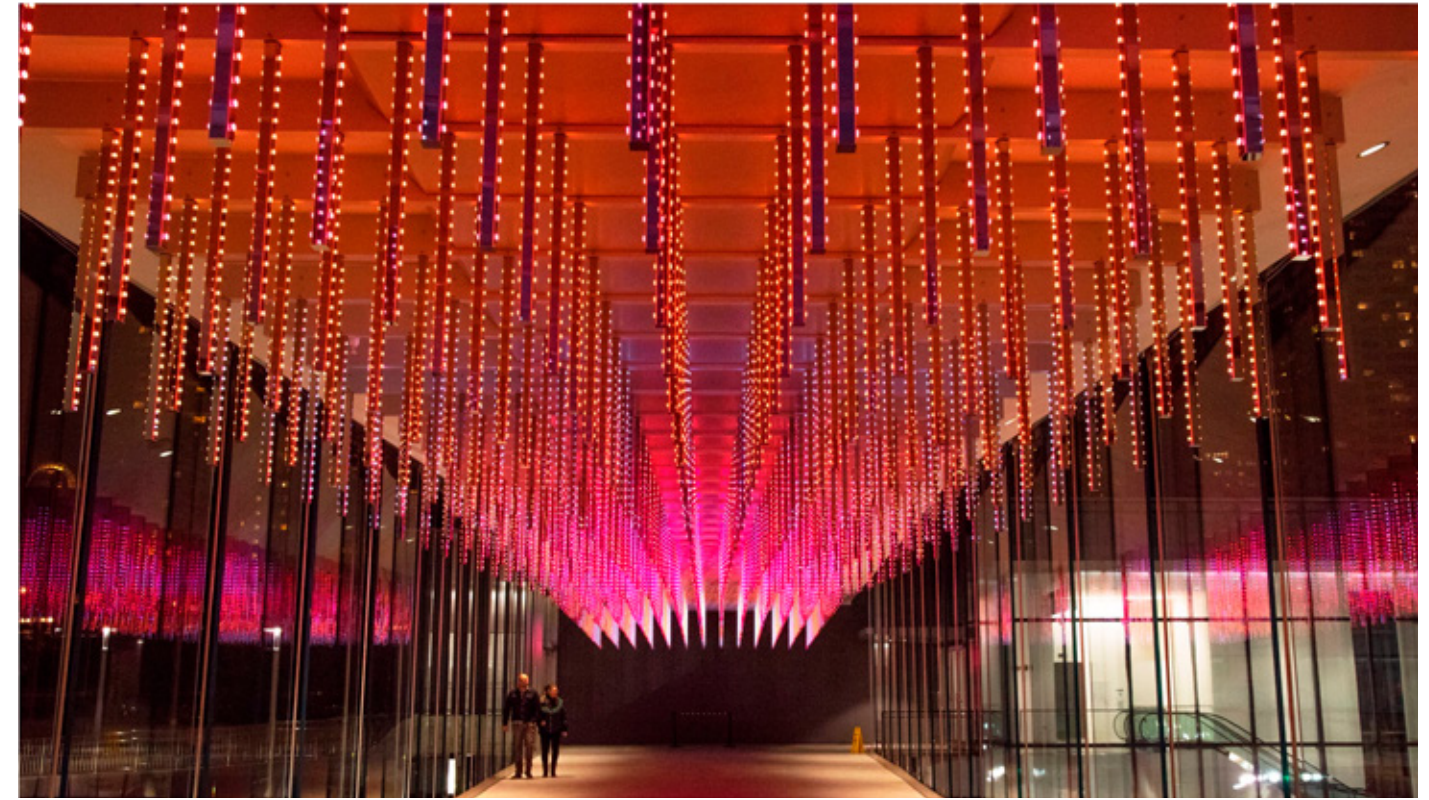
116–117

Leo Villareal

Aerial view of Waterloo Bridge to Lambeth Bridge illuminated for *Illuminated River*, 2019–

Site-specific installations along River Thames, London

Photos: Jason Hawkes and Paul Crawley/Pace Gallery



118–119

Leo Villareal

Point Cloud, 2019

858 steel rods, 28,288 computer-programmed LED nodes

30m (length, approx.)

Moscone Center, San Francisco

Photos: villareal.net



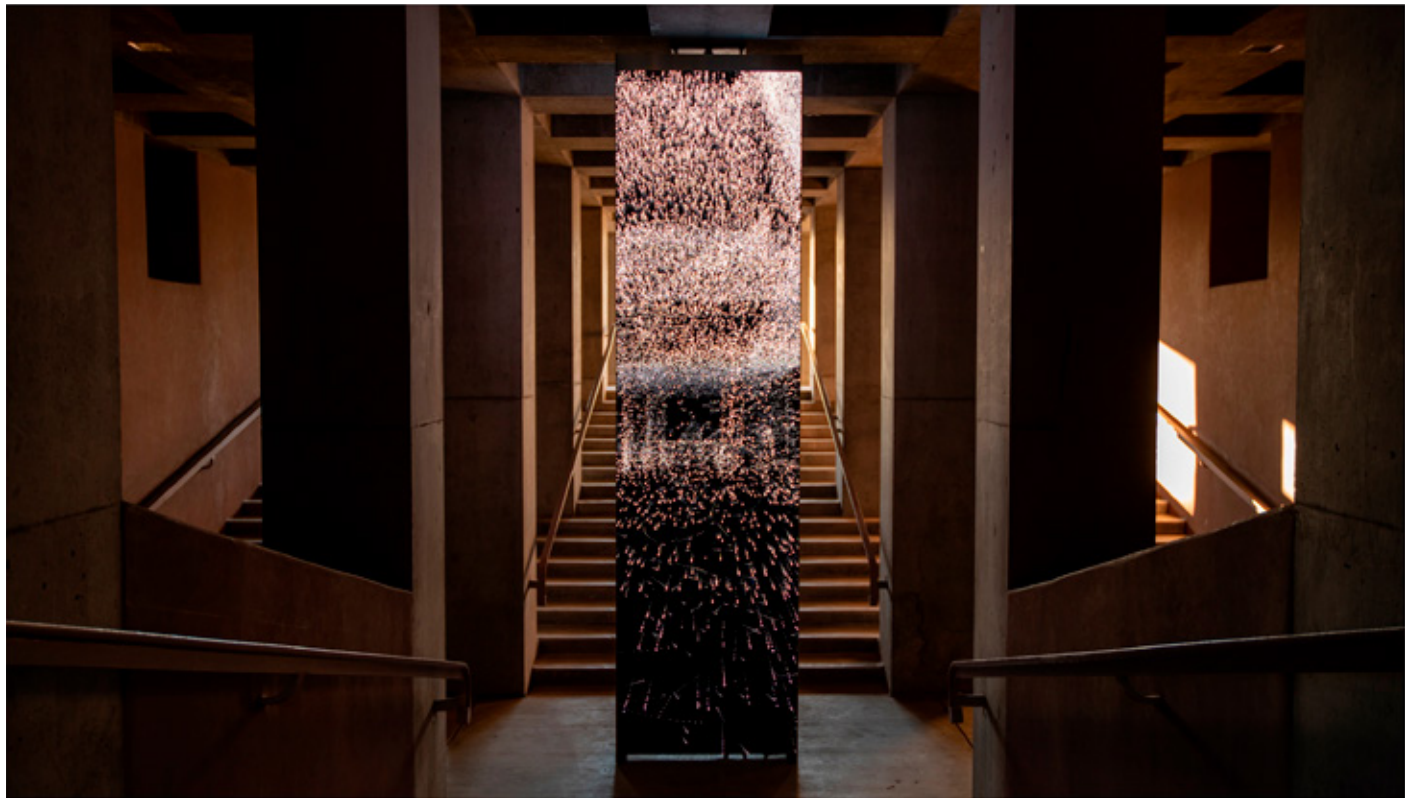
120

Leo Villareal
Star Ceiling, 2019 (installation view)
 LED
 23m (length)
 Exhibited *The Armory Show 2019*, New York, 7–10 March 2019
 Photo: villareal.net

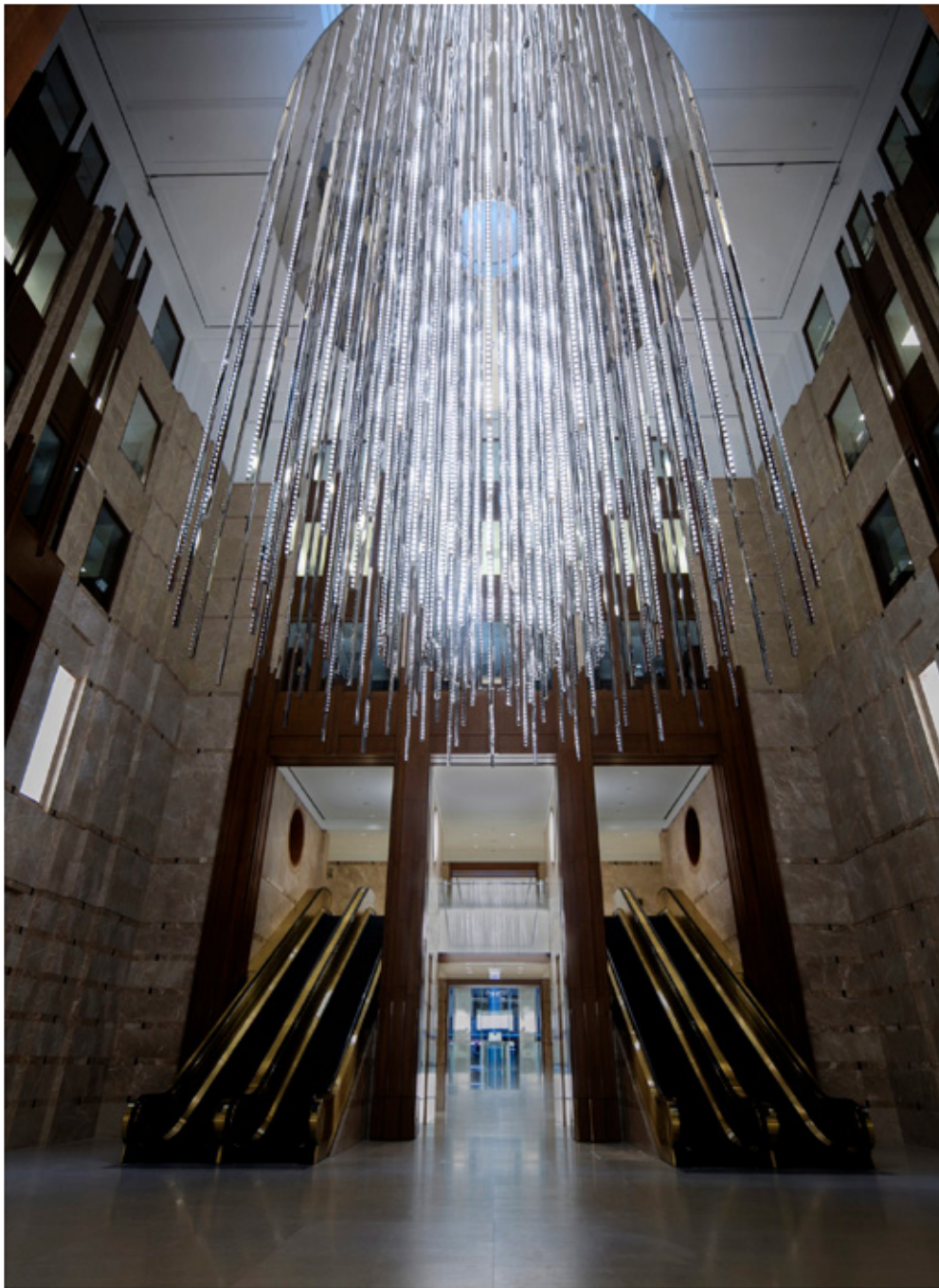


121

Leo Villareal
Detector, 2019
 LEDs, custom software, electrical hardware, steel
 320 × 1153.2 × 7.6cm
 Exhibited *Leo Villareal*, Pace Gallery, London, 22 November 2019 – 18 January 2020
 Photo: Damian Griffiths/Pace Gallery



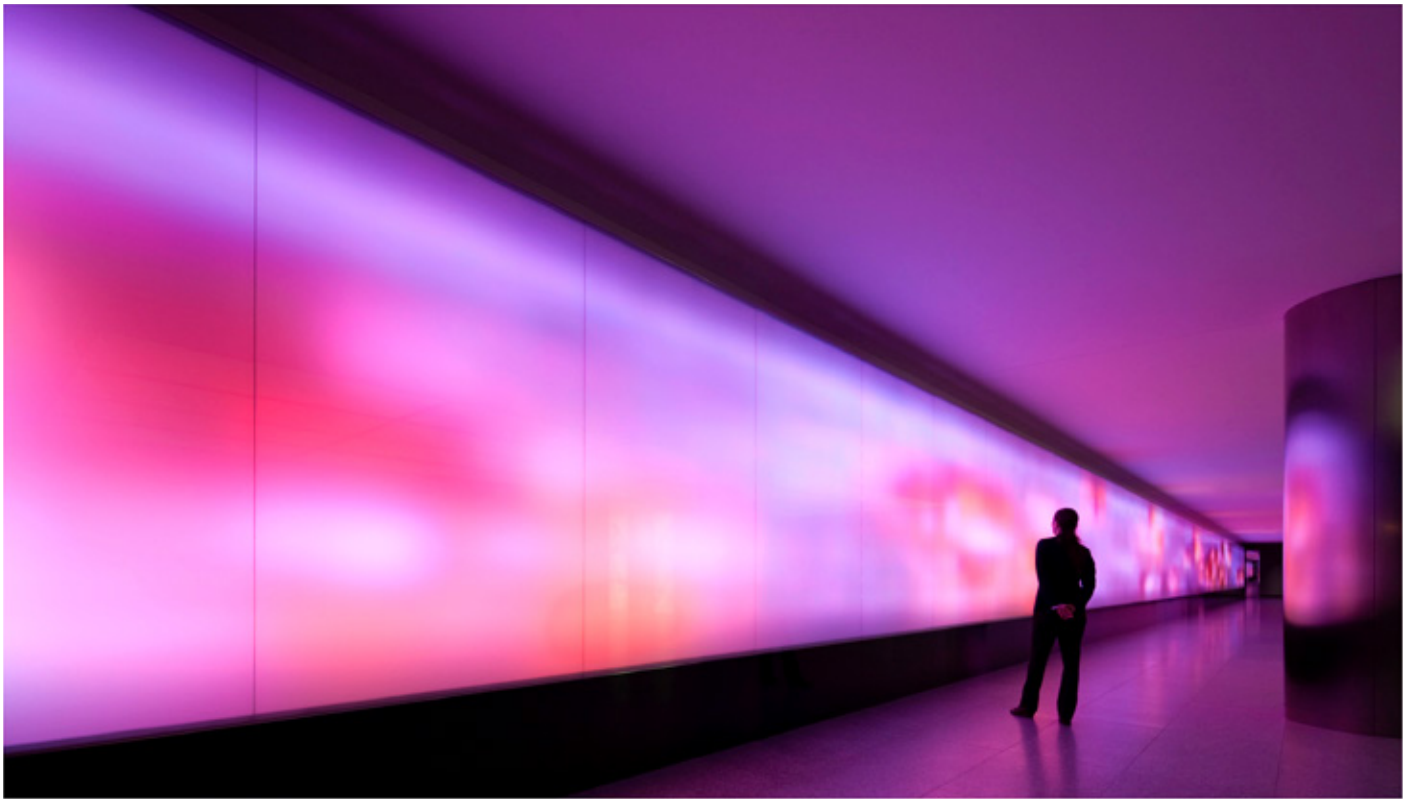
122
Leo Villareal
Point Cloud (ASU), 2020 (installation view)
 LEDs, custom software, electrical hardware, steel
 Permanent installation, Arizona State University Art Museum, Nelson Fine Arts Center
 Photo: Arizona State University



123
Leo Villareal
Cylinder (Franklin), 2016
 LEDs, custom software, electrical hardware, stainless steel
 Permanent installation, The Franklin Center, Chicago
 Photo: King Lawrence



124
Leo Villareal
Sky (Tampa), 2010
 LEDs, aluminium panels, custom software, electrical hardware
 1371.6 × 9144cm
 Permanent installation, Tampa Museum of Art, Florida
 Photo: villareal.net



125
Leo Villareal
Threshold, 2009
 LEDs, glass, custom software, electrical hardware
 243.84 × 5486.4cm
 Site-specific installation, 1801 K Street, Washington, D.C.
 Photo: villareal.net



126–127

Leo Villareal
Multiverse, 2008
 41,000 computer-programmed LED nodes
 Permanent installation, Concourse Walkway, National Gallery of Art, Washington, D.C.
 Photo: villareal.net



128

Leo Villareal
Multiverse, 2008 (detail)
 41,000 computer-programmed LED nodes
 Permanent site-specific installation, Concourse Walkway, National Gallery of Art, Washington, D.C.
 Photo: National Gallery of Art, Washington D.C./nga.gov

Additional suggestion by Foster + Partners

Julian Opie

b. 1958, London, lives and works in London

[Images 129–133]

Opie's art captures the day-to-day existence of people today. He proceeds like a caricaturist in the grand tradition and updates the tradition. He has developed a signature style and is best in the world at it. Opie 'delivers', but is his work as original as we would like? One critic termed it 'groovy, but establishment'.



129

Julian Opie

LEGGINGS, and *SUIT*, 2021 (installation view)

Steel with concrete base

1155.9 × 520.6cm and 1200 × 362.8cm

Exhibited *Julian Opie*, La Nau Cultural Centre, Valencia, Spain,

27 May – 19 September 2021

Photo: julianopie.com

108



130

Julian Opie

Exhibition view of *Julian Opie*, La Nau Cultural Centre, Valencia, Spain,

27 May – 19 September 2021

Photo: julianopie.com

109



131

Julian Opie
Running 3., 2020 (installation view)
 Vinyl on wall
 Dimensions variable
 Permanently installed at Pacific Place, Hong Kong
 Photo: julianopie.com



132–133

Julian Opie
 Exhibition view of *Julian Opie*, National Gallery of Victoria, Melbourne,
 9 November 2018 – 17 February 2019
 Photos: Tom Ross

Not preferred by Barbara, and why

Sidival Fila

b. 1962, Arapongas, Brazil, lives and works in Monastery San Bonaventura, Rome

[Images 134–136]

Fila's art is left of centre which is interesting but without a clear reference or relationship to Sydney. The Cologne project [Image 136] is site-specific and larger, but the scale of most of Fila's art seems more fitting to a domestic setting.



