

F L Y N N

**Specialising in Australian and international contemporary and emerging art, Barbara Flynn is a curatorial advisor to government and the private sector, working with artists to guide the creation of singular new works of art for the public domain.**

#### Company Profile

Art advisor Barbara Flynn has drawn on her extensive experience as a gallery owner and curator to become a leading curatorial advisor to city and state government, educational institutions, foundations, development companies and architectural firms. She oversees several of the most significant public art projects underway in Australia–Asia Pacific.

The art projects Flynn facilitates attract the artists who are making original and important contributions to the contemporary art dialogue today. Recognised as the art advisor who pioneered in the field of Sydney public art and helped to develop the field Australia-wide, Flynn has supported artists to realise their most ambitious objectives in 40 projects delivered all over Australia.

Flynn works to bring integrity, imagination and a fresh outlook to every project she undertakes by coming up with unique ideas that are fine-tuned to the project vision and the site. A love of Sydney underlies her work, coupled with an appreciation of how it is a unique place that deserves to lead with its own innovative approaches. It is a little-known fact that Sydney is leading the world in public art projects. Where else do we see the combination of cranes on the horizon and a lord mayor and city council that require significant contributions to art above a certain threshold of investment, accounting for the city's leadership in public art globally? Against that background, the projects Flynn has delivered have been recognised as exemplary and ground-breaking by professionals and peers worldwide.

As Art Advisor to the Paul Ramsay Foundation for their new Sydney headquarters in 2022, Flynn oversaw the first work of public art in Sydney by Barkandji artist Badger Bates, the widely recognised and respected activist and advocate for the health of the Barka, the Darling River.

Working with AMP Capital on its Quay Quarter Sydney project for Circular Quay (2015–22), Flynn proposed aligning Wiradjuri/Kamilaroi artist Jonathan Jones, one of Australia's most singular younger-generation artists, with the three emerging architectural practices (Studio Bright, Silvester Fuller, SJB) selected to design the buildings for the Young and Loftus Streets site. On the Quay Tower site next door, the rich working relationship between Copenhagen-based architects 3XN, who have designed the new tower, and artist Olafur Eliasson (based in Copenhagen

and Berlin) has informed Eliasson's major-scale work of art for the tower's public rooftop.

At Central Park, Sydney (2013–20), Flynn conceived and managed the realisation of works by artists Pipilotti Rist (Zürich), Tadashi Kawamata (Paris/Tokyo), Ugo Rondinone (New York), Justine Varga (Sydney) and Yhonnie Scarce (Kokatha/Nukunu peoples, based in Melbourne). In her first exterior projection work anywhere in the world, Rist intervenes in the ground plane of a nondescript undercroft space with three animated 'video bubbles' projected onto the granite paving. These bubbles appear like electronic 'bonfires' with gently wobbling outlines, inviting people, to quote the artist, to 'take showers in the coloured light'. The site-specific videos begin at dusk: Rist imagines the projections as channelling the dreams of Central Park's slumbering occupants, setting these dreams free to be shared with others.

Her role as Curatorial Advisor to the Barangaroo Delivery Authority and Lend Lease for Barangaroo (2014–16) saw her steer the process of selecting and commissioning artists for a range of innovative, site-specific artworks for the new precinct, Barangaroo South on Sydney Harbour. As Curatorial Advisor to the City of Sydney for the City Centre (2013–20), Flynn drafted the 2013 *City Centre Public Art Plan* (unanimously adopted by the City's councillors), and identified artists to be part of the transformation of central Sydney and George Street. Over the eight years of her tenure, Flynn worked closely with City staff to deliver the artworks, ensuring the viability of the City's relationships with the artists and the quality of the final product. South of Sydney, Flynn has overseen the realisation of an award-winning suite of works by New Zealand artist Mike Hewson for the revitalised Crown Street Mall, on behalf of Wollongong City Council.

Flynn presents regularly to the approval authorities of the City of Sydney and the New South Wales Government. These relationships have given her the experience to know what the City and its Public Art Advisory Panel will require, and the polish to advocate effectively and successfully for projects at all stages of the work and the approvals processes. She is author of more than 30 public art plans that have been held up as model reports by experts in the field.