134

Sidival Fila

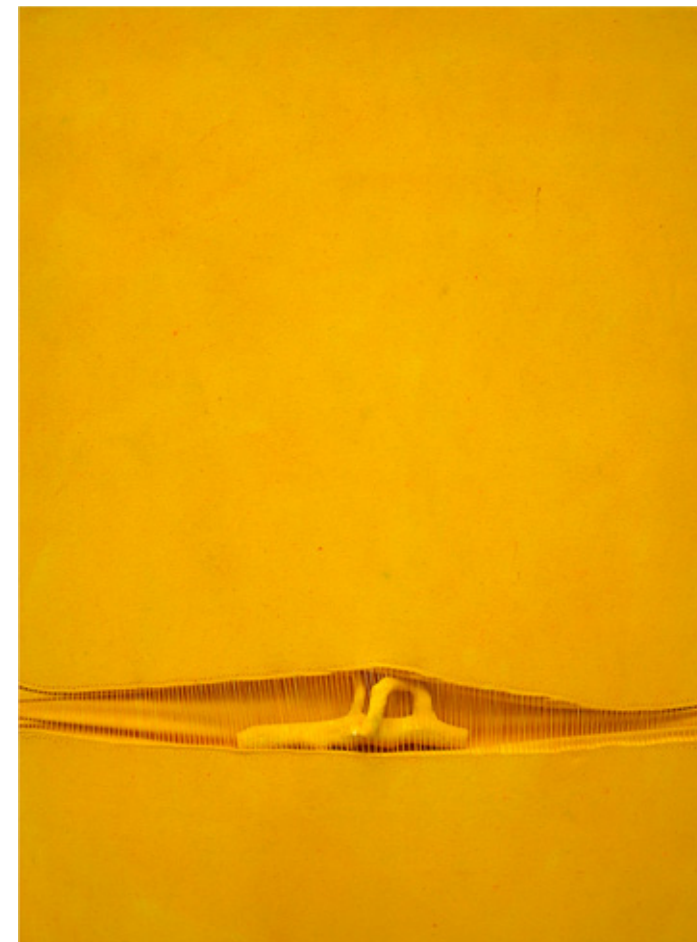
Senza Titolo (serie marrone 4), 2020

Antique lining cut, sewn and glued on canvas

70 × 51cm (loom)

Exhibited *Sidival Fila*, Galerie Jérôme Poggi, Paris, 19 June – 31 July 2021

Photo: Galerie Jérôme Poggi, Paris



135

Sidival Fila

Senza Titolo 122, 2019

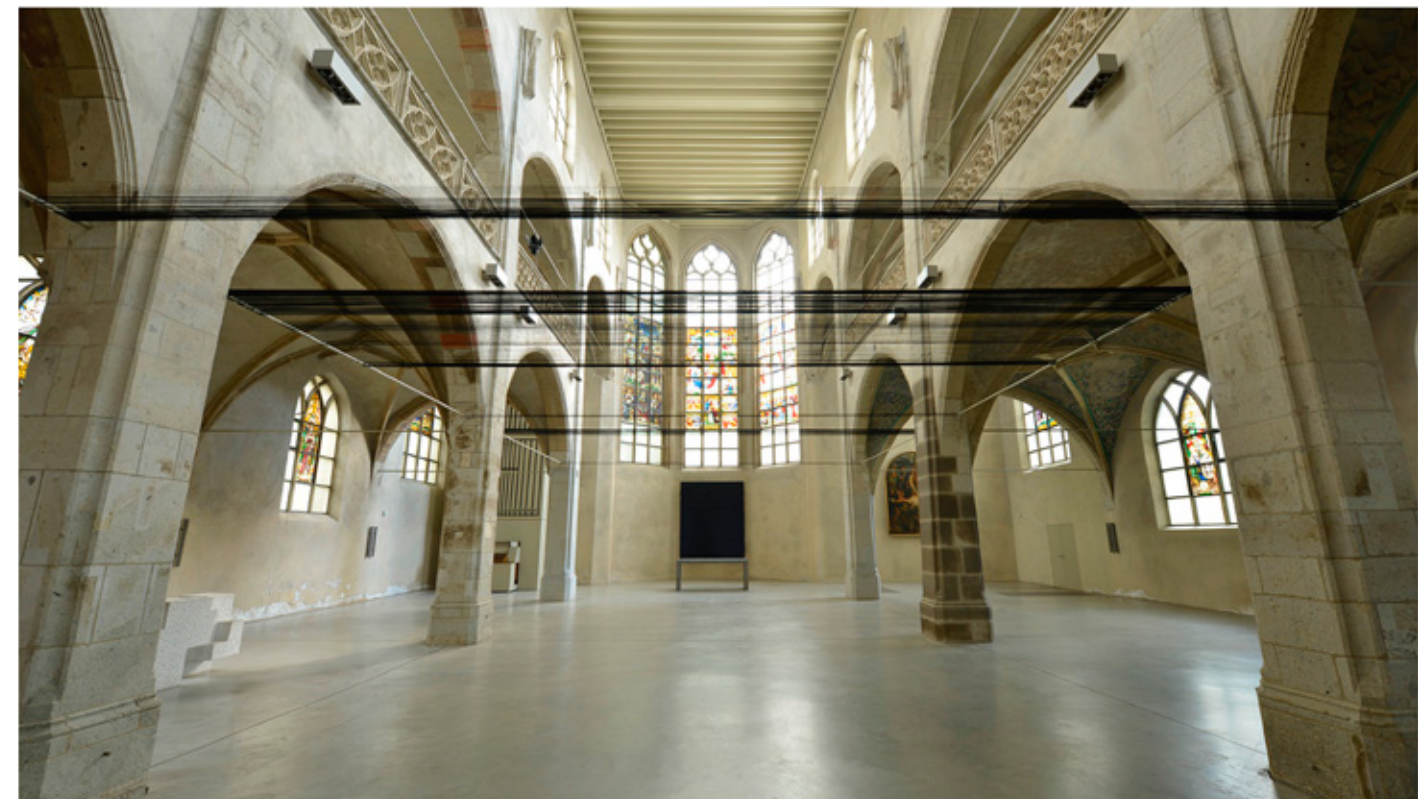
Dry pigments on canvas, painted and sewn tree trunk, frame mounted

65 × 50cm

Exhibited *Art Basel Miami Beach 2019*, presented by Galerie Jérôme Poggi,

5–8 December 2019

Photo: Art Basel



136

Sidival Fila

Exhibition view of *RI-NASCITA*, Kunst Station Sankt Peter, Cologne, Germany, 2017

Photo: Galerie Jérôme Poggi

Dominic Harris

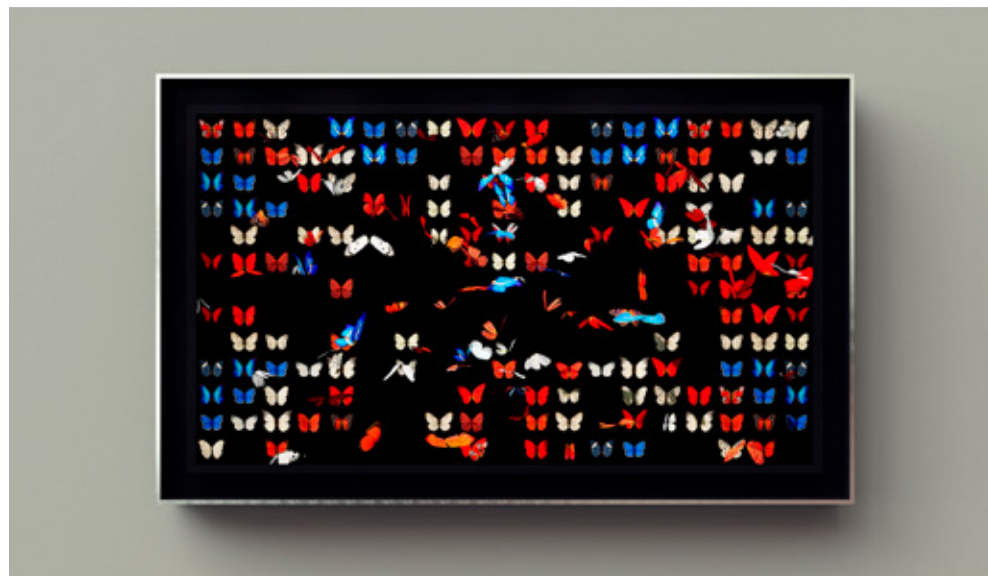
b. 1976, London, lives and works in London

[Images 137–140]

Technological prowess and cleverness are indisputable, but is mimicking nature enough? Harris' art promises easy viewing that's possibly a bit too easy. In our pandemic age, there could also be questions around safety in interactive works you have to touch to activate. Kinetic works with moving components or electronic displays can fail and present ongoing problems for maintenance.



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137

Domenic Harris
All That Flutters Turns To Gold, 2021
20 St James's Street, London
Commissioned by Ouronyx
Photo: dominicharris.com

138

Domenic Harris
World Stage: United Kingdom, 2020
Code, electronics, computer, 4K touch display, sensors, aluminium, 247
hand-painted butterflies
211.2 × 128.2cm
Photo: dominicharris.com



139

Domenic Harris
Bloomed Wall: Four Scenes, 2017
Code, electronics, computer, 4K touch display, 3D sensor, metal
117 × 211cm
Photo: dominicharris.com

140

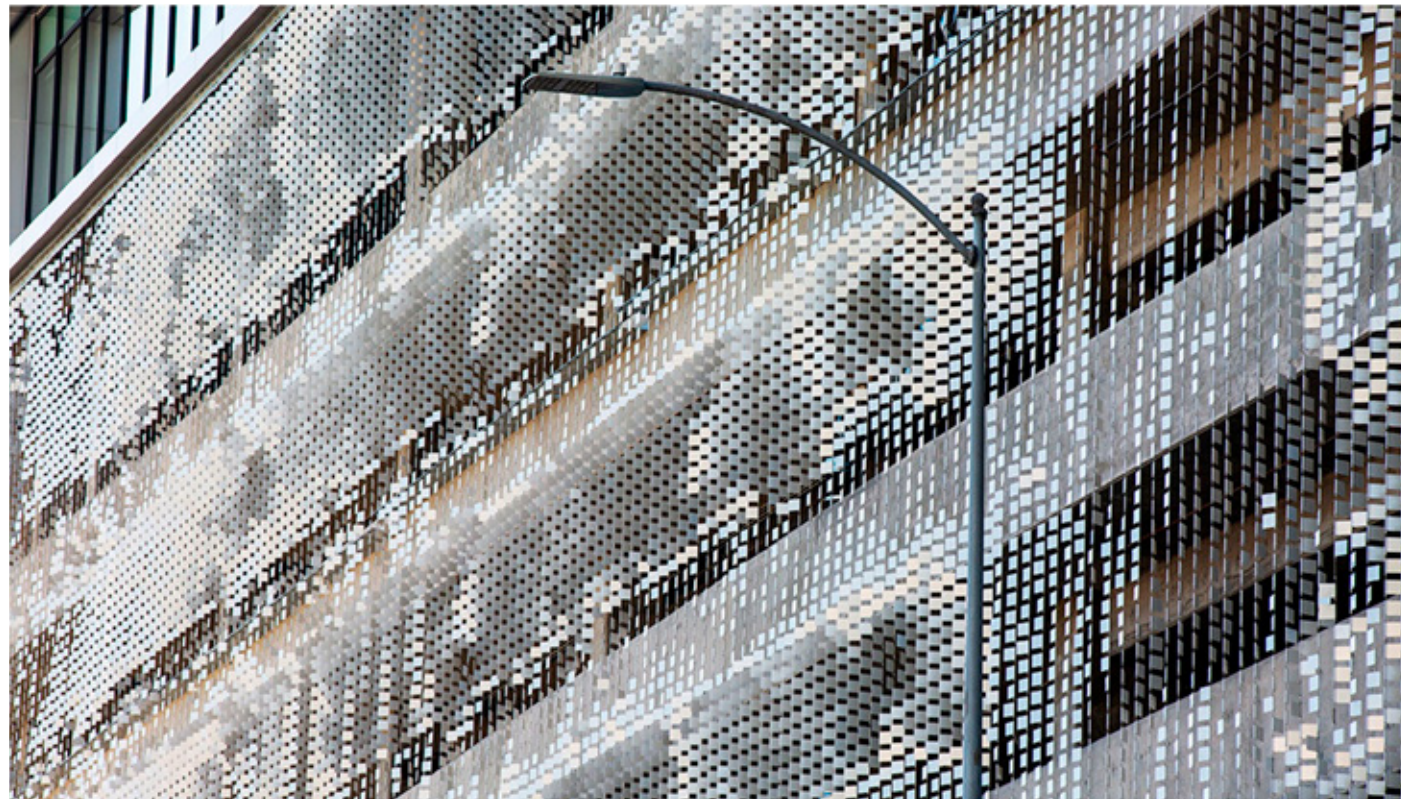
Domenic Harris
Ice Angel, 2012
Code, electronics, 3D sensor, computer, acrylic, metal
275 × 275cm
Photo: dominicharris.com

Ned Kahn

b. 1959, USA, lives and works in Sebastopol, California

[Images 141–147]

Other artists on our list, like Olafur Eliasson, work with some of the same ideas – for example, making natural processes like the weather visible – in a more sophisticated and more beautifully fabricated way. Kahn's art is kinetic, and kinetic art can break down over time, requiring significant maintenance. His art is made for the outdoors and requires the movement of air to function, which can be difficult to achieve indoors. A lot of the artist's work has been made for parking garages and airports which can make it seem ubiquitous and less singular than what we aspire to achieve.



141

Ned Kahn

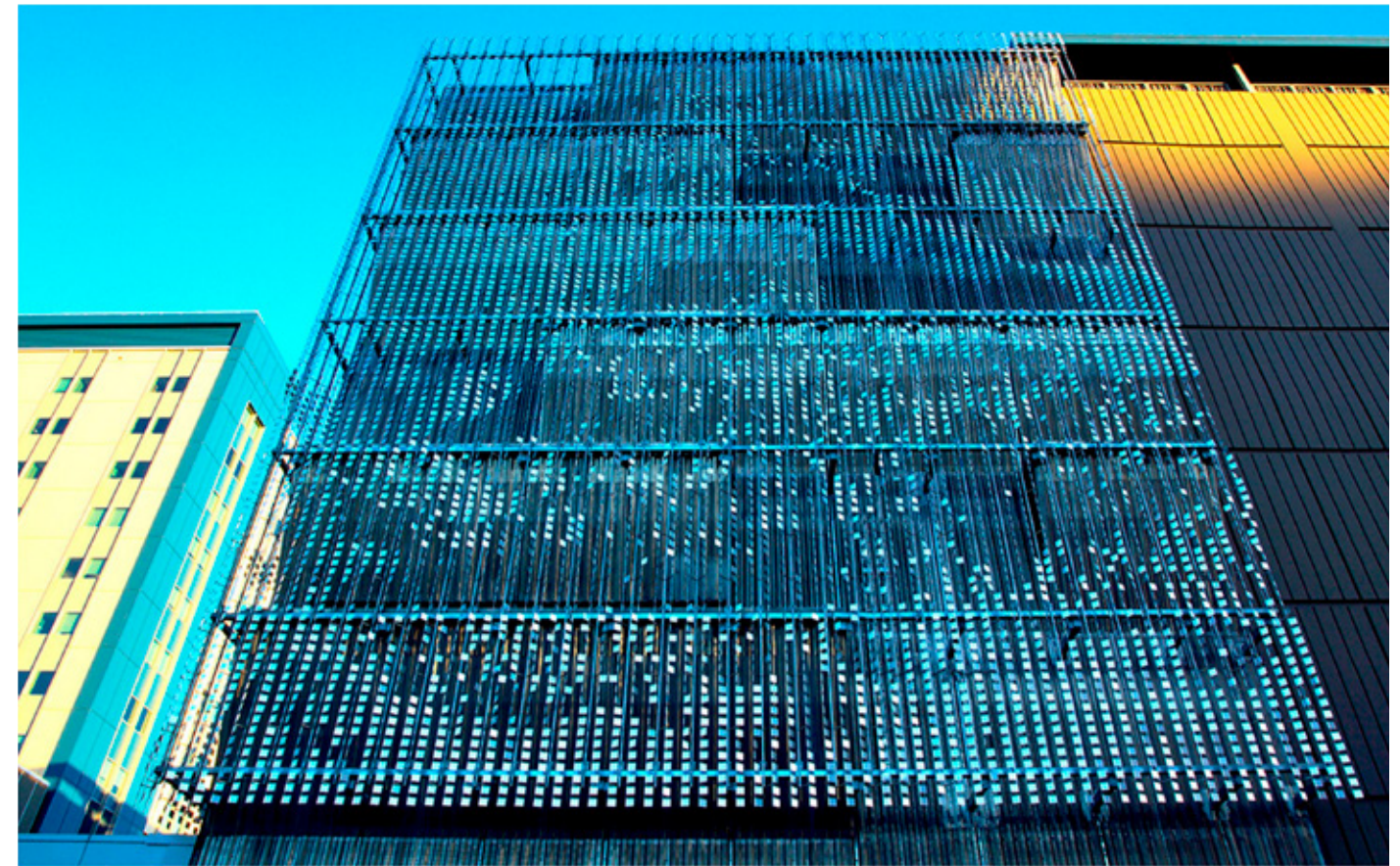
Circadian Wind, 2019

36,000 polycarbonate wind flaps attached to 286 cables

5030m² (overall, approx.)

Circa Parking Deck, Los Angeles

Photo: nedkahn.com



142

Ned Kahn

Turning Leaves, 2016

10,000 kinetic panels

Kaiser Hospital Parking Structure, Oakland, California

Collaboration with NBBJ Architects

Photo: nedkahn.com

143

Ned Kahn

Project Lions, 2014

187,000 perforated aluminium panels

Debenhams, Oxford Street, London

Collaboration with Archial Architects

Photo: nedkahn.com

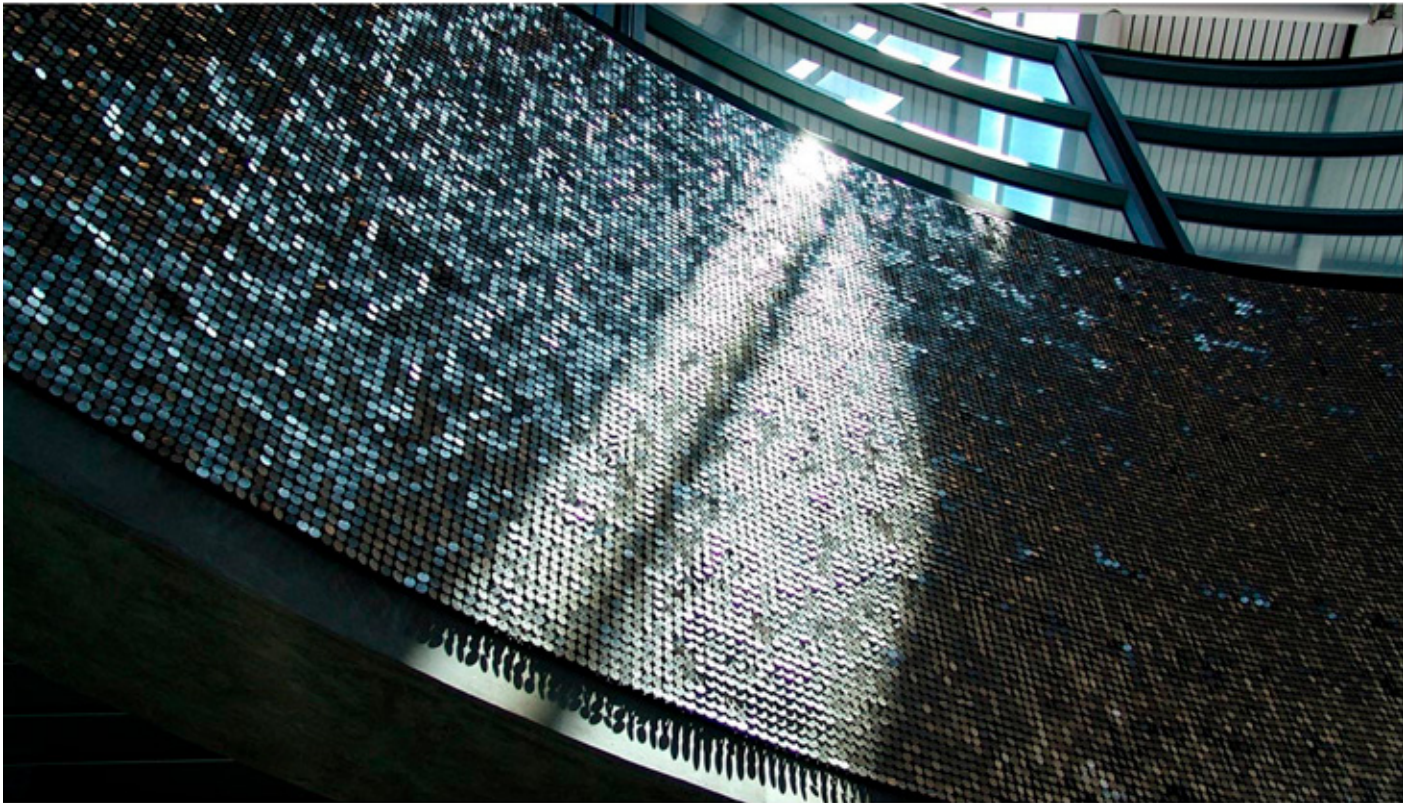


144

Ned Kahn
Firefly, 2012
 Hinged polycarbonate panels, LED lights
 Public Utilities Commision (PUC) building, San Francisco
 Commissioned by the San Francisco Arts Commission, for the Public
 Utilities Commission
 Collaboration with KMD Architecture
 Photo: nedkahn.com

145

Ned Kahn
Wind Arbor, 2011
 500,000 hinged elements
 Marina Bay Sands, Singapore
 Collaboration with architect Moshe Safdie
 Photo: nedkahn.com



146

Ned Kahn
Digitized Field, 2005
 30,000 wind-animated panels
 ATT Building, Santa Rosa, California
 Photo: nedkahn.com

147

Ned Kahn
Wind Portal, 2003
 200,000 stainless steel mirrored disks
 366cm x 1676cm (diameter, approx.)
 San Francisco International Airport BART Station, San Francisco
 Photo: nedkahn.com

Arnaud Lapierre

b. 1978, Fontainebleau, France, lives and works in Paris

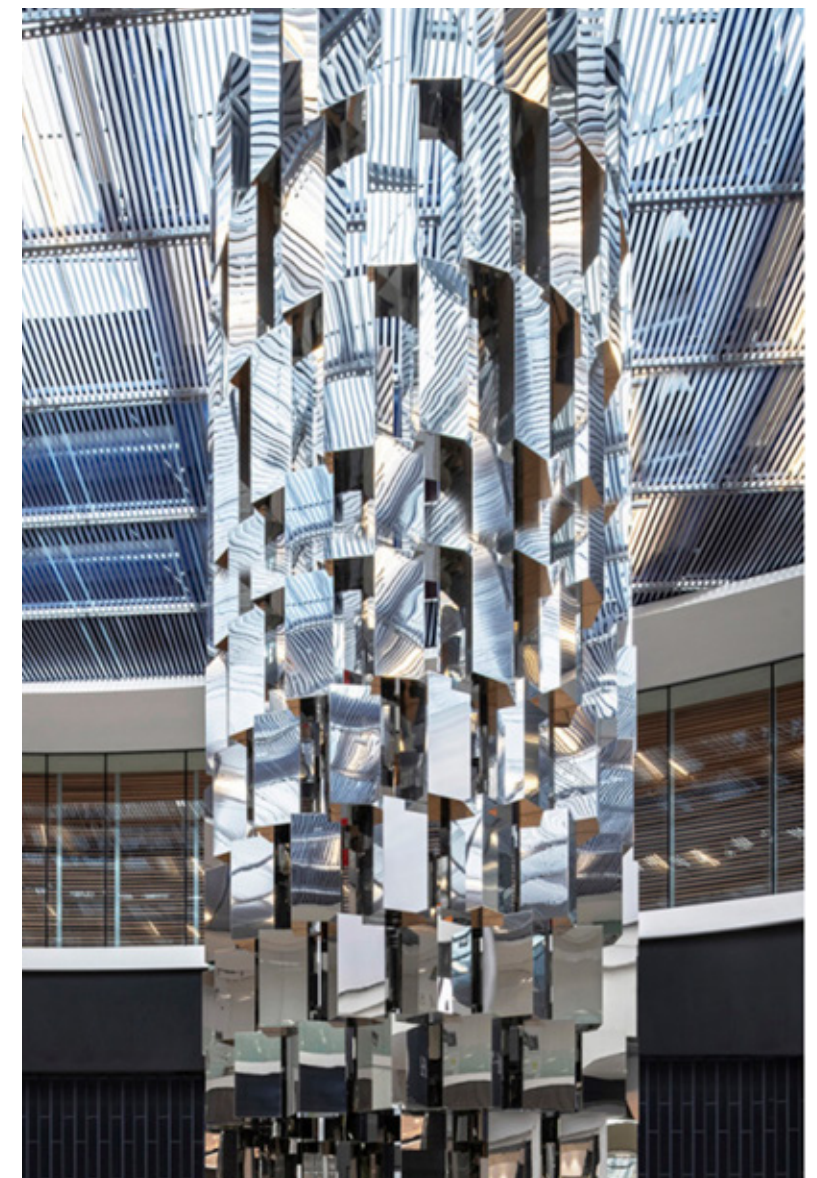
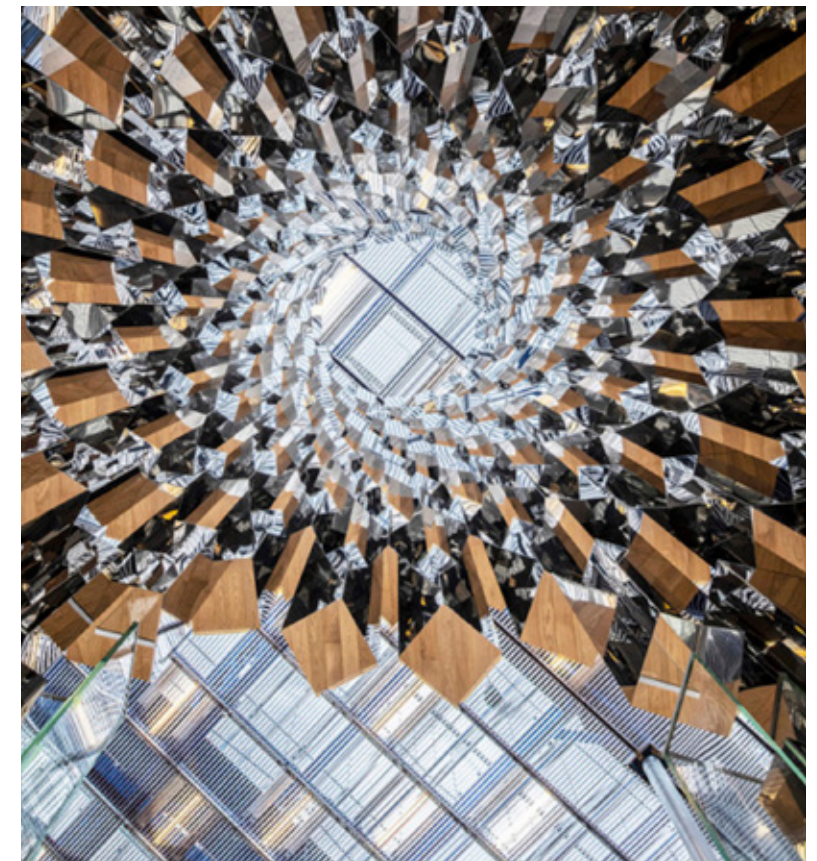
[Images 148–154]

Lapierre uses mirroring in sculptures literally to reflect people and their surroundings. His works invite people in and enclose them in spaces that, when set up outdoors, funnel views upward to the sky. The works cling perhaps too slavishly to obvious tropes like how people like to see reflections of themselves. *Azimut* (2020) relied less heavily on the ‘Instagrammable’ moment, substituting historical structures in Venice for people; but even that work relies heavily on sleight of hand, with motors that shift the angle of the mirrored discs to manipulate the reflected view. This is ‘public art’ with a capital ‘P’. We can achieve something equally impressive by commissioning an artist with a serious studio practice and tendencies less gimmicky than Lapierre’s.



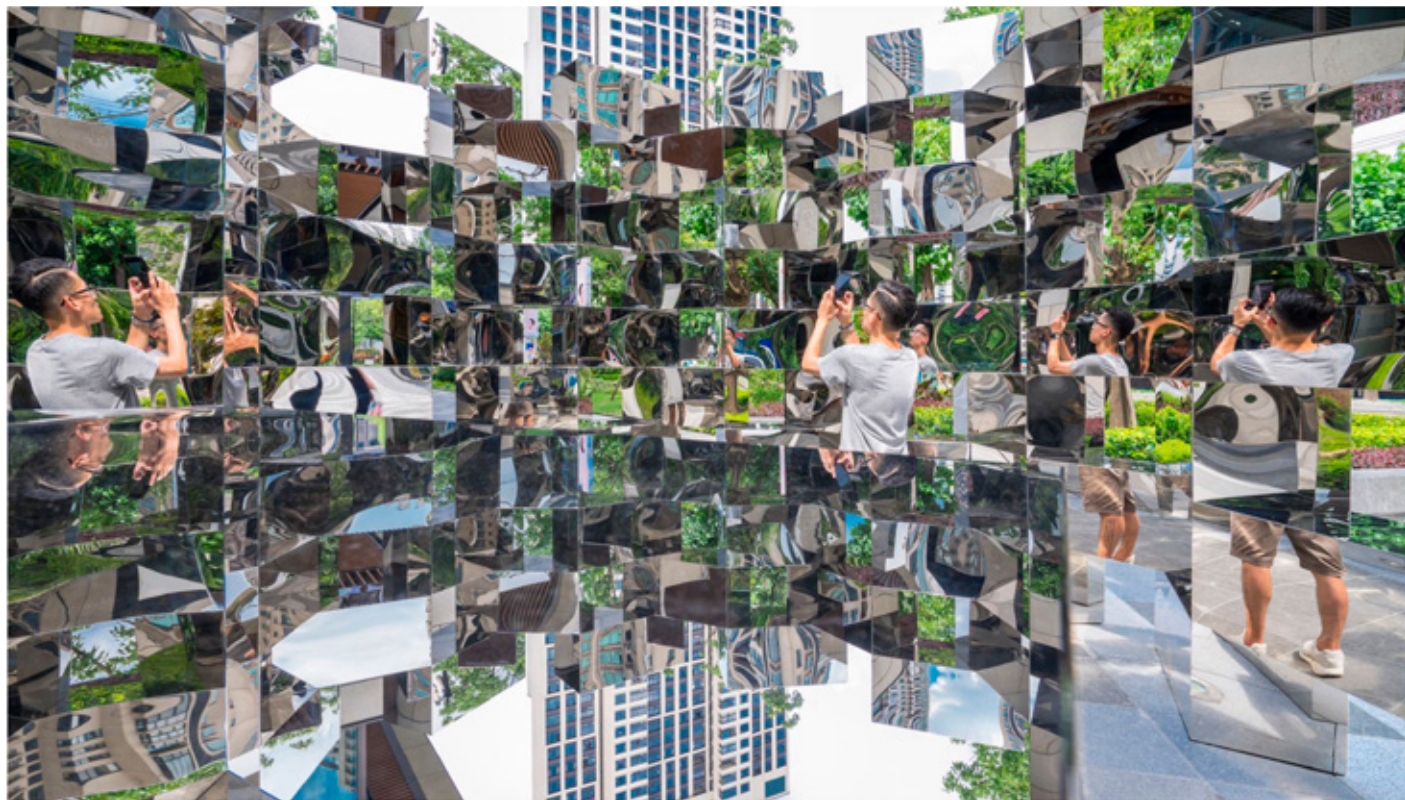
148

Arnaud Lapierre
FRACTAL, 2021
Mirrored grade AAA Stainless steel, aluminium
15000 × 17000 × 550cm
Permanent installation, Suzhou Seazen Wuyue Plaza, Suzhou City,
Shanghai, China
Photo: Rex Zhou/UAP Company



149–150

Arnaud Lapierre
Vertigo, 2019
Mirror stainless steel and aluminium structure
400 × 900cm
Permanent installation, Paris Orly T3 terminal,
Paris Airport ADP, Paris
Photo: arnaud-lapierre.com



151–152

Arnaud Lapierre
Ring • Chain, 2017
 Mirror stainless steel and aluminium structure
 3.5 × 5.5m
 Installed Ruihong Tiandi – Hall of the Moon, Shanghai, China
 Photos: Rex Zhou/UAP Company



153–154

Arnaud Lapierre
Ring, 2012
 Mirror stainless steel and aluminium structure
 450 × 500cm
 Exhibited FIAC Paris 2011, Place Vendôme, Paris, 20–23 October 2011
 Photo: arnaud-lapierre.com

Artists added by Barbara

Tony Albert

Girrama/Yidinji/Kuku Yalanji/Guugu Yimithirr, b. 1981, Townsville, lives and works in Brisbane

[Images 155–161]

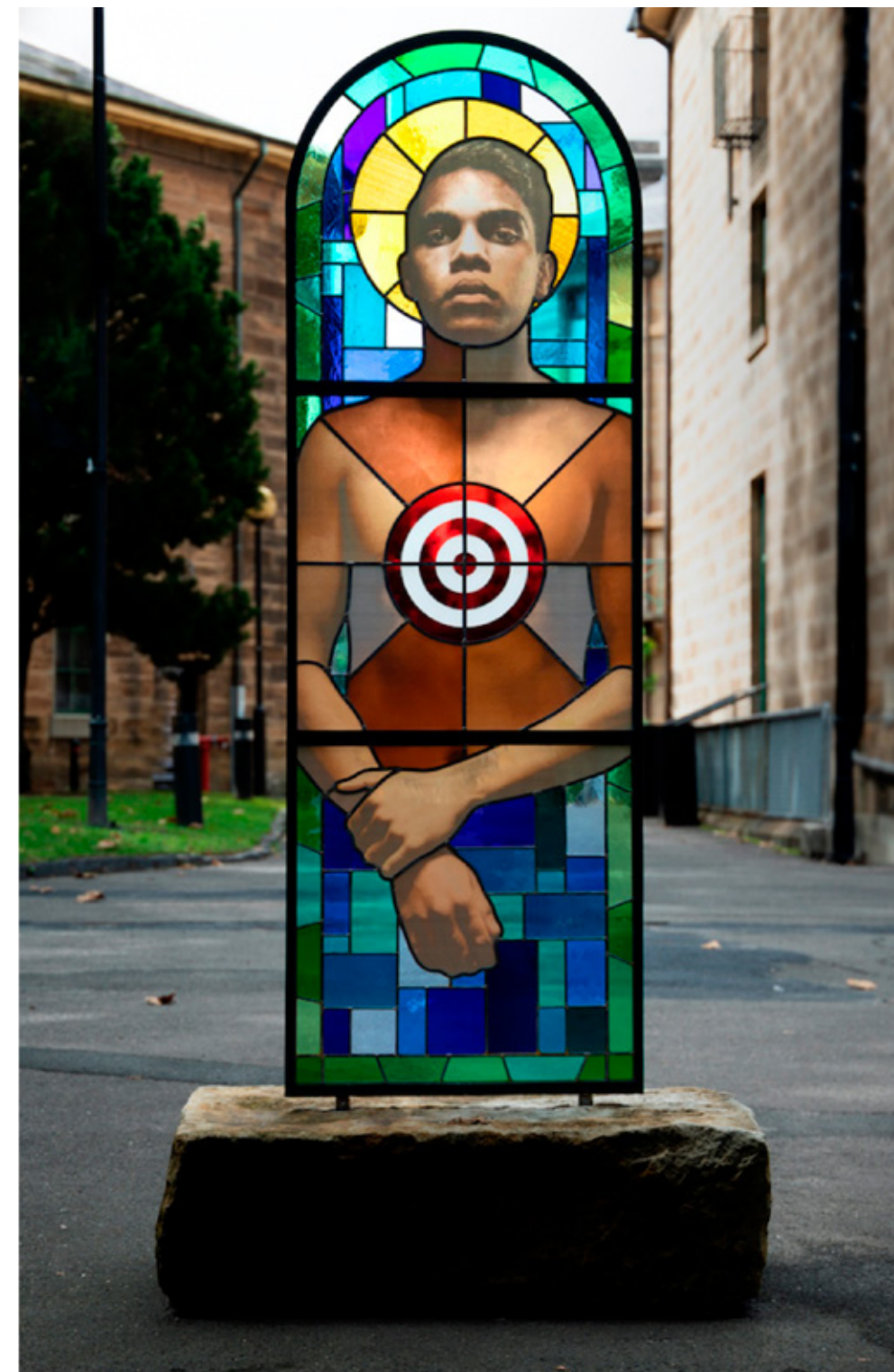
In our edit we may have deleted too many Australian Aboriginal artists. In recent months I've been taking a fresh look at the art of Tony Albert. Albert's imagery has kept pace with his imagination and commitment to be exhaustive in recounting the Aboriginal story. Parallel to the range of the stories he uncovers and tells, he makes true and meaningful connections to a wide range of communities that he works with. Overall, the picture communicated through his art and activities is one of an Aboriginal culture today that isn't stuck in the past, of a culture that keeps changing. We can have confidence in how Albert would work in our space; he brings great intelligence and understanding of community and place to every work he undertakes.



155

Tony Albert

Healing Land, Remembering Country, 2020 (installation view)
Greenhouse nursery, hand-woven baskets, native plants
Exhibited *NIRIN*, 22nd Biennale of Sydney, Cockatoo Island, Sydney,
14 March – 6 September 2020
Photo: Sullivan + Strumpf



156

Tony Albert

Brothers (The Prodigal Son) I, 2020 (installation view)
Glass, lead, photographic decal, steel, stone
180 × 60cm
Exhibited *NIRIN*, 22nd Biennale of Sydney, National Art School, Sydney,
14 March – 6 September 2020
Photo: Sullivan + Strumpf



157

Tony Albert
I Am Visible, 2019 (installation view)
 Light projections on National Gallery of Australia façade
 Exhibited *Enlightened Festival 2019*, Canberra, 1–11 March 2019
 Photo: tonyalbert.com.au



158

Tony Albert
I Am Visible, 2019 (installation view)
 Light projections on National Gallery of Australia façade
 Exhibited *Enlightened Festival 2019*, Canberra, 1–11 March 2019
 Photo: tonyalbert.com.au



159

Tony Albert
Exhibition view of *Visible*, Queensland Art Gallery/Gallery of Modern Art,
Brisbane, 2 June – 7 October 2018
Photo: Queensland Art Gallery



160

Uncle David Williams, Tony Albert, Sydney Lord Mayor Clover Moore,
Pastor Ray Minniecon and Uncle Harry Allie at the opening of **Tony Albert's**
YININMADYEMI Thou Didst Let Fall
Hyde Park, Sydney, 31 March 2015
Photo: City of Sydney



161

Launch of **Tony Albert's** *YININMADYEMI Thou Didst Let Fall*,
31 March 2015
Hyde Park, Sydney, 31 March 2015
Photo: City of Sydney

Atong Atem

b. 1991, Addis Ababa, Ethiopia (South Sudanese refugee), lives and works in Melbourne

[Images 162–165]

Atong Atem creates fantasy landscapes as backgrounds for her photographic portraits. Her work tells stories of people who have had to migrate, and her way of painting the faces of her sitters is a further nod to the European art movement Surrealism. What her subjects have experienced may be sad and, quite often, tragic, but the artist keeps a focus on the present and the message is celebratory and never negative. In summarising her approach, Atem speaks of pushing the medium of portraiture while remaining true to her subjects. Speaking of her first series, called the *Studio Series*, Atem says it paid homage ‘to the ways that black people and people across the world responded to ethnographic photography once they had the opportunity to take photos of themselves’. She continued, ‘I’m really interested in a medium that was invented to document the truth.’

Earlier this year, the artist completed her first public work, a temporary one, on the façade of Hanover House in Melbourne’s Southbank. She treated the façade like the wall of a domestic home, painting it in an all-over ‘wallpaper’ pattern derived from Australian interiors of the 1970s. Set against this ground were coloured neon relief sculptures of banksias and waratahs that reminded her of the proteas of South Sudan. She saw the similarity as a metaphor for migration, ‘seeds flown in the wind getting planted elsewhere’.

In 2020, Atem collaborated with *Where Are You From?* founder Sabina McKenna ([/www.smh.com.au/culture/art-and-design/the-loaded-question-this-artist-keeps-hearing-proves-hair-is-political-20201020-p566x5.html](http://www.smh.com.au/culture/art-and-design/the-loaded-question-this-artist-keeps-hearing-proves-hair-is-political-20201020-p566x5.html)) to make a hair salon as a location for a program of music, performance and cultural events run by HoMie, and Short Back & Sidewalks. You could also book a haircut.

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162

Atong Atem

Outdoor Living

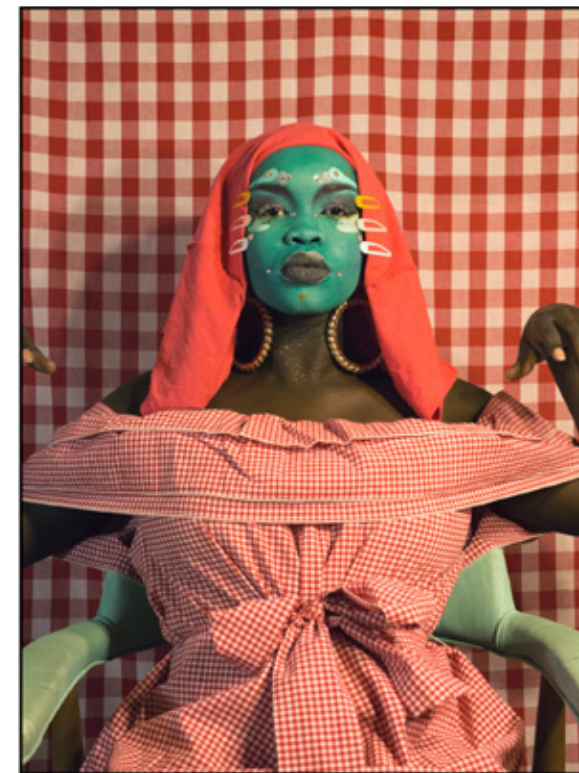
Hanover House, Melbourne

Commissioned by Beulah for STH BNK



163

Atong Atem
Weaving of Nayndng, 1, 2020
 Ink on silk crepe de chine
 102 x 144.27cm
 Exhibited *Monstera Obliqua*, Mars Gallery, Melbourne, 2 February –
 7 March, for *PHOTO 2021*, International Festival of Photography
 Photo: Mars Gallery, Melbourne



164

Atong Atem
Self Portrait in Gingham no.2, 2019
 Ilford smooth pearl print
 90 x 60cm
 Photo: atongatem.com



165

Atong Atem
Adut and Bigoa, from The Studio Series, 2015
 Ilford smooth pearl print
 222 x 148cm
 Photo: atongatem.com

Carlos Cruz-Diez

b. 1923, Caracas, Venezuela, d. 2019, Paris, lived and worked in Paris

[Images 166–172]

The master colourist was a pioneer in creating total art environments ('Gesamtkunstwerk') by working across all surfaces, walls, ceiling, ground – objects included. The work is ever-changing and spectacular in its effects without dumbing down – a drama the artist learned to effect by applying knowledge of the science of perception and colour. Cruz-Diez died in 2019. His art and legacy live on through the foundation set up to continue to foster the study and appreciation of his work. In one recent example, his sculpture *L'Environnement de Transchromies* was exhibited as part of *Frieze Sculpture 2021* earlier this year. year. [Image 166]