Though not herself Aboriginal, Flynn has delivered or is currently working on projects with Australian Aboriginal artists for Cross River Rail, Brisbane (2020–23); North Western Program Alliance, Preston Additional Works Package, Melbourne (2020–22); Quay Quarter Sydney (Jonathan Jones, 2018–22); Central Park, Sydney (Yhonnie Scarce, 2018–19); Sydney Airport (Archie Moore, 2017–18); and 40 Mount Street, North Sydney (Freddie Timms, 2006–10). Jenny Holzer's important work *I STAY (Ngaya ngalawa)* (2009–14) presents the writings of 80 Aboriginal writers, poets, essayists and commentators in monumental scale on a 19-metre-high column in the centre of Sydney's financial district. The research document Flynn prepared for the NWPA Preston Alliance project, Melbourne, presents a comprehensive analysis of the art of 119 Australian Aboriginal artists she recommended for the project.

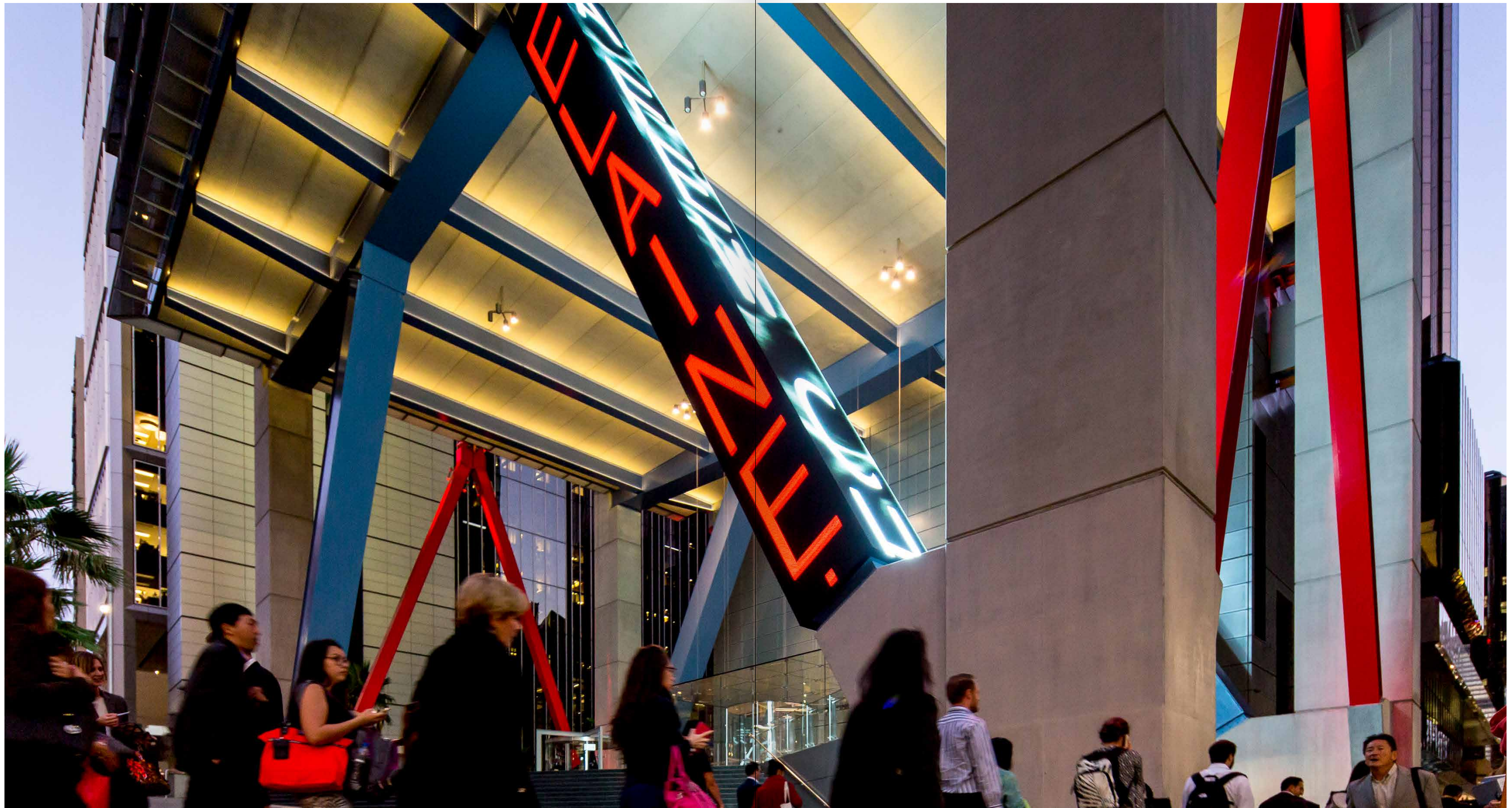
Before arriving in Australia in 1996, Flynn was a gallery owner in New York (1980–94) and an executive with Gagosian Gallery, New York (1994–98). She held assistant curatorial positions in the Kaiser Wilhelm Museum, Krefeld, and Städtische Kunsthalle Düsseldorf museums in Germany, and conducted interviews with Joseph Beuys, Gerhard Richter, Sigmar Polke and Blinky Palermo in 1975–77, with funding from a Yale University Murray Fellowship. Her studies in art history were undertaken at Yale University (BA cum laude 1975) and New York University's Institute of Fine Arts.