166

Carlos Cruz-Diez

L'Environnement de Transchromies, 1965–2017

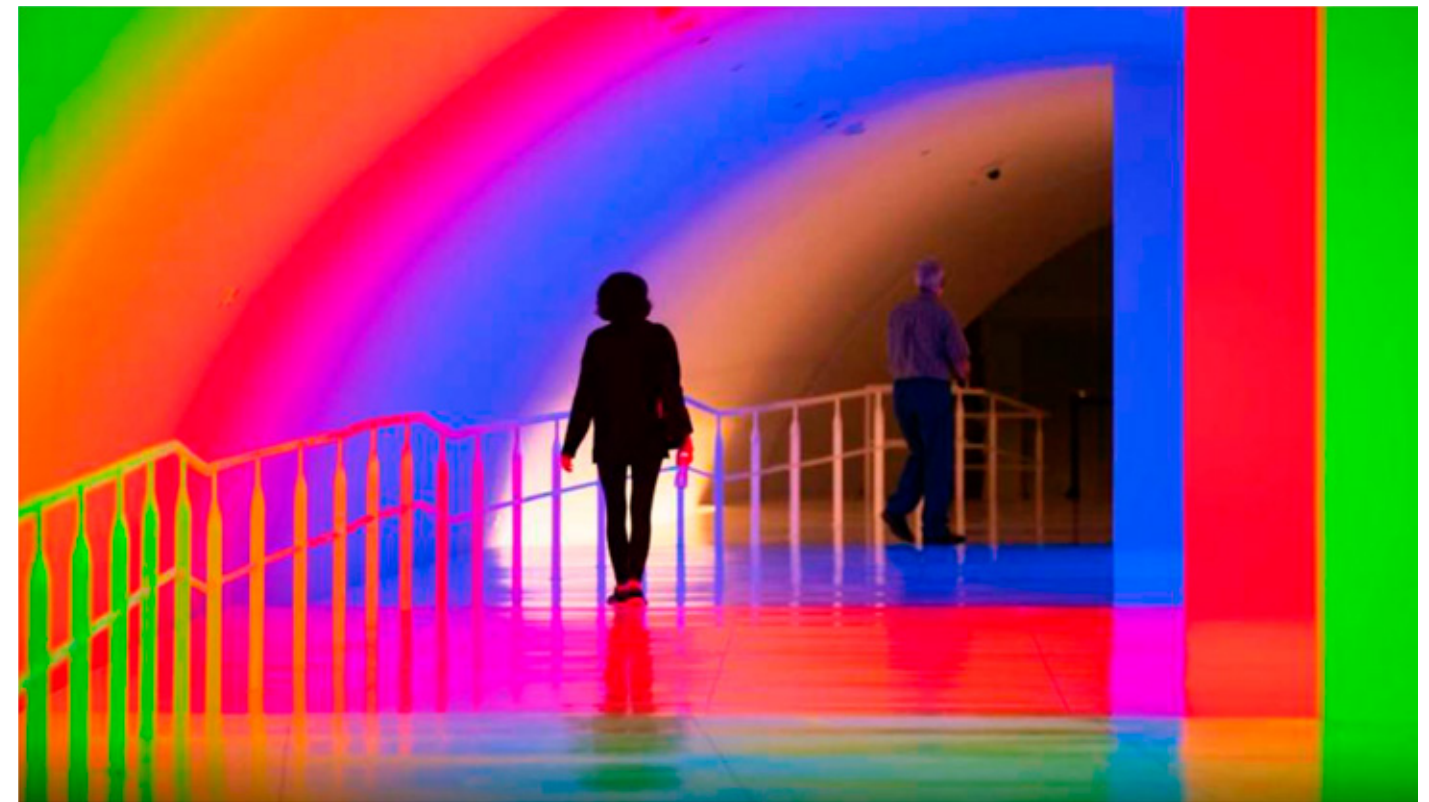
Steel, glass

240 × 580cm

Exhibited *Frieze Sculpture 2021*, Regent's Park, London,

14 September – 31 October 2021

Photo: Getty Images



167

Carlos Cruz-Diez

Cromosaturación MFAH, 1965–2017; commissioned 2019, installed 2020

Tunnel at the Museum of Fine Arts Houston, connecting the

Nancy and Rich Kinder Building to the rest of the campus

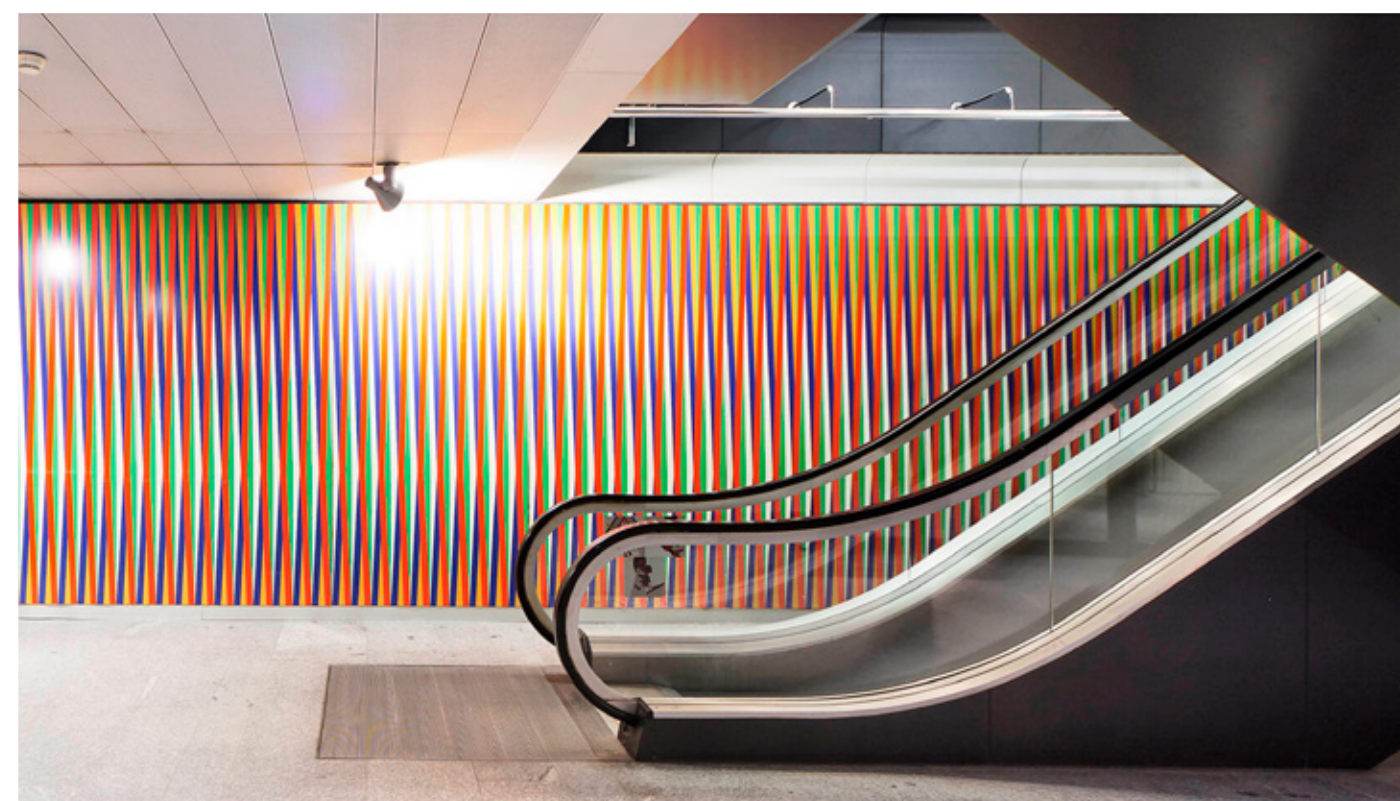
Photo: Mark Mulligan/*Houston Chronicle*



168

Carlos Cruz-Diez
Labyrinthe de Transchromie, 1965/2019 (installation view)
 Coloured glass, wood, metal
 2.45 × 14.64 × 14.64m
 Exhibited *Le Biennale Paris 2019*, Grand Palais, Paris,
 13–17 September 2019
 Photo: Florent Drillon

136

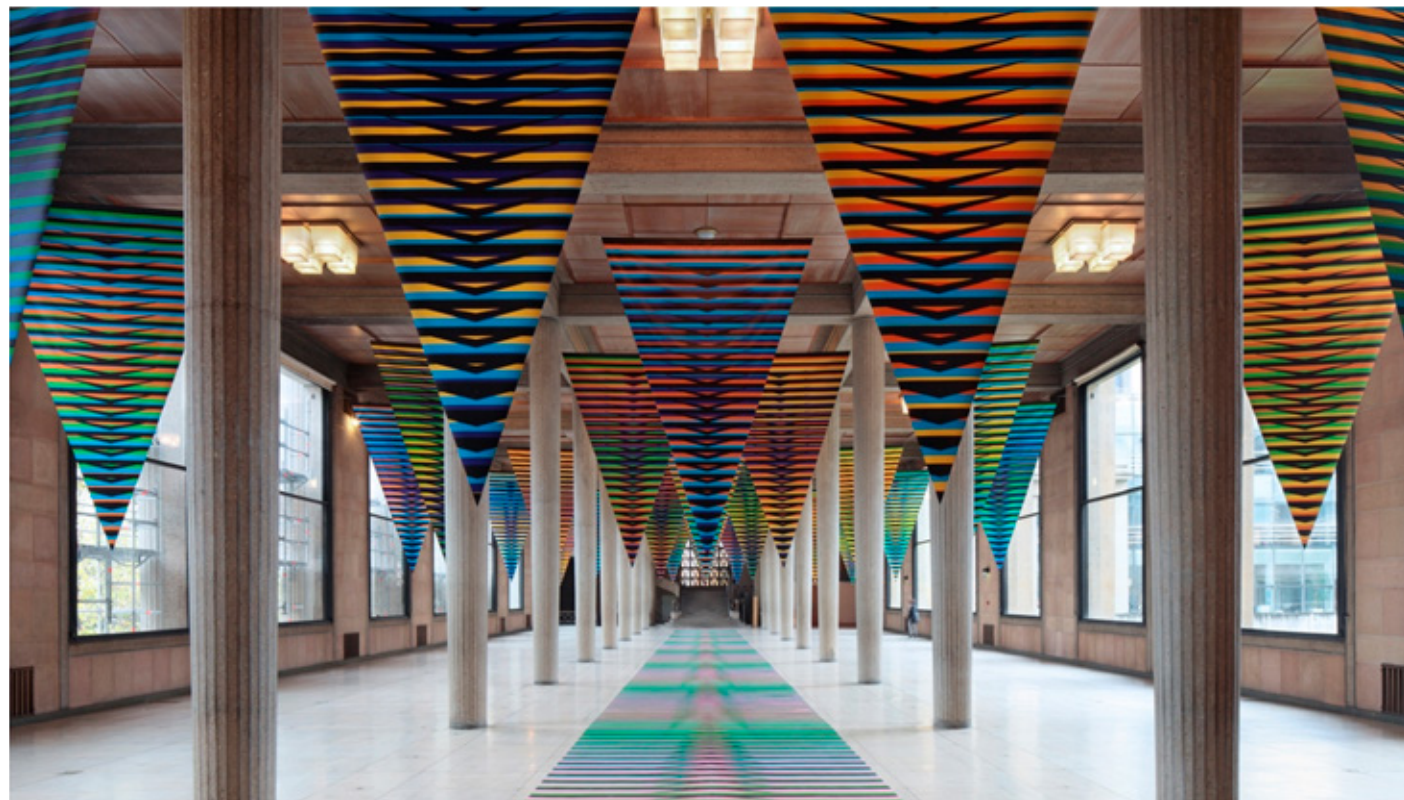


169–170

Carlos Cruz-Diez
 Exhibition view of *Environnement Chromatique*, UBS Headquarters, Zurich,
 14–17 June 2018
 Photos: Oliver Loch

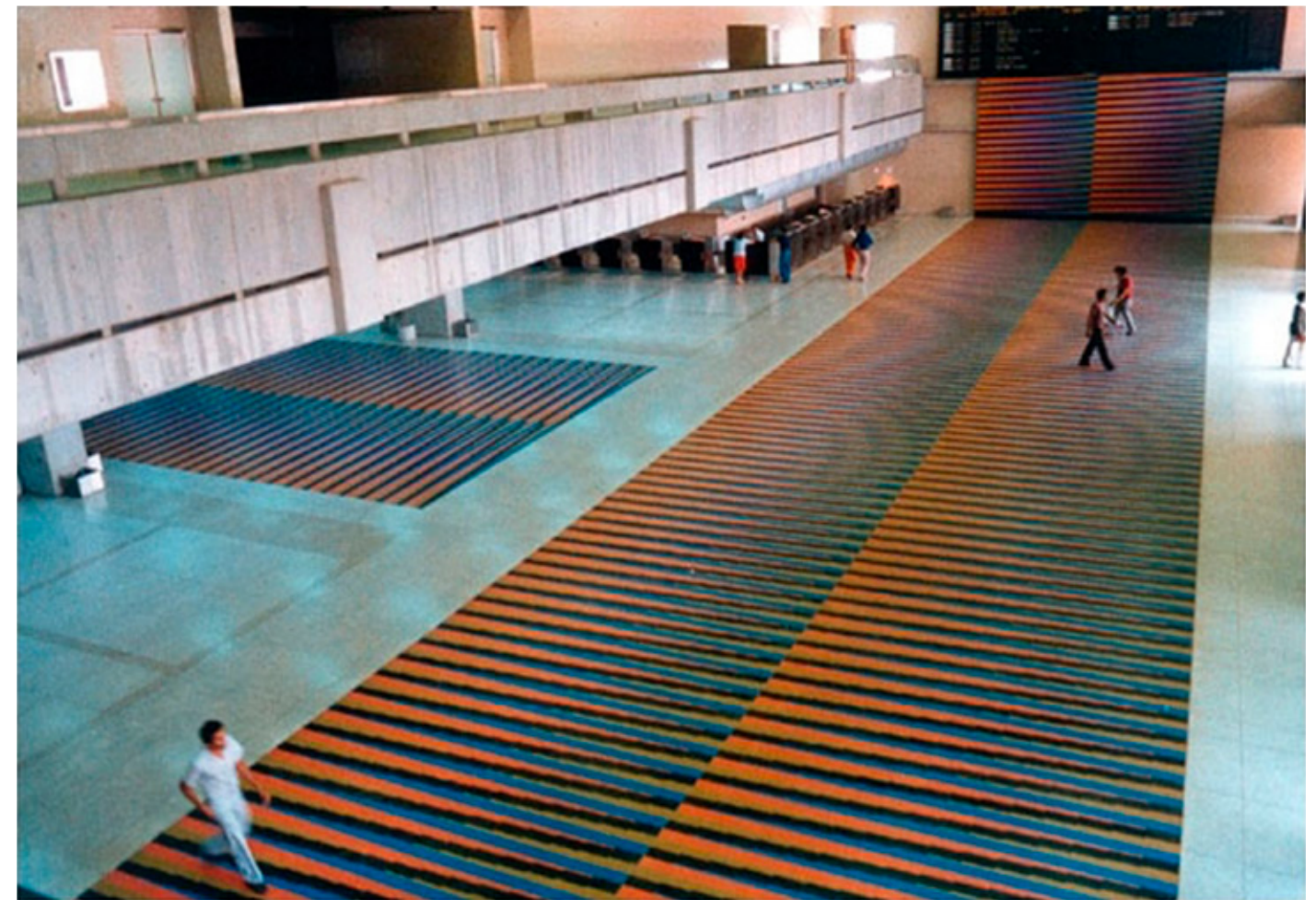
137

F L Y N N



171

Carlos Cruz-Diez
Exhibition view of *Un être flottant*, Palais d'Iéna, Paris,
16–25 October 2016
Photo: Galerie Mitterrand



172

Carlos Cruz-Diez
Pisos y muros de color aditivo en el hall central del aeropuerto, 1974
Wall and floors of Couleur Additive
270 × 9m
Permanent installation, Simón Bolívar International Airport,
Maiquetía, Venezuela
Photo: Atelier Cruz-Diez Paris

Vera Hong

lives and works in Blue Mountains, NSW

[Images 173–177]

Hong is an Australian producer, director, cinematographer and editor whose work we can consider should we decide to pursue projection as an art form. Her works explore culture and the environment with an aim to raise awareness, celebrate humanity and diversity, encourage empathy and inspire change. Her subjects are often lesser-known human experiences and histories and examples of community building. Their settings are often grand, Australian landscape settings which would provide interest and relief for people lingering or passing through our space.



173

Vera Hong

Let Me Pass Onto You, 2021 (installation view)
2-channel sensory video installation work
Exhibited *Eucalyptusdom*, Powerhouse Museum, Sydney,
11 October 2021 – 28 August 2022
Commissioned by the Powerhouse Museum
Photo: Zan Wimberley

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174

Vera Hong

No Distance Between Us, 2018 (still)
Film
Duration: 11min 43sec
Producer/director: Vera Hong
Commissioned by the Australian Museum for the Bayala Nura
(Yarning Country) Gallery
Photo: verahong.com

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F L Y N N



175
Vera Hong
Willandra Wisdom Walk, 2018 (still)
 Film
 Duration: 26min
 Producer/director: Vera Hong
 Photo: verahong.com



176–177
Vera Hong
First Lesson Cultural Tours, 2017 (stills)
 Film
 Duration: 3min 3sec
 Producer/director: Vera Hong
 Commissioned by New South Wales National Parks and Wildlife Service
 Photos: verahong.com

Jazz Money

Wiradjuri, lives and works in Sydney

[Images 178–182]

The artist's website says she 'specialises in storytelling, community collaboration and digital production, working with First Nations artists and communities to realise digital projects' (see www.jazz.money/about). We have discussed digital art over the years – commissioning a brilliant, young, female First Nations artist like Money would be an exciting way to create original material in the digital medium and a unique approach that only our project is pursuing.

The artist's first book, the collection of poetry called *How to make a basket* (University of Queensland Press), won the David Unaipon Award in 2020. I heard Jazz read from the book at I.C.E., Parramatta, on 4 December 2021. 'Writing in both Wiradjuri and English language, Money explores how places and bodies hold memories, and the ways our ancestors walk with us, speak through us and wait for us' is how the book's blurb describes it.

Jazz Money is the type of artist in whose hands unexpected, forward-thinking and forward-looking types of art could arise. Perhaps we can think about achieving a mix of permanent and temporary artworks. Data collected by the City of Sydney shows that the public likes a mix of temporary installations and programming and permanent art which could see us placing Money in the role of producer ongoing. Her mentors are people involved with the revival of Aboriginal languages like Uncle Stan Grant Senior. Getting behind such an initiative could also be very interesting for us.

Her energy is captured by this biography published in *Runway Journal* in 2019 (see <http://runway.org.au/gungunga/>):

Jazz Money is a queer poet, filmmaker and educator of Wiradjuri and European heritage. Her poetry work has been published in journals including the Australian Poetry Anthology, Australian Poetry Journal, Rabbit, Runway, Lieu and Meniscus.

In 2019 Jazz was a First Nations Fellow at Varuna, supported by Copyright Agency, and had poetic works included in contemporary art group shows *Relics of Survival* (Bus Projects, Melbourne) and *m-othering* (Counihan Gallery, Melbourne). She was the winner of the 2019 First Nations Australia Writers Network inaugural Aunty Kerry Reed-Gilbert Poetry Prize Under 30s. In 2018 she came first in the University of Canberra Aboriginal and Torres Strait Islander Poetry Prize, and was shortlisted for the Nakata Brophy Prize.

As an educator and student Jazz has been fortunate to work with Indigenous communities in south-east Australia, the Pacific Northwest of the US and Lower Mustang region, Nepal.

Jazz is currently based in Sydney, where she works as a digital producer, collaborating closely with contemporary Australian artists. Her freelance video work has been shown at Artbank (Sydney and Melbourne) and her work with artists and activists can be found online.

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178

Jazz Money

Bub, Listen Up, 2021 (installation view)

Exhibited *Here:After*, Fairfield City Museum and Gallery, Sydney,

26 February – 26 June 2021

Photo: Firstdraft, Sydney



179–180
Jazz Money
 £100000, 2021 (installation views)
 Vinyl, soil
 Dimensions variable
 Commissioned for *Close Contact* by Firstdraft, Sydney
 Exhibited *No Show*, Carriageworks, Sydney, 12 February – 7 March 2021
 Photos: Zan Wimberley



181–182
Jazz Money
 sweet smoke, 2019 (installation views of two of the works in the series)
 Exhibited *Relics of Survival*, Bus Projects, Melbourne, 7–31 August 2019
 Photos: Lucy Foster

Jorge Otero-Pailos

b. 1971, Madrid, Spain, lives and works in New York

[Images 183–187]

Otero-Pailos is an artist and architect specialising in historic preservation known for making monumental-scale latex casts of historic structures. These have ranged from the Old United States Mint Building in Washington, D.C., to the swimming pool of the Lyndhurst Estate in Hudson Valley, New York, to the Houses of Parliament in London for *The Ethics of Dust* series. A clear if subtly expressed plea to preserve the past and conserve our resources is the subtext of the art of Otero-Pailos. Speaking about the Lyndhurst cast, the artist observed that ‘As people walk around the installation, they will experience the casts and the decay the water has produced, and the sounds of water echoing off those walls, but also the absence of that water. There’s the present, and the echo of the past.’

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183

Jorge Otero-Pailos

Biosignature Preservation, 2019 (installation view)

Galvanized steel, paint

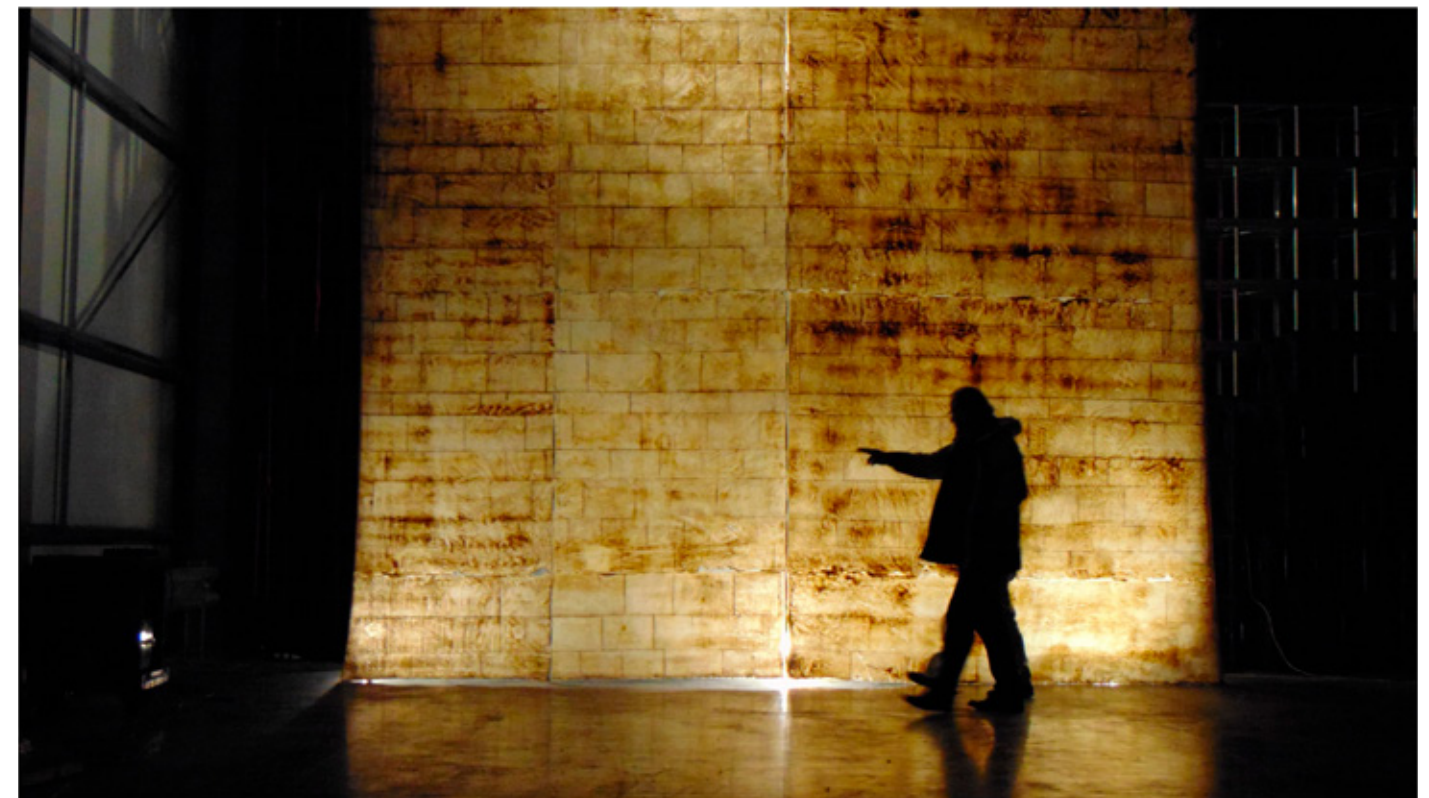
292 × 120cm (diameter)

Exhibited *Frieze Sculpture 2021*, Regent's Park, London,

14 September – 31 October 2021

Photo: George Darrell

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184–185

Jorge Otero-Pailos

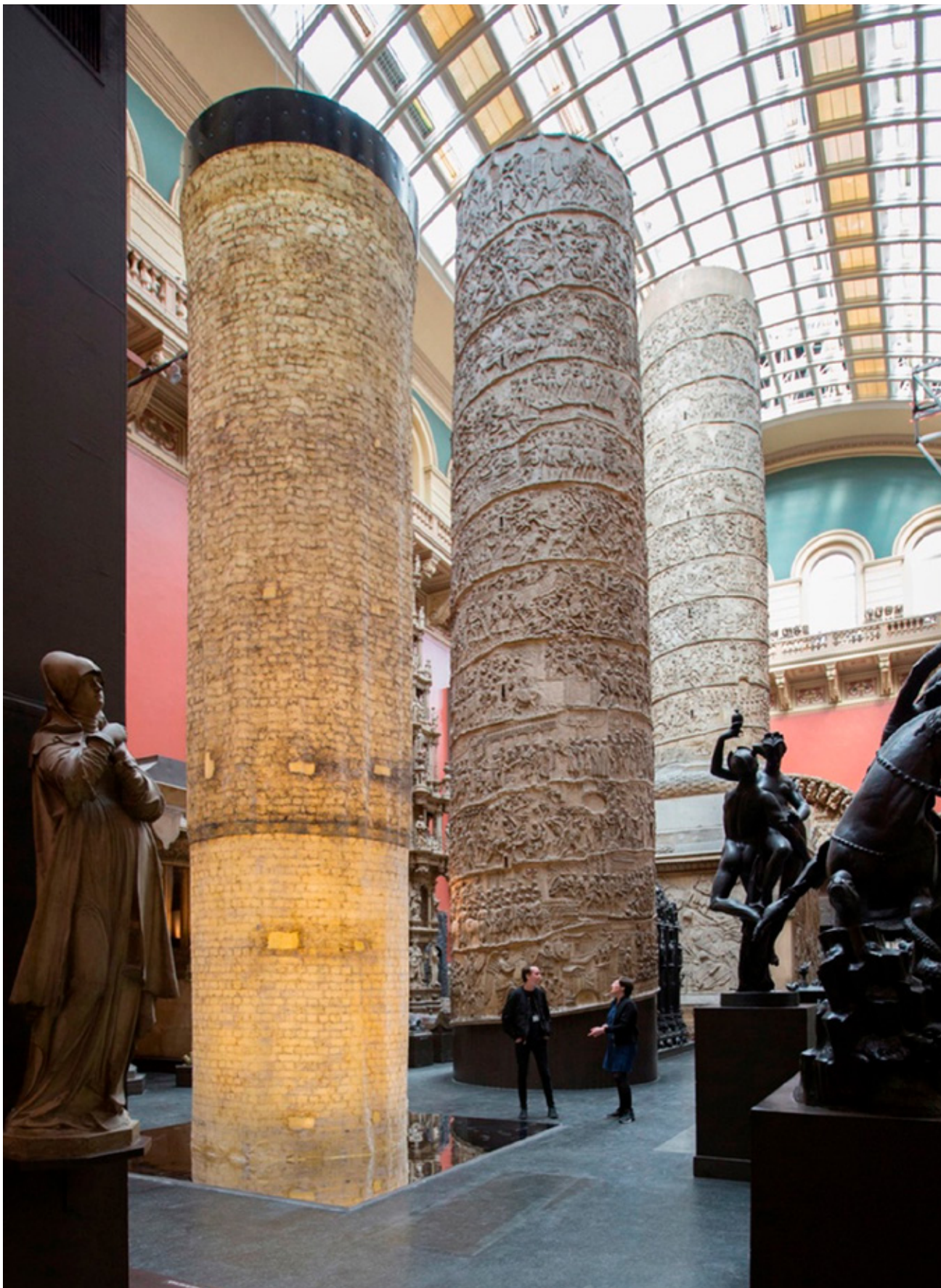
Exhibition views of *The Ethics of Dust*, Westminster Hall, Palace of

Westminster, London, 29 June – 1 September 2016

Photos: Marcus J. Leith/*Guardian* and Nick Chapman

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FLYNN



186

Jorge Otero-Pailos
The Ethics Of Dust: Trajan's Column, 2015 (installation view)
 Latex, dust, pollution
 Exhibited Victoria and Albert Museum, London, 1 April – 19 July 2015
 Commissioned by Victoria and Albert Museum
 Photo: Victoria and Albert Museum



187

Process image of **Jorge Otero-Pailos** creating *The Ethics of Dust: Doge's Palace, Venice*, 2009, on site at the Doge's Palace, Venice
 Latex, dust, and pollution
 12 x 7m
 Commissioned and produced by Thyssen-Bornemisza Art Contemporary
 for *Making Worlds*, 53rd Biennale di Venezia, Venice, 7 June – 22 November 2009
 Photo: oteropailos.com

Francis Upritchard

b. 1976, New Plymouth, New Zealand, lives and works in London

[Images 188–191]

Upritchard is a New Zealand-born artist who serves up entire civilisations in her installations. These are excavated from her imagination and comprise unorthodox figures (a population of jugglers, acrobats, harlequins?), body parts, bones, jewellery, hats, jars, ears of different scales for listening, and sculptural reliefs drawn from myth, science fiction and popular culture. A mastery of craft and technique is evident in a range of materials, from textiles, plastic, bronze, glass, and ceramics to Balata rubber, harvested in Brazil. Her 2018–19 exhibition at London's Barbican Centre was called *Wetwang Slack*, named after an archaeological site of a pre-Roman civilisation in East Yorkshire, north-east UK. The invention and whimsy of Upritchard's work is of great appeal to people, who tend to identify with the fantastical diversity of personae drawn from historical eras and life today.



188

Francis Upritchard

Exhibition view of *Wetwang Slack*, Barbican Centre, London,
27 September 2018 – 6 January 2019



189

Francis Upritchard

Hot Future (2018) (details)
Steel and foil armature, paint, hair, modelling material, fabric
130 × 60 × 30cm
Exhibited *Wetwang Slack*, Barbican Centre, London,
27 September 2018 – 6 January 2019



190

Francis Upritchard
Exhibition view of *Wetwang Slack*, Barbican Centre, London,
27 September 2018 – 6 January 2019



191

Francis Upritchard
Exhibition view of *Pots*, Anthony Kern Gallery, New York, 24 May –
30 June 2018
Photo: Anthony Kern Gallery

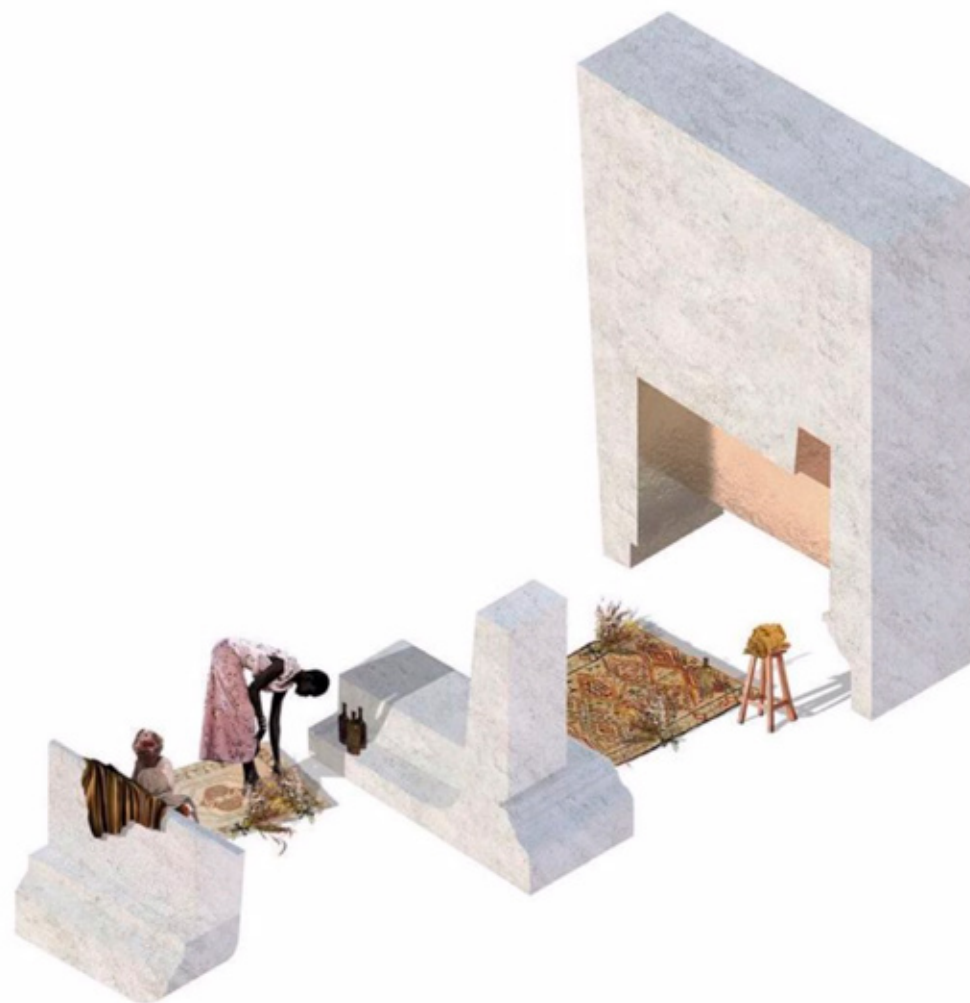
Sumayya Vally / Counterspace

Sumayya Vally: b. 1990, Laudium, Pretoria, City of Tshwane Metropolitan Municipality, South Africa, lives and works in Johannesburg

Counterspace: Founded 2014, Johannesburg, by Sarah de Villiers, Michael Flanagan, Amina Kaskar and Sumayya Vally, led by Sumayya Vally, based in Johannesburg and London

[Images 192–195]

Vally works with a blend of architecture, sculpture and projection. Her recent Serpentine Pavilion attempted to reflect the whole city of London and all its groups by making structures like those used by diasporic communities and bringing in fragments – superimposed and spliced in a central city location – that were evocative of places important to people. If we're interested in being inclusive and reflecting Sydney's many groups – the 200 nationalities that Lord Mayor Clover Moore cites as living and working in the city – Vally would be the best possible guide.



192

Counterspace

Whitechapel, 2021, from the series *Prompts for a City*, 2021
Exhibited *Social Works II*, Gagosian Grosvenor Hill, London,
7 October – 18 December 2021
Photo: Counterspace

156



193

Counterspace

20th Serpentine Pavilion 2021, Kensington Gardens, London, 2021,
11 June – 17 October 2021
Photo: Iwan Baan

157



194

Counterspace
 20th Serpentine Pavilion 2021, Kensington Gardens, London, 2021,
 11 June – 17 October 2021
 Photo: Iwan Baan



195

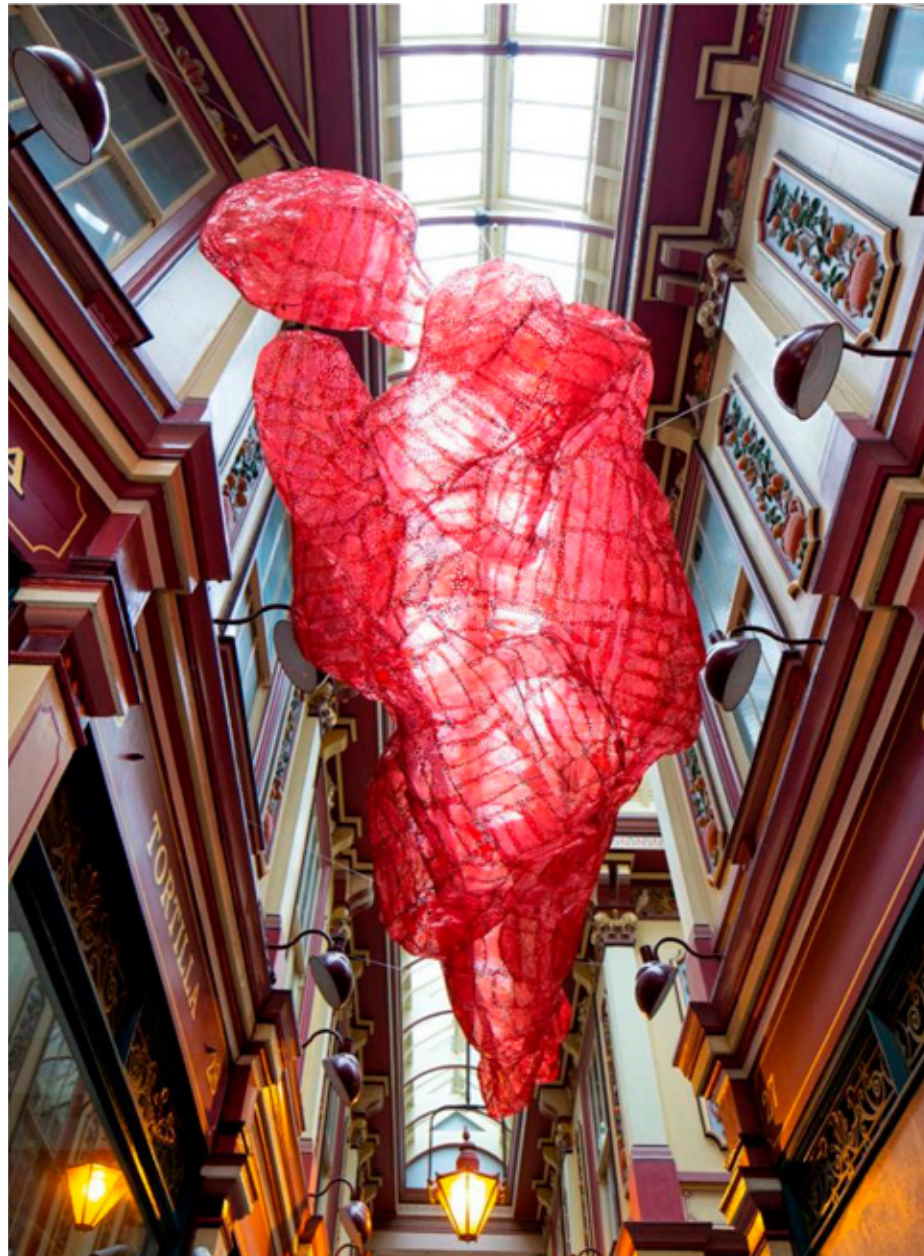
Counterspace
 20th Serpentine Pavilion 2021, Kensington Gardens, London, 2021,
 11 June – 17 October 2021
 Photo: Iwan Baan

Tatiana Wolska

b. 1977, Poland, lives and works in Brussels, Belgium

[Images 196–200]

By cutting, perforating and thermo-welding red plastic Badoit water bottles collected from refuse, the artist creates sprawling, biomorphic forms on a monumental scale. The forms are lightweight and translucent and express joy through bright colour. The works have a cellular patterning you would see in living organisms, suggesting they may be alive, and have a double life in raising consciousness of environmental issues like waste. Wolska makes man-made detritus poetic in art that is symbolic of our age without sacrificing lyricism.



196

Tatiana Wolska

Untitled, 2021 (installation view)

Cut and thermo-welded plastic bottles

Dimensions variable

Exhibited *Sculpture in the City* 2021, Leadenhall Market, London,
15 June 2021 – 30 April 2022

Photo: Nick Turpin

160



197–198

Tatiana Wolska

Untitled – Module 2, 2019 (installation view/detail)

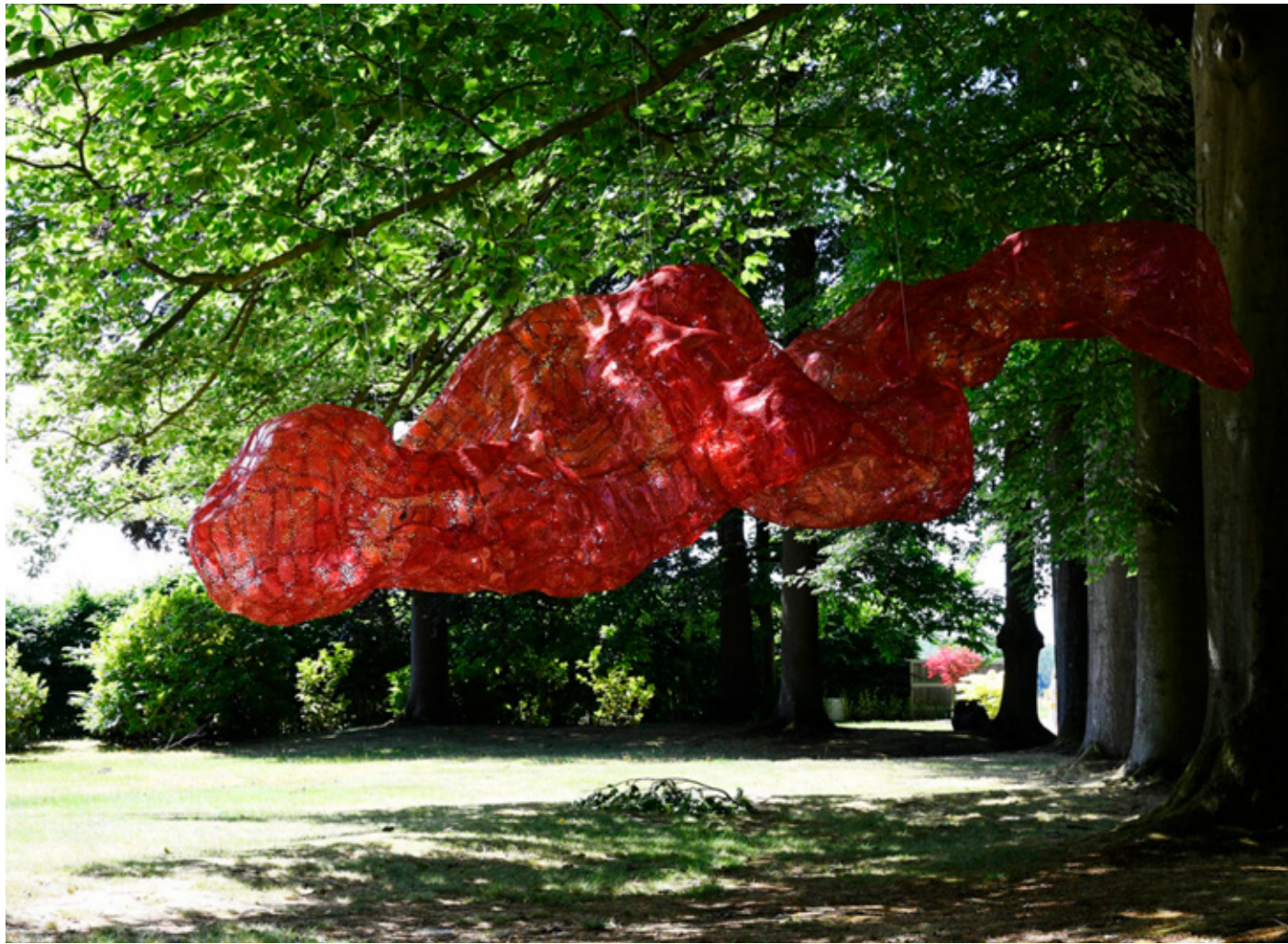
Cut and thermo-welded plastic bottles

320 × 125 × 100cm

Exhibited *Frieze Sculpture* 2021, Regent's Park, London,
14 September – 31 October 2021

Photos: Frieze

161



199

Tatiana Wolska
Untitled – Module 1, 2019 (installation view)
 Cut and thermo-welded plastic bottles
 400 × 175 × 105cm
 Exhibited *All Straight Lines Are Curved*, Villa Carpentier, Ronse, Belgium,
 26 June – 27 September 2020
 Photo: Irène Laub Gallery, Brussels



200

Tatiana Wolska
Principe d'incertitude, 2014 (installation view)
 Cut and thermo-welded plastic bottles
 Dimensions variable
 Exhibited *Les Modules*, Palais de Tokyo, Paris, 24 April – 22 June 2014
 Photo: Karolina Kodlubaj/L'étrangère Gallery, London

Artists reinstated by Barbara

Betty Muffler and Marinka Burton

Betty Muffler: Pitjantjatjara/Yankunytjatjara, b. 1944 near Watarru, SA, lives and works in Indulkana, APY Lands, SA

Marinka Burton: Pitjantjatjara, b. 1950, Irrunytju (Wingellina), WA, lives and works in Indulkana, APY Lands, SA

[Images 201–205]

Muffler and Burton are artists and renowned ngankaris, or traditional healers. As ngankaris, they travel through the APY lands to help people with their mental and physical health. The healing power is in their hands. In Burton's case, the practice of healing was handed down through her father's side and taught to her by her aunts. Muffler survived the British atomic testing program at Maralinga and Emu Field in the 1950s; she also heals the lands destroyed by the testing. This healing of Country and of the Anangu is a recurring theme in her art. (Anangu refers to several groups of people, including the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara; the original meaning of the word is 'human being, person' and 'human body' in several Western Desert languages.) The experience has made Muffler a climate activist. Ngankaris are closely aligned with the weather and can read the weather; in the two paintings they collaborated on and showed as part of *The National: New Australian Art* at the Art Gallery of New South Wales earlier this year, Muffler and Burton depict rock holes and the flow of water in wavy lines.