Flynn's knowledge and contacts are extensive, which enables her to bring an active network of artists to any project she oversees. She has the credibility and reputation to secure artists who are the most exceptional working in the world today, and the management skills and diplomacy to see the projects through. Flynn's abilities in these areas are unique, and she uses them to achieve singular results for artists, architects and clients.

Credentials

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| Principal Clients<br>Public Sector                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     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Artist: William Brian ‘Badger’ Bates (Barkandji).</div></div><div><div>Adelaide City Council</div><div>Public art advisor to the city to guide the redirection of its vision for art in the city (2023–25).</div></div><div><div>Property and Development NSW (PDNSW), NSW Department of Planning, Industry and Environment</div><div>As part of a team of landscape architects, reported on opportunities for greening the interstitial spaces east of Macquarie Street (2022).</div></div><div><div>Paul Ramsay Foundation</div><div>Art Advisor for public art for new Sydney headquarters (2020–22). Artist: Badger Bates</div></div><div><div>Cross River Rail, Brisbane</div><div>Art Advisor to match artists to sites and recommend approaches to meet the project budget (2020–22). 13 Queensland artists who identify as Aboriginal</div></div><div><div>North Western Program Alliance, Preston, Melbourne</div><div>Art Advisor to the Alliance to develop the Preliminary Integrated Public Art Proposal (2020–22). Victorian artists who identify as Aboriginal</div></div><div><div>Western Sydney Airport</div><div>Art Advisor for masterplan for new airport serving Sydney metropolitan area; team of Zaha Hadid Architects and Cox Architecture (2019–21)</div></div><div><div>Parramatta Park Trust</div><div>Art Advisor and author of report on the proposal of the Trust to erect bridges across the Parramatta River, linking the Park with the diverse neighbourhoods of the larger city (2019)</div></div><div><div>Broken Hill Library and Community Hub</div><div>Art Advisor to Broken Hill City Council; winning architects Neeson Murcutt (2018–22). Artist: Badger Bates</div></div><div><div>University of New South Wales</div><div>Curatorial Advisor, drafting public art strategy for the proposed new Student, Academic and Administration Building (SAAB) (2018)</div></div><div><div>The University of Sydney</div><div>Curatorial Advisor, drafting campus-wide strategy for art and culture (2017–18). Artist: D Harding</div></div></div> | <div><div>Sydney Airport and Museum of Contemporary Art Australia</div><div>Project curator as Art Advisor to Sydney Airport for the T1 Marketplace, International Terminal (2017–18). Artist: Archie Moore</div></div> <div><div>City of Sydney</div><div>Curatorial Advisor, City Centre, identifying and commissioning artists for site-specific projects in the Sydney public domain (2013–20). Artists: Hany Armanious, Tracey Emin, Junya Ishigami, Callum Morton, Lara Schnitger</div></div> <div><div>City of Wollongong</div><div>Art Advisor to Wollongong City Council for Crown Street Mall (2014–18). Artist: Mike Hewson</div></div> <div><div>Barangaroo