The two artists were in our discussion and liked by Foster + Partners.

Both their painting practice and the ngankari role they play in the APY Lands are so extraordinary as to warrant a second look. Muffler and Burton work separately and started to collaborate this year. When they collaborate, they know what they will paint, and the works develop quickly. Betty paints the emu Dreaming of her Country; Marinka paints the caterpillar Dreaming of hers. The two paintings they showed in *The National* can be read as the nocturnal topographical maps that track their healing activities. As ngankaris, their eagle spirits (tjulpu) go out while they sleep, find the people who have asked for their help and heal them of bad energies. Their spirits then return, and they wake up. What amazing women to align our project with.



201

Betty Muffler and Marinka Burton

Ngankari Ngura (Healing Country), 2020 (installation view)

Acrylic on linen

300 × 500cm (each)

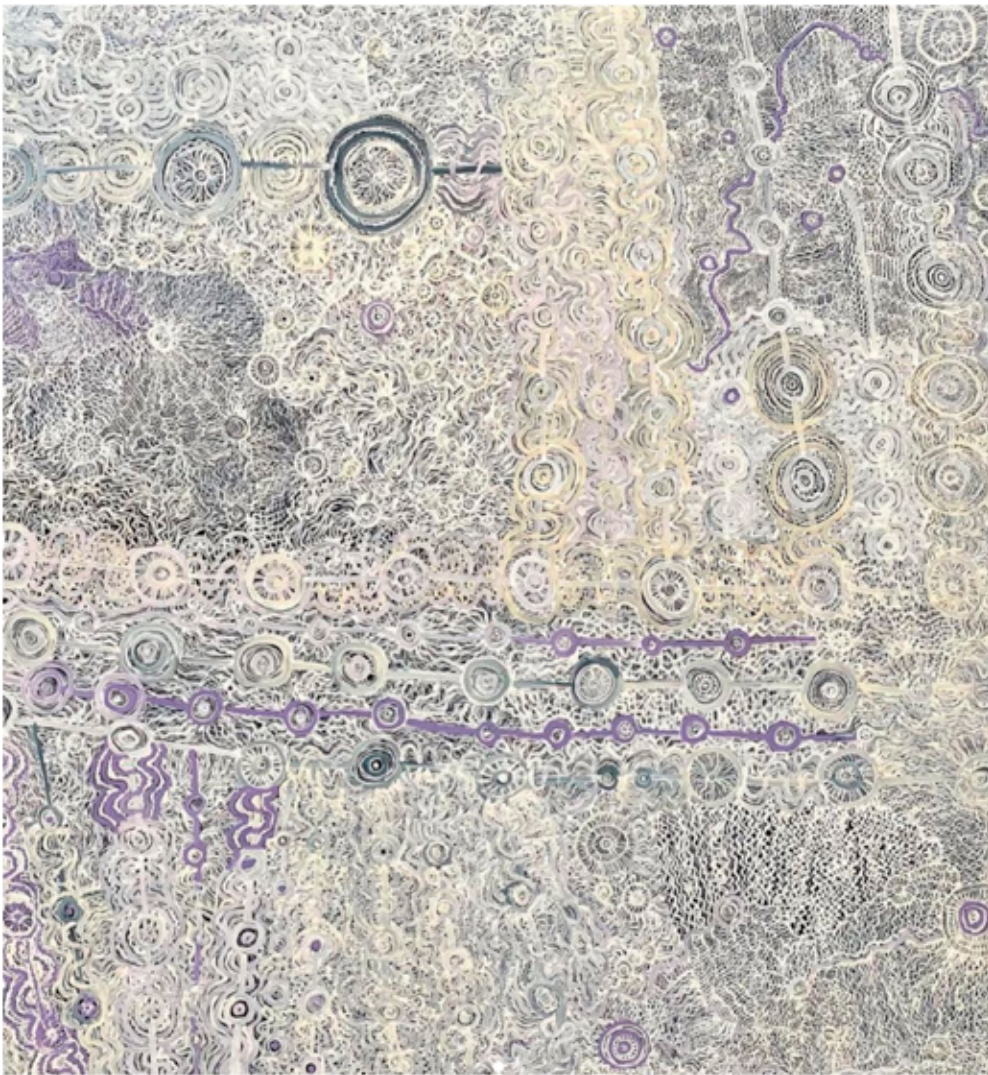
Exhibited *The National 2021: New Australian Art*, Art Gallery of New South Wales, Sydney, 26 March – 5 September 2021

Photo: Felicity Jenkins/AGNSW



202

Betty Muffler (left) and **Maringka Burton** (right) with *Ngangkari Ngura* (*Healing Country*), 2020 (installation view on Country)
 Photo: Meg Hansen



203

Betty Muffler and Maringka Burton
Ngangkari Ngura (Healing Country), 2020 (detail)
 Acrylic on linen
 300 x 500cm (each)
 Exhibited *The National 2021: New Australian Art*, Art Gallery of New South Wales, 26 March – 5 September 2021
 Photo: Felicity Jenkins/Art Gallery of New South Wales



204

Betty Muffler and Marinka Burton

Ngangkari Ngura (Healing Country), 2020

Pigmented ink on paper

152 × 300cm

Exhibited *Open Hands: Tarnanthi 2020*, Art Gallery of South Australia, Adelaide, 16 October 2020 – 31 January 2021

Photo: Grant Hancock



205

Betty Muffler

Ngangkari Ngura (Healing Country), 2019

Synthetic polymer paint on linen

152 × 198cm

Photo: Alcaston Gallery, Melbourne

Kimsooja

b. 1957, Daegu, South Korea, lives and works in New York and Seoul, South Korea

[Images 206–209]

When one considers the art of Kimsooja, its overriding humanity comes to the fore. Recipient of a prestigious Guggenheim Award in 2013, the museum's profile of the artist speaks of an art that uses a variety of mediums – sculpture, glass, installation, video, performance – to speak of issues like identity, migration and gender. The work is highly experimental and dynamic, always on the move, very much like Kimsooja herself, who lives between New York and Seoul and whose projects have included the video performance *A Needle Woman*, showing the artist from the back standing in the middle of main thoroughfares in various cities throughout the world.

In a display of her experimental approach, the artist is using nanoparticles to design a suite of stained-glass windows for Metz Cathedral. The artist describes the effect as looking almost like static colours, 'but if you look [closer], you see that it's moving slightly, and the colours are changing. As the light gets diffused, or as a cloud comes past, it will make a slight flickering'.

Kimsooja is the first woman and the first artist of the twenty-first century to be invited to contribute windows for the cathedral in a tradition that has seen one of the fourteenth century's most famous glassmakers, Hermann von Münster commissioned, and in modern times, French artists Jacques Villon and Marc Chagall. (See <https://pressfrom.info/us/lifestyle/travel/-587902-metz-cathedral-at-800-the-extraordinary-art-and-architecture-of-gods-lantern.html>)

A hallmark of Kimsooja's art is her ability to create installations that are real-life, real-time experiences for the people who see them. An example is Kimsooja's use of mirrors in her work, a material used by other artists we've discussed. The depth of her understanding of mirroring ensures that her use of the device transcends fun house stuff or the momentary thrill of seeing one's own reflection, offering something less about the self than about things a lot more interesting and worth exploring.

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206

Kimsooja

To Breathe, 2015 (installation view)

Exhibited *To Breathe*, Centre Pompidou-Metz, France,
26 October – 4 January 2016

Photo: Jaeho Chong



207-208

Kimsooja

To Breathe, 2015 (installation view)

Exhibited *To Breathe*, Centre Pompidou-Metz, France,
26 October – 4 January 2016

Photo: Thierry Depange / Jaeho Chong



209

Kimsooja

To Breathe: Bottari, 2013 (installation view)

Exhibited Korean National Pavilion, 55th Biennale di Venezia,
1 June – 24 November 2013

Commissioned by Arts Council Korea

Photo: Jaeho Chong

Yvonne Koolmatrie and Australian weavers

Ngarrindjeri, b. 1944, Wudinna, SA, lives and works in Berri, SA

[Koolatrie: Images 210–213 a–b; Australian weavers: Images 214–216]

Koolmatrie is Australia's pre-eminent master weaver, known for her woven eel traps, turtles, mats, bowls and biplanes. She also depicts the Dreaming stories of the Wuluwan (River Bunyip), the Prupi (Child Stealer) and the Rainbow Serpent in woven forms.

Koolmatrie came to weaving in 1982, when she attended a workshop by elder Dorothy Kartinyeri as a possible means to work through a time of personal challenge. The session started her on a new path that she pursued with independence: her methods, unique and of her own devising, are readily shared with others including her granddaughter in the hope that the tradition of weaving will continue. Her art is represented in the Australian state collections and has been exhibited widely, including as part of the 47th Biennale di Venezia in 1997 when curators Hetti Perkins, Brenda L Croft and Victoria Lynn selected Koolmatrie as one of the participants in their jointly curated exhibition *fluent*.

According to the entry on the artist on the website of the Art Gallery of South Australia: 'Koolmatrie grew up in the Riverland and experienced the hardship of seasonal work that became the only means of survival when Aboriginal people were denied access to their traditional lands. Throughout her youth, Koolmatrie saw little evidence of the cultural practices of her ancestors that have become her life's work.' Our project has the opportunity to engage in important work – beyond commissioning art that will look good in the space – by supporting traditions like weaving that these practitioners are working hard to preserve. There is a rich tradition being kept alive by Aboriginal women working in weaving in Australia. The idea would be to create a consortium led by Yvonne that includes weavers working Australia-wide.

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210

Woven works by **Yvonne Koolmatrie**, suspended in a group, indicating how they might be installed in the entry foyer space, Pitt Street North OSD



211

Yvonne Koolmatrie

Eel trap, 2015

Sedge rushes

47 × 132 × 41cm; 47 × 121 × 41cm

Exhibited *Defying Empire: 3rd National Indigenous Art Triennial*,

National Gallery of Australia, 26 May – 10 September 2017

Photo: National Gallery of Australia



212

Yvonne Koolmatrie

Burial basket, 2017

Woven sedge rushes

46 × 111 × 57cm

Photo: Isaac Lindsay



213a

Yvonne Koolmatrie
Sister basket, 2015
 Woven spiny-headed sedge (*Cyperus gymnocaulos*)
 47.5 × 28 × 10cm (each)
 Exhibited *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, 26 May – 10 September 2017
 Photo: National Gallery of Australia

213b

Yvonne Koolmatrie
Bi-plane, 1994
 Bilbili (sedge rushes, *Lepidosperma canescens*)
 50 × 110 w × 135cm
 Exhibited *Know My Name: Australian Women Artists 1900 to Now*, National Gallery of Australia, Canberra, 14 November – 26 January 2022
 Photo: National Gallery of Australia



214

Paula Savage
Half Reef Jellyfish, 2021
 Raffia and sea cord
 17 × 35 × 25cm
 Photo: Institute of Modern Art, Brisbane

215

Lisa Waup
 source: <https://guildhouse.org.au/project/revision-lisa-waup-ingrid-verner/>

216

Shirley Macnamara
Bush Fascinator, 2014
 Spinifex with emu feathers
 13 × 35 × 40cm
 Photo: Alcaston Gallery, Melbourne



Lee Ufan

b. 1936, Kyongnam, South Korea, lives and works in Kamakura, Japan, and Paris

[Images 217–222]

Known for his site-responsive installations of natural stones and industrial objects like steel plates, rubber sheets and glass panes, Lee is one of the elders in our group of artists under consideration, whose art builds on traditions grounded in Asian and French aesthetic approaches that complement those of artists like Betty Muffler, Marinka Burton, Yvonne Koolmatrie and Wukun Wanambi. It's unique for an artist to have reduced the materials they use to so few. In Lee's hands, as the Guggenheim's website expresses it, "The steel plate – hard, heavy, solid – is used to build things in the modern world; the stone, in its natural, as-is state, "belongs to an unknown world," as the artist puts it, beyond the self and outside modernity, evoking the Other or "externality."

As Alexis Lowry, curator of a two-year presentation of the artist at Dia Beacon in New York, comments, 'He brings familiar ready-made and found materials together with an extraordinary economy of means to present situations of both physical and perceptual suspense.' Indeed, Lee's art stays close to the physical world even when he paints: works in a 1991 series were made of a mixture of oil and crushed stone pigment, applied onto a large white surface. The images in this report may not convey the power, the anticipation and the 'suspense' that this artist is master of creating. Art is a network of relationships, not a single object in isolation. This has led me to imagine how the artist would juxtapose the two-dimensional art of painting along with three-dimensional, material and physical works of art to create an all-encompassing environment that would make sense of our space and weave it together.

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217

Lee Ufan

Relatum – The Arch of Versailles, 2014

Stainless steel, stones

1113 × 1500 × 300cm

Exhibited *Lee Ufan: Versailles*, Chateau de Versailles, Paris,

17 June – 2 November 2014

Photo: Tazio



218

Lee Ufan

Relatum – The Arch of Versailles, 2014

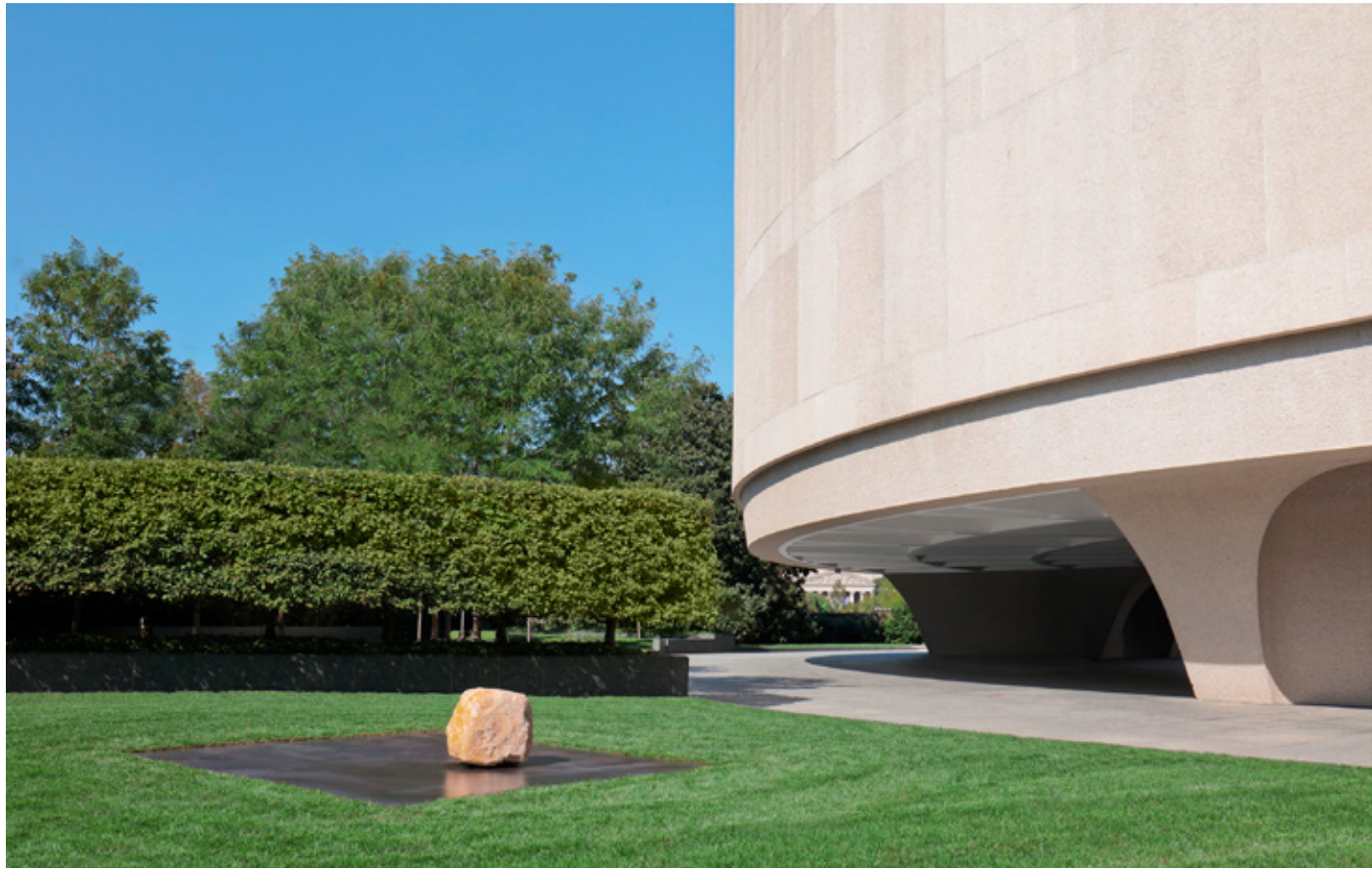
Stainless steel, stones

1113 × 1500 × 300cm

Exhibited *Lee Ufan: Versailles*, Chateau de Versailles, Paris,

17 June – 2 November 2014

Photo: Tazio



219

Lee Ufan
Relatum – The Shadow of the Stars, 2014 (detail)
 Steel, stones, white marble gravel
 200 × 4500 × 4000cm
 Exhibited *Lee Ufan: Versailles*, Château de Versailles, Paris,
 17 June – 2 November 2014
 Photo: Tadzio

220

Lee Ufan
Open Dimension, 2019
 Exhibition view of *Lee Ufan: Open Dimension*, 2019
 Hirshhorn Museum and Sculpture Garden, Washington D.C.,
 27 September 2019 – 18 October 2020
 Commissioned by Hirshhorn Museum
 Photo: Cathy Carver



221

Lee Ufan
Relatum – Stage, 2018
 Two steel panels, two stones, concrete base
 Dimensions variable
 Exhibited *Lee Ufan: Relatum – Stage*, Serpentine Gallery,
 Kensington Gardens, London, 6 February – 29 July 2018
 Photo: Mike Din



222

Lee Ufan
Dialogue, 2017
 Acrylic on canvas
 Exhibited *NGV Triennial*, National Gallery Victoria, Melbourne,
 19 December 2020 – 18 April 2021
 Photo: Tom Ross

Brian Robinson, Teho Ropeyarn, Paula Savage, Alick Tipoti

The idea to invite four Cape York and Torres Strait Islander artists to collaborate is based on a hunch of mine that the joint work they would create would be unprecedented in its power and boldness. There is certainly not anything like what they create in the public space of Sydney today. Their commitment to sustainability and confronting climate change is real and urgent – the seas in Australia’s north are under threat from rising water levels, illegal fishing and dumping – and gives us a good reason to be commissioning their art for the project. Their work in linocut and suspended three-dimensional sculpture remains true to tradition and cultural practice while retaining a youthful slant that keeps it bold and full of cheek and verve.

Brian Robinson

Maluyligal/Wuthathi, b. 1973, Waiben (Thursday Island) Torres Strait, QLD, lives and works in Cairns

[Images 223–226]

Robinson’s art reflects the tropical marine environment surrounding Waiben (Thursday Island) in the Torres Strait, where he was born. Animals like turtles from the ancestral stories of the Kala Lagaw Ya and Wuthathi language groups are an integral feature of his art, which he combines with references to pop culture and Western art history. In one example, in the linocut work *By virtue of this act I hereby take possession of this land* from 2017, James Cook is vulnerable as a row of giant pixelated Space Invaders hover ominously above his head. They stake an alternative claim against the assumption that these lands were empty – of history, of people, of enterprise – by reinforcing the concept of invasion by alien forces.

Teho Ropeyarn

Angkamuthi/Yadhaykana, b. 1988, Mount Isa, QLD, lives and works in Cairns

[Images 227–230]

Ropeyarn’s practice is focused on his father’s people’s heritage. Having lived in Injinoo, Cape York Peninsula, for most of his life, he focuses on the stories he learned as a child from elders and strives to preserve and document them through his linocut art. He speaks of how elders would come into the schools in the 1990s and teach stories, language, culture and dance, noting that today children don’t have the benefit of such teachings in an age of social media that takes their attention. Ritual body markings and the four clans of Injinoo are two of his motifs. Tradition plays a strong role in Ropeyarn’s art, which is also unmistakably contemporary in the way he pushes the medium of linocut to its limits by making very large prints. His selection as one of some 77 artists in *rīvus*, the 23rd Biennale of Sydney (12 March – 13 June 2022), is a recognition of the excellence of the art of this very young artist.

Paula Savage

Serganilgal/Kaurareg, b. 1982, Moa Island, Torres Strait, QLD, lives and works on Moa Island

[Images 231–233]

This quote of the artist is a good summary of the range of her interests: ‘I am interested in everything. Weaving, lino printing, tie-dying, drawing, carving, and jewellery making. But my works are all based on my heritage, the cultural laws and customs we still practice today.’ (See Moa Arts, <https://moaart.com.au/2020/05/21/52619384/>)

The message of sustainability is central to Savage’s art, which has water as its subject. Her work in fibres, which she weaves, is women’s business and a way to share knowledge, culture and skill among women. The collection, preparation and weaving of the fibres are labour-intensive processes grounded in cultural practice. Harvesting the plants, driving the boat, stripping the leaves, digging up and peeling the roots for dye, soaking the leaves, and boiling and drying the fibres must be done before the weaving begins. The artists consider the fibres they collect and use as inextricably linked to the shorelines, island waterways and river systems of the Torres Strait. The significance of water as a resource is ever in mind, with its importance to agriculture, transportation and aquatic food supply.

Alick Tipoti

Maluyligal, b. 1975, Badu Island, Torres Strait, QLD, lives and works in Wakaydh village, Badu Island

[Images 234–238]

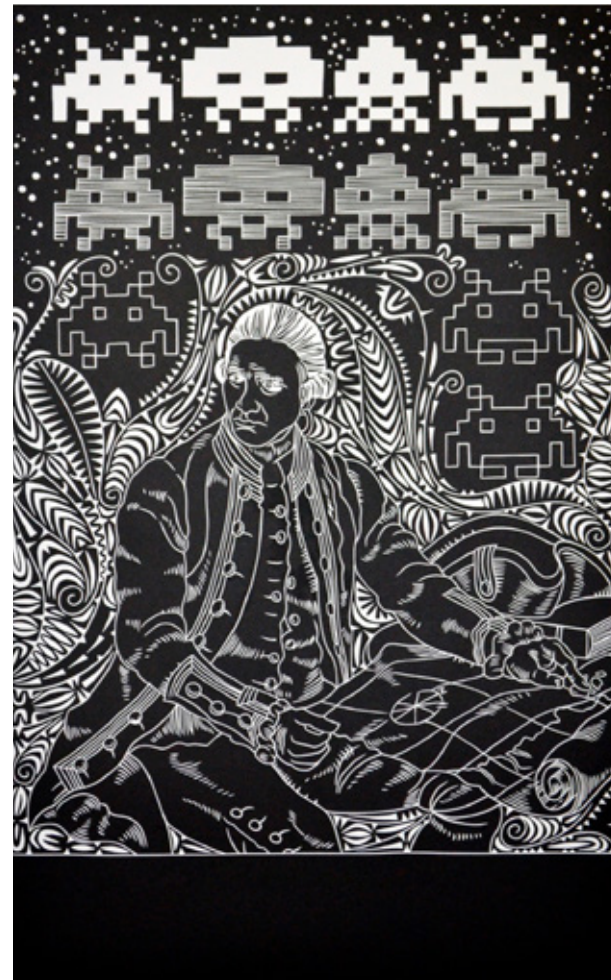
Using Melanesian patterns in prints, installation and sculpture, Tipoti retells the stories of the history and culture of his people, the Maluyligal of Zenadh Kes (Torres Strait). Prints that are up to eight metres long tell whole narratives of the land and sea territories with complex iconography, including constellations (star shark and dugong), casts of characters, practices like hunting, and events. Keith Munro, Curator, Aboriginal and Torres Strait Islander Programs at the Museum of Contemporary Art Australia, Sydney, reminds us of the ‘physical, spiritual and mental demands of preparing and carving the linoleum’ for prints of this size. An artist of prodigious talent, Tipoti’s practice has also extended to large-scale wall murals, performance and mask making (he is a master carver). Tipoti is a master of scale: *Kudusur* was a wall mural of giant size commissioned by the Queensland Art Gallery/Gallery of Modern Art in 2017. Tipoti’s rooftop stencil called *Turtle Mating and Nesting Season* encompassed 670 square metres of the roof of the Oceanographic Museum of Monaco and is one of the largest works ever made by a Torres Strait Islander artist.

Tipoti is recognised as an environmental warrior whose friend, HSH Prince Albert II of Monaco, has teamed with him to bring awareness to the challenges facing the communities that live from the sea. *Alick & Albert*, a documentary about the friendship of the two men directed by Douglas Watkin, premiered at the Brisbane International Film Festival on 22 October 2021.



223

Brian Robinson
Reef Guardian 1, 2017
 Linocut
 93 x 119cm
 Exhibited *Tithuyil: Moving With the Rhythm of the Stars*, Kluge-Ruhe
 Aboriginal Art Collection of the University of Virginia, Charlottesville,
 11 February – 31 May 2020



224

Brian Robinson
By Virtue of this act I hereby take possession of this land, 2017
 Linocut
 96.5 x 70cm
 Exhibited *Tithuyil: Moving With the Rhythm of the Stars*, Kluge-
 Ruhe Aboriginal Art Collection of the University of Virginia,
 Charlottesville, 11 February – 31 May 2020



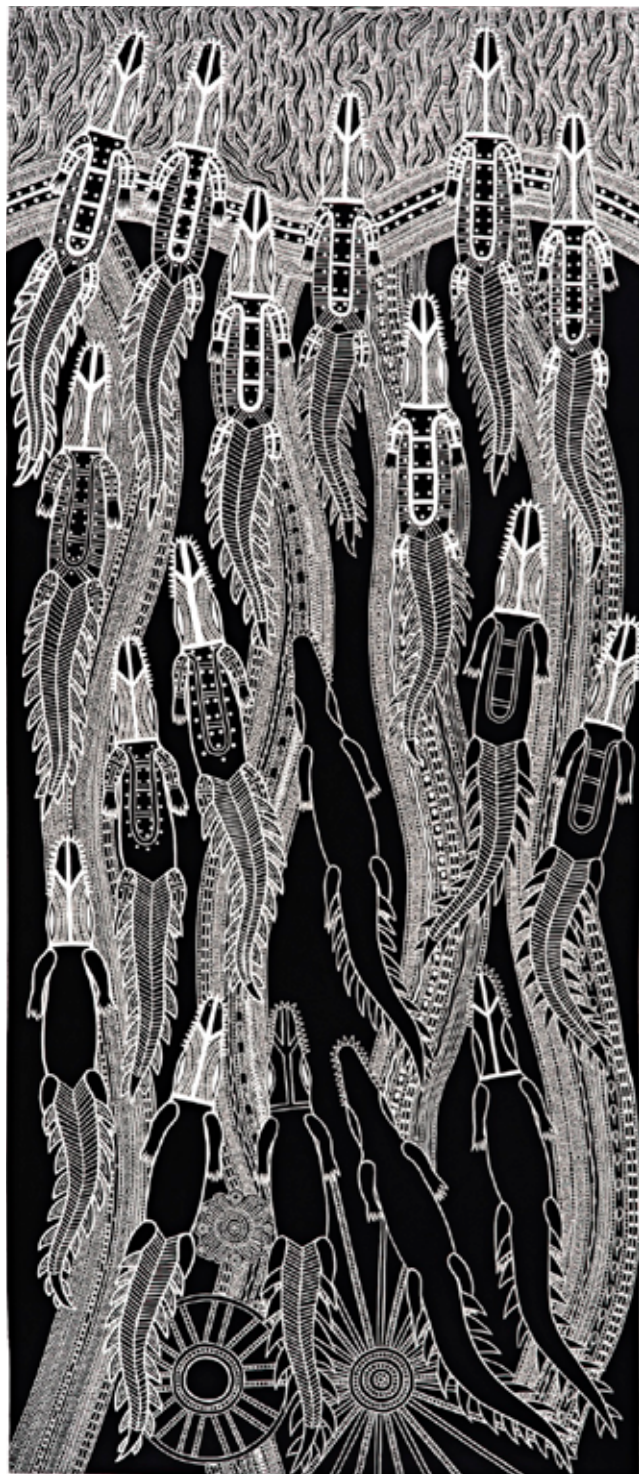
225

Brian Robinson
Bedhan Lag: Land of the Kaiwalagal, 2019
 Linocut
 Photo: Geelong Gallery



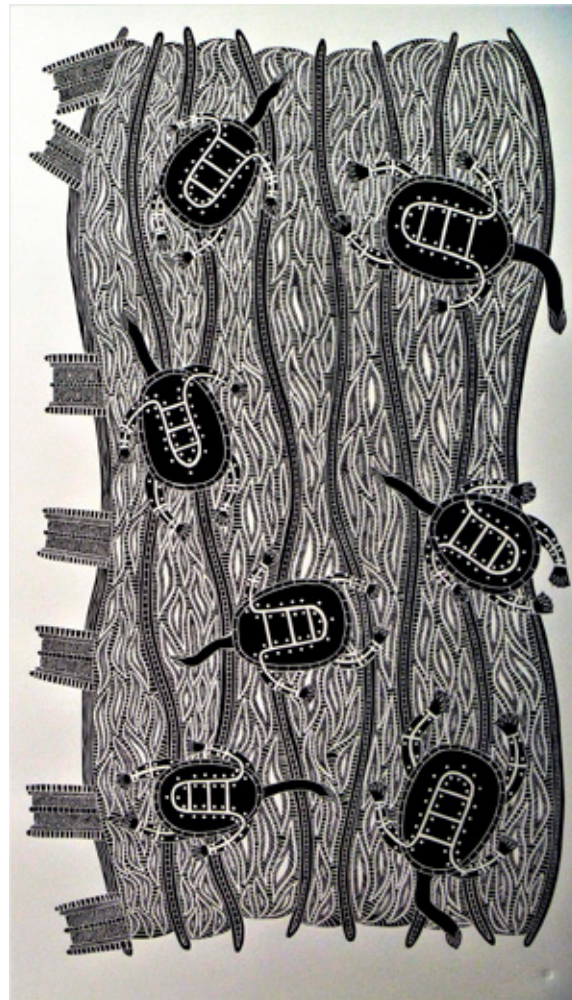
226

Brian Robinson
Empyreal: A Place and a Path in the Sky and on the Earth, 2019
 (installation view)
 Exhibited *Tarnanthi 2019: Festival of Contemporary Aboriginal and
 Torres Strait Islander Art*, Art Gallery of South Australia, Adelaide,
 18 October 2019 – 27 January 2020
 Photo: Saul Steed



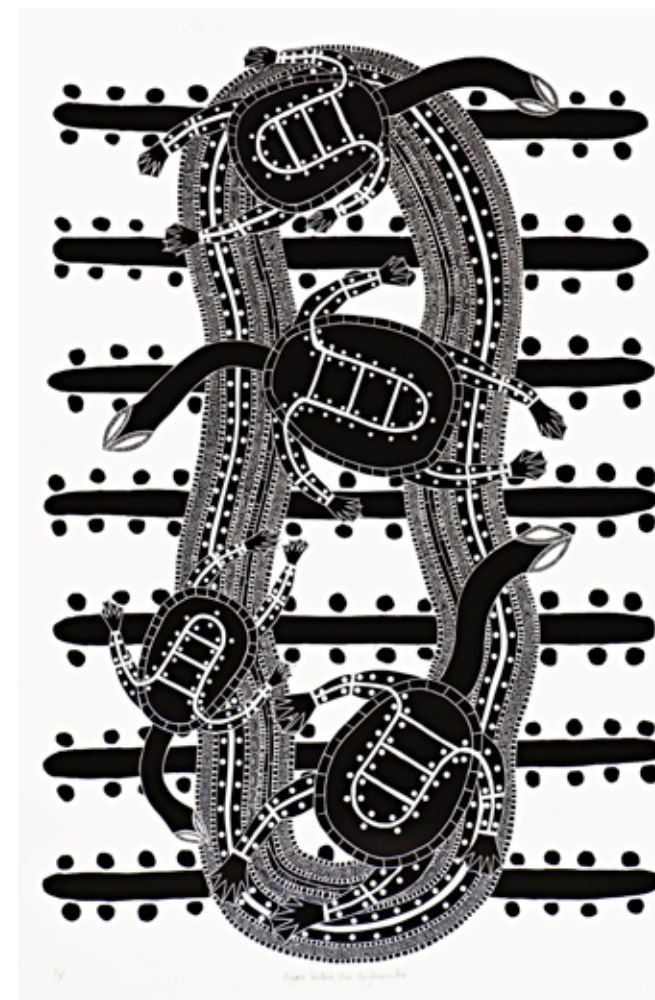
227

Teho Ropeyarn
Mandang Ikamba (strength of a crocodile), 2012
 Ink and vinyl-cut print on paper
 220 × 107cm



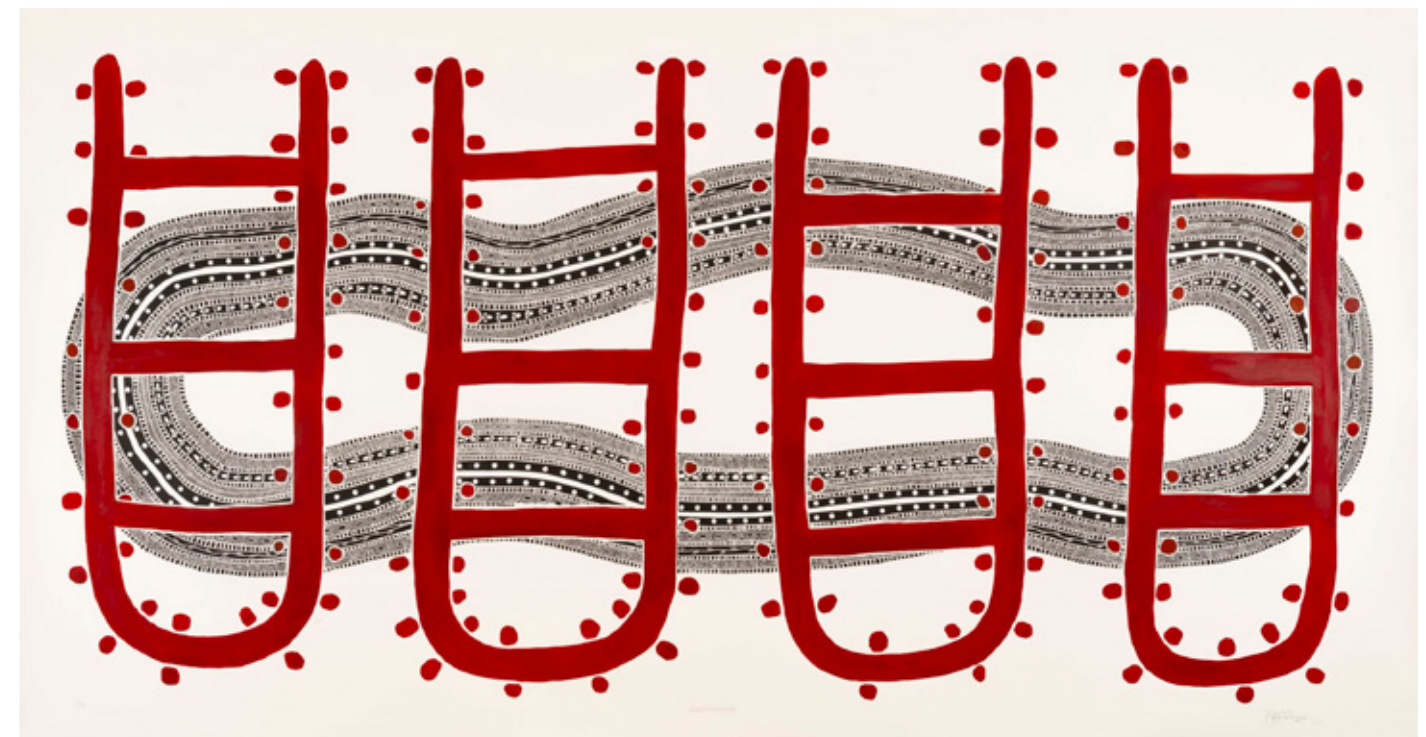
228

Teho Ropeyarn
Angkamuthi, 2012
 Vinyl-cut print on paper
 120 × 80cm



229

Teho Ropeyarn
Ayuva Ivadha Ava Angkamuthi (My Father's Country Angkamuthi), 2012
 Vinyl-cut print on paper
 120 × 80cm



230

Teho Ropeyarn
Lukuyn - Apudthama, 2017
 Two colour ink vinyl-cut print on 300gsm Hahnemühle paper
 124 × 220cm



231

Paula Savage with woven stingray works at Koskela, Rosebery, Sydney
Photo: Steven Siewert/ABC



232

Paula Savage
Kapu Minaral Pendant, 2020
Raffia, black woven flex, black fitting, black ceiling rose
660 x 590cm (diameter)
Photo: Koskela



233

Paula Savage
Vegetation, 2017
Silk, linen, natural dyed raffia, painted wood, shells, seeds
78.0 x 78.0 x 7.5cm (variable)
Collection: National Gallery of Victoria
Photo: National Gallery of Victoria



234
Alick Tipoti
 Installation view of *Sowlal*, 2016
 Rooftop mural
 Exhibited *Taba Naba – Australia, Oceania, Arts by Peoples of the Sea*,
 Oceanographic Museum of Monaco, 24 March – 30 September 2016
 Photo: Stephané Jacob Gallery, Paris



235
Alick Tipoti
 Aerial view of *Sowlal*, 2016
 Rooftop mural
 Exhibited *Taba Naba – Australia, Oceania, Arts by Peoples of the Sea*,
 Oceanographic Museum of Monaco, 24 March – 30 September 2016
 Photo: Stephané Jacob Gallery, Paris



236

Alick Tipoti
Kudusur, 2017
 Acrylic
 280 x 1146cm
 Commissioned by Queensland Art Gallery/Gallery of Modern Art
 Photo: Queensland Art Gallery



237

Alick Tipoti
Girelal, 2011
 Linocut mounted on canvas
 130 x 830cm
 Collection: Museum of Contemporary Art Australia

238

Alick Tipoti
 Installation view of *Dhangal Madhubal*, 2021, *Baydham*, 2021, and *Girelal*, 2011
 Exhibited *The National 2021: New Australian Art*, Art Gallery of New South Wales, Sydney, 26 March – 5 September 2021
 Photo: Felicity Jenkins/AGNSW

Wukun Wanambi and The Mulka Project

Yolngu, b. 1962, Yirrkala, NT, lives and works in Yirrkala

[Images 239–242]

Wanambi's work *Mittji* is currently in the exhibition *Eucalyptusdom* at Sydney's Powerhouse Museum. The work is comprised of twelve larrakitj – memorial poles or log coffins hollowed out by termites feeding on the stringybark tree – and painted with creation and ancestral stories. The work celebrates the cycle of the stringybark that the artist is named for – the name Wanambi means gaḏayka, or stringybark, in Yolngu – in the depiction of the honey, buds and the blossom and its eventual falling, symbols for the return of body and bones to the land.

The artist explains, 'One larrakitj can't stand by itself; it needs a family.' Wanambi's *Mittji* is an example of one of the earliest forms of artmaking in Australia. The larrakitj in this 'family' show the artist's fish designs, which follow the natural bumps and hollows of the timber, reflecting the pools and holes in which the fish swim.

The Aboriginal Memorial (1987–88) at the National Gallery of Art shows how larrakitj could stand in the foyer space without impeding the movement of people through the space. In Canberra, a path through the Memorial imitates the course of the Glyde River estuary which flows through the Arafura Swamp in north-east Arnhem Land to the sea. The *Memorial* is the work of artists from nine groups, or clans, of central and East Arnhem Land, people known collectively as Yolngu, which means 'human being'. [Images 243–244]

Log coffins made for a burial ceremony are large. Smaller hollow logs may be made to keep the bones of the deceased at the home of the family for a period of time. The hollow logs can also represent the deceased person – the designs on the log are the same as the designs painted on the body during the burial rites. Many of the hollow logs have a small aperture either carved or painted towards the top. Yolngu believe that this provides the soul of the deceased with a viewing hole to look through and survey the land. (See <https://nga.gov.au/first-nations/the-aboriginal-memorial/>)

Wanambi, also Yolngu, began painting in 1997 as part of an artistic program called the Saltwater Project. His arm of the Marrakulu clan is responsible for saltwater imagery. The artist, who also has the role of Cultural Director of The Mulka Project, is much awarded and celebrated. The mission of The Mulka Project is to sustain and protect Yolngu cultural knowledge in north-east Arnhem Land, drawing on the leadership of community elders. 'Mulka' means a 'sacred but public ceremony', and 'to hold and protect' in the Yolngu language. The Mulka production house, recording studio, digital learning centre and cultural archive are managed by Yolngu law and governance. Yolngu people of all ages are employed and trained. Contributions by The Mulka Project and Wanambi to exhibitions at University of Technology Sydney, Powerhouse Museum and as part of *NIRIN*, 22nd Biennale of Sydney, have demonstrated the originality and technical proficiency of the collective.