Delivery Authority</div><div>Curatorial Advisor, Barangaroo (2014–16). Artists: Sabine Hornig, Tomás Saraceno</div></div> <div><div>University of Technology Sydney</div><div>Art Advisor to UTS, Art for Campus Masterplan (2012–16)</div></div> <div><div>Wynyard Walk, Sydney</div><div>Art Advisor to Transport for New South Wales, team of Thiess, Woods Bagot, and ASPECT Studios (2012–15). Artist: Pipilotti Rist</div></div> <div><div>City of Sydney</div><div>Curator city-wide public art exhibitions, <i>Open Gallery</i> (2006–08), and By George! Laneways, <i>Are You Looking At Me?</i> (2010–11), nominated for an Alice Award (Brussels), 2012</div></div> <div><div>Gallery of Modern Art, Brisbane</div><div>Art Advisor to winning design team, Architectus (2004)</div></div> <div><div>Sydney Airports Corporation Limited</div><div>Curator, three major-scale public works of art, Sydney International Terminal refurbishment (2000). Artists: Susan Norrie, Michael Riley</div></div> <div><div>City of Paris</div><div>Persuaded City of Paris to approve the first contemporary sculpture to be sited on the Place Dauphine (1993). Artist: David Rabinowitch</div></div> <div><div>City-wide exhibitions by Mark di Suvero</div><div>Interpreter for the artist in German, for installations in Stuttgart and Bonn (1988)</div></div> | <div><div>Macquarie Group, Sydney Metro Martin Place, Integrated Station Development</div><div>Sound and light work for Muru Giligu pedestrian tunnel; Grimshaw (2026). Artist: Jazz Money (Wiradjuri).</div></div> <div><div>World Square, Sydney</div><div>Art Advisor to ISPT for the redesign of the central plaza of World Square; Hassell (2020–26). Artist: Spencer Finch.</div></div> <div><div>Holdmark Property Group</div><div>Art Advisor for Burwood Place; Studio SC (2024–26). Artist: Agatha Gothe-Snape.</div></div> <div><div>Investa, Oxford Properties Group, Mitsubishi Estate Asia</div><div>Art Advisor for Parkline Place, tower above new Gadigal Station, a State Significant Development; Foster + Partners (2019–24). Artist: Tomás Saraceno.</div></div> <div><div>AMP Capital</div><div>Art Advisor, Quay Quarter Sydney, a State Significant Development; 3XN; SJB; Studio Bright; Silvester Fuller (2015–22). Artists: Olafur Eliasson, Jonathan Jones (Kamilaroi/Wiradjuri).</div></div> <div><div>Central Place, Sydney</div><div>Art Advisor to Frasers Property Australia and Dexus, consulting in the earliest stages with MCA Australia on artist selection and precinct activation; architects SOM (2020–24)</div></div> <div><div>Stockland Piccadilly Complex</div><div>Art Advisor to Stockland to propose an approach, artists and artwork types to satisfy City of Sydney Stage 1 DA requirements (2020)</div></div> <div><div>Slattery</div><div>Working with Arrernte and Kalkadoon artist Thea Anamara Perkins, formed art collection for new Sydney headquarters comprised of art from Tangentyere Artists (Alice Springs) and Maningrida, Northern Territory, and Queensland (2019–20)</div></div> <div><div>Greenland (Australia) Investment Pty Ltd</div><div>Art Advisor, Greenland Centre (2017–21). Artist: Agatha Gothe-Snape</div></div> <div><div>AMP Capital</div><div>Art Advisor, Quay Quarter Sydney; architects 3XN, Bright Design, SilvesterFuller, SJB (2015–22). Artists: Olafur Eliasson, Jonathan Jones</div></div> |  |