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239

Wukun Wanambi with his work *Djalkiri*, 2019
Exhibited *Tarnanthi 2019: Festival of Contemporary Aboriginal
and Torres Strait Islander Art*, Art Gallery of South Australia, Adelaide,
18 October 2019 – 27 January 2020
Photo: Saul Steed



240

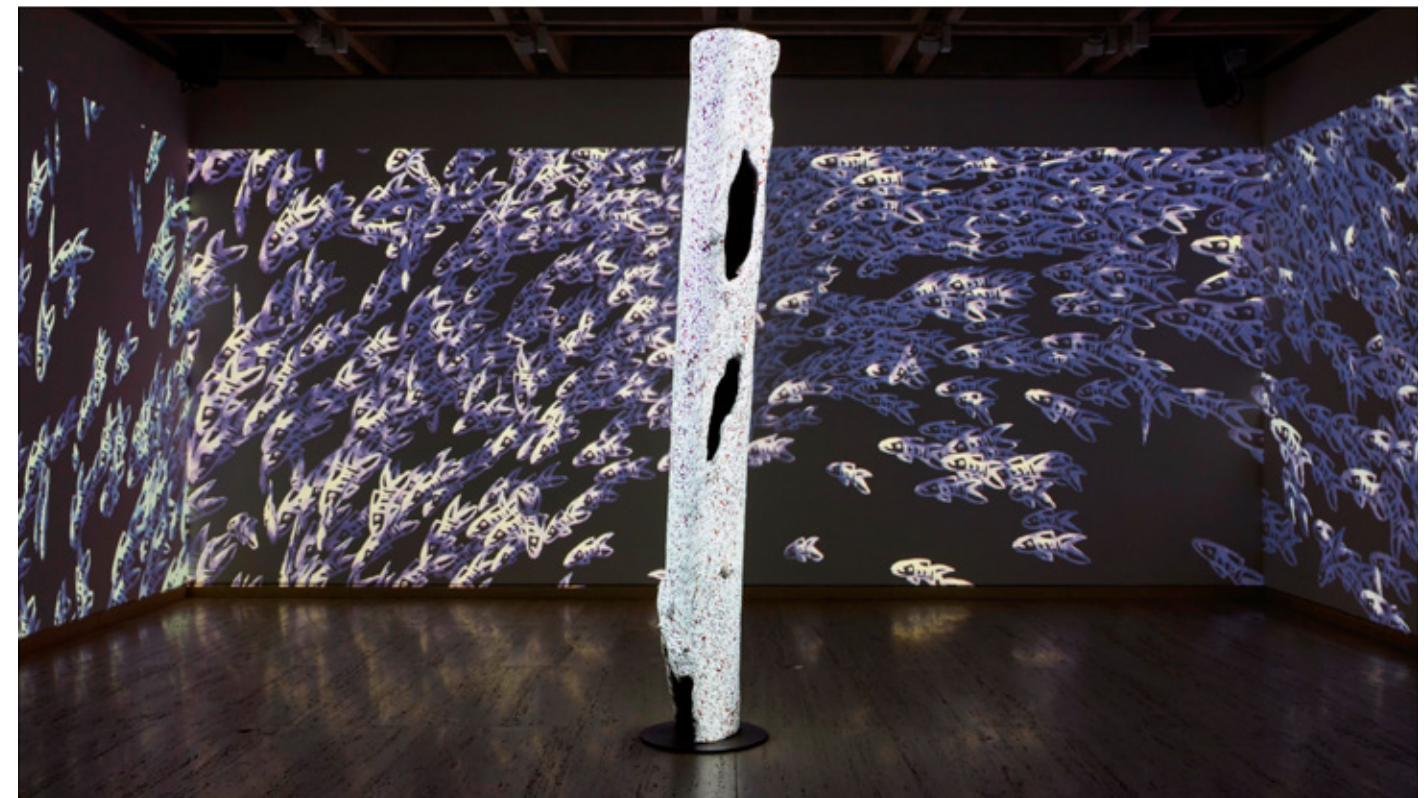
Wukun Wanambi

Mittji, 2021

Lorrkon unpainted and painted

Varying dimensions

Exhibited *Eucalyptusdom*, Powerhouse Museumn, Sydney,
25 June 2021 – 1 May 2022



241–242

The Mulka Project

Watami Manikay (Song of the Winds), 2020 (installation views)

Stringy bark, white clay, video, light, sound

Dimensions variable

Contributors: Wukun Wanambi, Patrina Mununggurr, Ishmael Marika,
Gutiŋarra Yunupingu, Mundatjŋu Mununggurr, Arian Pearson, Siena Stubbs,
Rebecca Charlesworth, Joseph Brady

Exhibited *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales,
Sydney, 1 June – 11 October 2020

Photos: Zan Wimberley/Biennale of Sydney

3

Analysis and recommendations

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Selecting an Australian artist who is Aboriginal or a refugee could be a way to make a positive, life-affirming statement that is also reflective of the times we're living in as things change and people become increasingly more aware of these groups. This isn't 'political', but rather a way of keeping in touch with the times and what people are interested in.

It was apparent that some of us thought there were not enough women artist candidates who were gravitating to the top of our list. There were only two in our top ten preferred, Janet Echelman and Sarah Sze. In response, I've tried to identify as many women as I could for discussion in this second-round proposal, adding seven women artists new to us and reinstating another four whose work I had presented in earlier sessions and feel strongly, warrants a further look. There are four artists not preferred by me whom I'm suggesting we drop, and they are all male. On the table now are 30 artists, of whom 13 artists – close to half – are women.

Also interesting is the tally of where the artists hail from. We are currently considering 14 artists from Australia; one from Argentina; two from Denmark; one from Ethiopia; one from Ghana; one from New Zealand; one from Poland; two from South Korea; one from South Africa; one from Spain; one from the UK; three from the US; and one from Venezuela.

Working with a young artist does rather instantly align our project with the future. What's interesting and not to be discounted, though, is that some of the most elderly artists in our selection – Betty Muffler and Marinka Burton, born in 1944 and 1950 respectively, and Wukun Wanambi, born 1962 – are perhaps even fresher and more youthful in their approach and thinking than artists younger than they are.

A few of the artists work with community as an integral part of their art. Tony Albert, Betty Muffler and Marinka Burton, and Wukun Wanambi are collaborators. The four artists live and work outside Sydney and New South Wales. Besides being an interesting and forward-thinking way for art to proceed, collaboration with communities here could be a way for them to ground what they do locally, in this place.

Some of the younger-generation artists work across multiple mediums.

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Someone like Atong Atem or Jazz Money could be expected to draw in other contributors as part of what they do, lending a whole layer of life and ongoing activation to our project.

Why would we engage Olafur Eliasson to make a second work for Sydney? Daniel Boyd and Jonathan Jones are the other artists in our selection who have made significant public works in central Sydney. Eliasson and Jones are two of the most extraordinary artists working anywhere in the world today – reason enough to keep them in contention. They remain in because they would use the opportunity to build on what they've created at the northern end of the city. It is rare, almost unheard of, for an artist to be invited to make two works in a city and build such a legacy. These are artists who never repeat themselves, and who would bring the intellect and talent to exploit the opportunity by drilling more deeply and profoundly into the ideas that interest them. As a curator I've worked with both of them and thus have established working relationships that can be built on for the benefit of our project.

The idea to commission a group of Torres Strait Islander artists – Brian Robinson, Teho Ropeyarn, Paula Savage and Alick Tipoti – is put forward as a sure way to put the project on the map for achieving something that's never been attempted in public space before. I've spoken about working with the idea of the whole of the city of Sydney in mind when we think about artists and not duplicating what's been done elsewhere. These artists are unknown here for no other reason than the remoteness of where they live and work. It would be exciting to give them a forum. Not only are the images these artists make electric, but combining their art would have a force and create a dynamism that people would find unforgettable.

It could be possible to commission one artist we can rely on to bring brilliance and experience to successfully address the volume and other challenges of the space. They would create the impressive base artwork around which a second artist, like Jazz Money or Atong Atem, could create a program of activations.

An artist like Lee Ufan – and, in fact, probably every artist in the current group for consideration – is capable of coming up with an entirely new invention, even a complete departure from their work to date, that would make our space function more effectively than any of us can possibly imagine. I've been saying that there will be that moment of invention that we'll see as artists respond to us with their concepts for the space. As speculative as this may be, I recommend that we keep it in mind as we select artists for our shortlist.

A few of the artists added make art that straddles the line between art and architecture. I can imagine you as architects may not feel comfortable with that genre of art today – maybe it's too close to what you do, and a valid argument can be made to commission something that we would agree is more purely 'art'. But I've included practitioners like Jorge Otero-Pailos and Sumayya Vally because, by any standard that can be applied today, what they do stands out.

It can be difficult to visualise how an artist who makes paintings could work suitably to create a work of impact that would use the full height and volume of our space. This is where curating comes in, and relationships to the people I work with who can liaise with the artist and myself to devise ways to present their work.

Other images reproduced here show some of the ways artists have presented their vision to effectively address the volume of a space. [Images 245–248] Glass planes, unstretched paintings and projection screens can be lifted

up into the volume of the space. Works for the wall can be combined with works suspended in the space. Sculptures can be positioned in a field-like configuration that people can walk among.

There was also resistance in the group to considering smaller objects like the weaving that Koolmatrie and the Australian Aboriginal weavers make as a response to the space. The vision would be for hundreds of woven objects to be suspended at varying heights overhead for people to walk under and pass through as they ride the escalators. Other examples could be arranged in ingenious ways in the foyer space for people to get a closer look at the workmanship involved. We could work with an exhibition designer. Exhibitions organised last year (for example, *No Show* at Carriageworks) and up currently (*Eucalyptusdom* at the Powerhouse Museum) demonstrate the latest in Australian exhibition design and how small works can be shown to great advantage.



243–244

Ramingining artists, Djon Mundine, Bandjalung people
The Aboriginal Memorial, 1987–88
 National Gallery of Australia, Canberra



245

Archie Moore

United Neytions, 2014–18

28 flags: polyester, nylon, zinc-plated alloy

Two sizes: 456 × 228cm, 228 × 228cm; stainless steel frame:

2000 × 1700cm

T1 Marketplace, International Terminal, Sydney Airport

Commissioned by Sydney Airport and MCA Australia

Curator: Barbara Flynn, as Art Advisor to MCA Australia and Sydney Airport

Photo: Jessica Maurer



246

Isaac Julien

Ten Thousand Waves, 2010 (installation view)

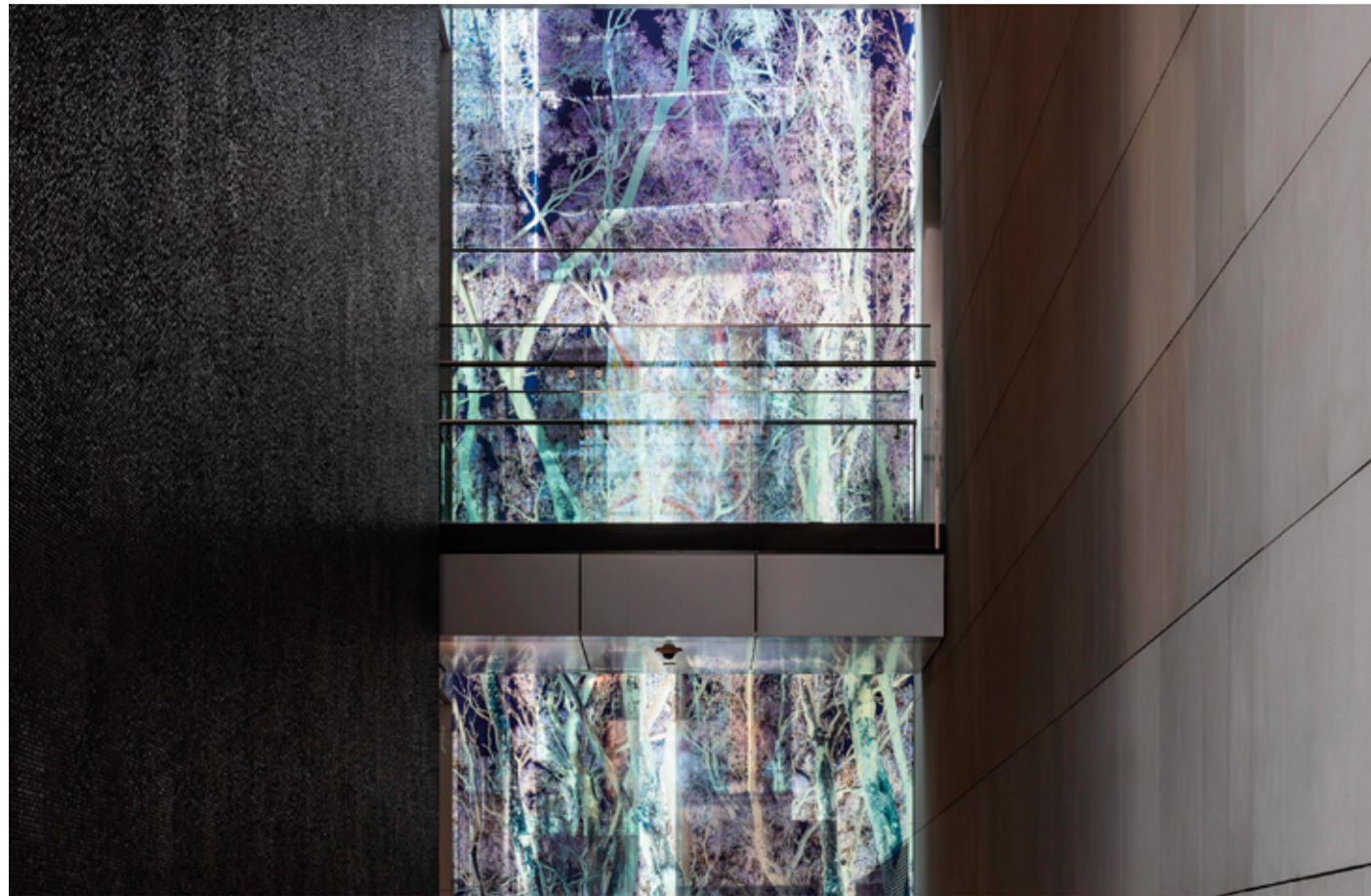
Video installation of nine double-sided screens

Duration: 55min

Exhibited *Isaac Julien: Ten Thousand Waves*, Museum of Modern Art,

New York, 25 November 2013 – 17 February 2014

Photo: Jonathan Muzikar/moma.org



247

Sabine Hornig
Shadows, 2019
 Coloured print on glass
 600m² (approx.)
 International Towers, Barangaroo, Sydney
 Commissioned by Lendlease
 Curator: Barbara Flynn, as Art Advisor to Barangaroo Delivery Authority and
 Lendlease for Barangaroo South
 Photo: Mark Pokorny/© Sabine Hornig



248

Judy Watson
clouds and undercurrents, 2021 (installation view)
 Indigo, acrylic, natural pigments, embellishment on canvas, bunya leaves,
 nets, vinyl, sound
 Exhibited *The National 2021: New Australian Art*, Art Gallery of New South
 Wales, Sydney, 26 March – 5 September 2021
 Photo: Felicity Jenkins/Art Gallery of New South Wales

Appendix A

PSN public art – artist shortlist with annotations/comments
by Barbara Flynn

Top 10–20 selections

F+P	SDJ	HE	NOK	Rated by group?	Artist	Rated by BF	Suspended	Wall	Ceiling			Light	Projection	Sculpture/ installation	Original / exceptional	Fun & joyful	Impressive in scale	Complex	Refinement of response	Durability maintenance	Indoor artwork	Timeframe & budget
					Artist by category (alphabetical order within each category)																	
					Preferred by the group = in top ten of two or more of us																	
10		10			El Anatsui	1		x								x	x	x	x	x	x	
	5	9			Daniel Boyd	17	x	x					x				x	x	x	x	x	
9	6	11			Janet Echelman	2	x									x	x	x	x	x	x	
4	11	2	4		Olafur Eliasson	10	x	x								x	x	x	x	x	x	
5		6			Jeppe Hein	11	x	x						x		x			x	x	x	
1	4	3	3		Jonathan Jones	4		x			x						x	x	x	x	x	
8			8		Reko Rennie	16		x					x			x	x			x	x	
3	2	1	2		Tomás Saraceno	3	x									x	x	x	x	x	x	
2			1		Sarah Sze	20	x	x									x	x			x	
	1	4	5		Leo Villareal	6	x	x			x					x	x		x	x	x	
					Additional Suggestions by F+P																	
				not yet rated by group	Julian Opie		x	x	x		x			x		x				x	x	
					Added by Barbara																	
				not yet rated by group	Tony Albert	18	x	x					x	x		x	x	x	x	x	x	
				not yet rated by group	Atong Atem			x	x		x					x				x	x	
				not yet rated by group	Carlos Cruz-Diez	5	x	x	x		x			x		x	x	x	x	x	x	
				not yet rated by group	Vera Hong			x					x	x				x	x			
				not yet rated by group	Jazz Money	19	x	x						x		x		x	x		x	

Selection Criteria

Scale of artwork	The scale of the artwork has to fill the space in a very ‘grand’ way. We do not see much potential in small objects and small pieces of artwork.
Complexity & Uniqueness	The Lobby needs to have something unique, attractive and complex. The visitor should be flanked by something unexpected. Making riding the escalator a unique experience – almost like in a tunnel with something special to look at.
Refinement of Work / Response	Proposed art must be refined and respond well to the architectural background and overall context.
Durability & Maintenance	How, when and if this artwork needs to cleaned and maintained. For example lighting fixtures and other parts replaced.
To be fun and bring joy	Artwork should be timeless, fun, modern and light for users to enjoy during their lobby journey. We do not recommend anything political or overly intellectual.
Indoor artwork	Some of the proposed art needs light and wind in order to be powerful and loses its potential indoors. Any artwork commissioned needs to work indoors.
Artwork timeframe & budget	We must take into account artwork timeframe and budget

F+P	SDJ	HE	NOK	Rated by group?	Artist	Rated by BF	Suspended	Wall	Ceiling			Light	Projection	Sculpture/ installation	Original / exceptional	Fun & joyful	Impressive in scale	Complex	Refinement of response	Durability maintenance	Indoor artwork	Timeframe & budget
				not yet rated by group	Jorge Otero-Pailos			x	x					x			x	x	x		x	
				not yet rated by group	Francis Upritchard		x							x		x		x	x		x	
				not yet rated by group	Sumaya Vally / Counterspace									x			x	x	x			
				not yet rated by group	Tatiana Wolska	12	x		x					x		x	x				x	
					Reinstated by Barbara																	
				see PP/ links (att)	Betty Muffler and Marinka Burton	7		x	x													
				PP/links to follow	Kimsooja	15		x				x		x								
			10		Yvonne Koolmatrie and weavers	14	x							x								
					Lee Ufan	13		x	x					x								
					Brian Robinson, Teho Ropeyarn, Paula Savage, Alick Tipoti	8		x	x													
					Wukun Wanambi / The Mulka Project	9		x	x				x	x								
					Not preferred by Barbara																	
				not rated	Sidival Fila																	
				not rated	Dominic Harris																	
					Ned Kahn																	
					Arnaud Lapierre																	

Appendix B

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Albert, Tony

b. 1981, Townsville (Girramay), lives and works in Sydney

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b. 1944, Anyanko, Ghana, lives and works in Lagos, Nigeria

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b. 1991, Addis Ababa, Ethiopia, (Bor, South Sudanese background), lives and works in Melbourne

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Kudjla/Gangalu peoples
b. 1982, Cairns, lives and works in Sydney

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Burton, Marinka and Muffler, Betty

Marinka Burton b. 1950, Irruntju/Wingellina, WA (Pitjantjatjara), lives and works in Indulkana, SA
Betty Muffler b. 1944, Watarrunear, WA (Pitjantjatjara/Yankunyatjara), lives and works in Indulkana, SA

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b. 1923, Caracas, Venezuela, lived and worked in Paris, d. 2019, Paris

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Echelman, Janet

b. 1966 Tampa, Florida, lives and works in Cambridge, Massachusetts

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Eliasson, Olafur

b. 1967, Copenhagen, lives and works in Berlin

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b. 1974, Copenhagen, Denmark, lives and works in Copenhagen and Berlin, Germany

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lives and works in Blue Mountains, NSW

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b. 1978, Sydney (Kamilaroi/Wiradjuri), lives and works in Sydney

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Kimsooja

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b. 1958, London, lives and works in London

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b. 1971, Madrid, Spain, lives and works in New York

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Rennie, Reko

Kamilaroi/Gamilaraay/Gummaroi people
b. 1974, Melbourne, lives and works Melbourne

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b. 1988, Mount Isa, QLD (Angkamuthi and Yadhaykana), lives and works in Cairns, QLD

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b. 1982, Mua, Torres Strait (Serganilgal from Dabu, Moa Island, and Kaurareg Nation of Muralag and Kiriri), lives and works in Moa, Queensland

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b. 1975, Badhu Island, Torres Strait (Kala Lagaw Ya people), lives and works Wakaydh village, Badhu Island

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Sumayya Vally/Counterspace

b. 1990, South Africa, lives and works in Johannesburg
Counterspace founded 2014 in Johannesburg by Sarah de Villiers, Michael Flanagan, Amina Kaskar,
and Sumayya Vally, led by Sumayya Vally, based in Johannesburg and London

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b. 1967, Albuquerque, New Mexico, lives and works in New York

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b. 1962, Yirrkala, NT (Yolŋu people, Marrakulu) lives and works in Yirrkala, NT

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