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| Gallery, Auction and Museum Experience                                                                                                                                                                                                                                                                                                  | Awards                                                                                                                                                                                                                                                                                                                                                                             | Writings by and about Barbara Flynn and projects                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | References                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <div><div>Austcorp Group Limited and Sotheby’s Australia</div><div>Managed disposition of art collection of Austcorp Group Limited in voluntary administration, overseeing sales effort by Sotheby’s Australia, achieving 96% clearance rate in context of lacklustre market at onset of the global financial crisis (2009)</div></div> | <div><div>Australian Institute of Architects NSW Chapter, The City of Sydney Lord Mayor’s Prize 2022, awarded to Quay Quarter Lanes</div><div>Australian Institute of Architects NSW Chapter, Urban Design Award 2022, awarded to Quay Quarter Lanes</div><div>Place Leaders Asia Pacific, 2021 Place Process Award, awarded to Barbara Flynn Pty Ltd for Central Park</div></div> | <div><div>Julie Power, ‘<a href="#">Top spots for Sydney’s public art in architecture</a>’, <i>Sydney Morning Herald</i>, 7 January 2023</div><div><a href="#">True Nourishment by Kylie Kwong: A Project for NIRIN, 22nd Biennale of Sydney</a>, 2020</div><div>Gillian Serisier, ‘<a href="#">Barbara Flynn: Art adviser</a>’, <i>Australian Design Review</i>, 13 Jun 2017</div><div>Jeff Kennett, ‘<a href="#">If cultural heart beats faster it’ll catch my city</a>’. <i>The Weekend Australian</i>, 2–3 August 2014</div><div>Fiona Smith, ‘<a href="#">Writing on the wall: Jenny Holzer’s Sydney installation shines a light on Indigenous stories</a>’, <i>Australian Financial Review</i>, 17–18 May 2014</div><div>Michael Fitzgerald, ‘<a href="#">Sydney’s public spaces transforming into living galleries</a>’, <i>Sydney Morning Herald</i>, 31 August 2013</div><div>Andrew Taylor, ‘<a href="#">A car-free yellow brick road? We’re not on George Street any more</a>’, <i>Sydney Morning Herald</i>, 6 July 2013</div><div>Michaela Boland, ‘<a href="#">Business makes a show of its art</a>’, <i>The Australian</i>, 17 Mar 2010</div><div>‘<a href="#">The fine art of giving</a>’, <i>Australian Financial Review Magazine</i>, June 2008</div><div><i>Emerge and Review: A Look into the UBS Australian Art Collection</i>, Sydney, 2007</div><div>Brad Hatch, ‘<a href="#">The company curator</a>’, <i>Australian Financial Review</i>, 10 Nov 2006</div><div>Lawson-Menzies Flynn, <i>International Contemporary and Emerging Art</i>, 2002</div><div>‘Introduction’, in <i>Painted Steel: The Late Work of David Smith</i>, Gagosian Gallery, New York, 1998</div><div>Brooks Adams and Lisa Liebmann, ‘<a href="#">Barbara Flynn’s idea of a commercial art gallery is unutterably high-minded</a>’, <i>New Yorker</i>, Goings On About Town, 12 February 1990</div></div> | <div><div>Monica Barone, Chief Executive Officer, City of Sydney</div><div>Michael Brand, Director, Art Gallery of New South Wales, Sydney</div><div>Caroline Choy, Project Director, Stockland, Sydney, formerly Senior Development Manager, AMP Capital</div><div>Sally Cummine, Manager, Community Engagement, Partnership and Events, Sydney Airport</div><div>Caroline Diesner, former Principal and Board Director, Hassell, Brisbane</div><div>Scott Duncan, Design Partner, Skidmore, Owings &amp; Merrell, and Co-Chair, SOM Foundation, Chicago, IL</div><div>Suellen Fitzgerald, former Executive Director, Western Sydney Parklands Trust</div><div>Heidi Forbes, MAICD – Head of Private Funding, Sydney Opera House</div><div>Michael Goldrick, Development Director (retired), Central Park, Frasers Property Australia</div><div>Simon Healy, General Manager, Commercial Development, Mirvac, Sydney</div><div>Jenny Holzer, Artist, New York</div><div>Jonathan Jones, Artist, Sydney</div><div>John Kaldor AM, Founder and Director, Kaldor Public Art Projects, Sydney</div><div>Jennifer Kalionis, Associate Director, City Culture, City of Adelaide</div><div>John Meacock, Global Adviser, Investor and Non-Executive Director, formerly Global Chief Strategy Officer, Deloitte, Sydney</div><div>Pipilotti Rist, Artist, Zürich</div><div>Bridget Smyth, Design Director, City of Sydney</div><div>Annie Tennant, Director, Design and Place, NSW Department of Planning, Industry and Environment; formerly Manager, Sustainability and Culture, Barangaroo South, Lendlease</div><div>Lucy Turnbull AO, former Chief Commissioner, Greater Sydney Commission</div><div>Russell Vine, General Manager, Communications &amp; Engagement at Cross River Rail, Brisbane</div><div>Michael Wheatley, Chief Executive, NSW Land and Housing Corporation, formerly Development Director, AMP Capital</div></div> |



**Jenny Holzer**

*I STAY (Ngaya ngalawa)*, 2014  
LED sign with blue, green & red diodes  
708.7 × 68.03 × 62.4 inches  
1,800 × 172.8 × 158.4cm

Text:  
"The Letter" from *Skins: Contemporary Indigenous Writing* by Sally Morgan,  
© 2000 by the author; used/reprinted with permission of the author

"In the Dormitory" from *Is that You, Ruthie?* by Ruth Hegarty, © 2003 by the author; used/reprinted with permission of the author

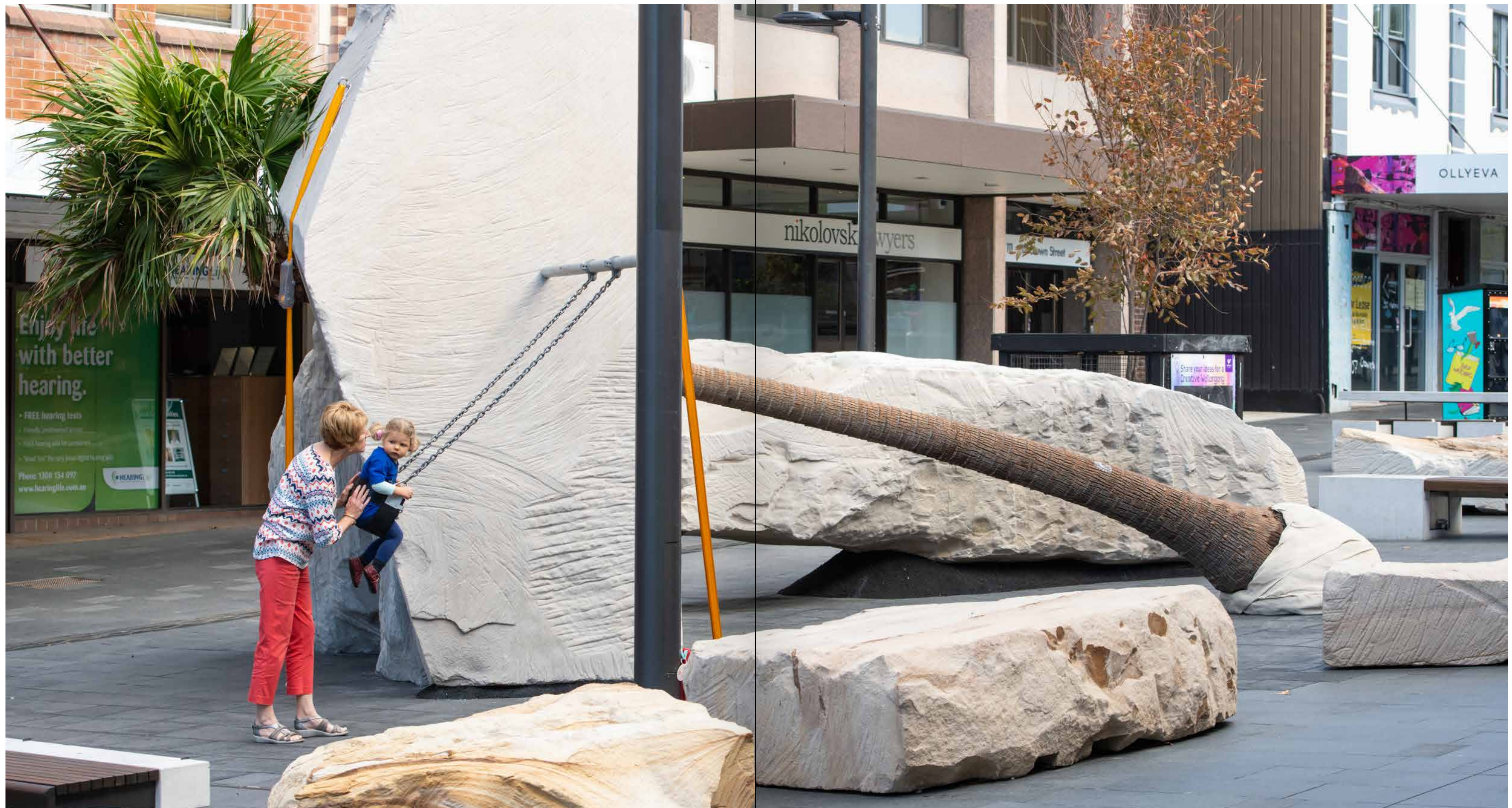
© 2014 Jenny Holzer, member Artists Rights Society (ARS), NY  
8 Chifley Square, Sydney  
Commissioner: Mirvac  
Project curator: Barbara Flynn  
Photo: Brett Boardman



**Archie Moore**

*United Neytions*, 2018  
Polyester, nylon, zinc-plated alloy  
456 × 228cm and 228 × 228cm (flags);  
2000 × 1700cm (stainless steel frame)  
T1 Marketplace, International Terminal,  
Sydney Airport

Joint venture of Sydney Airport and  
Museum of Contemporary Art Australia  
Commissioned by Sydney Airport  
Project curator: Barbara Flynn,  
Art Advisor to Sydney Airport for the  
T1 Marketplace, International Terminal  
Photo: Jessica Maurer



**Mike Hewson**

*Illawarra Placed Landscape*, 2018  
 200 tonnes of sandstone (contribution of Troy Stratti, Bundanoon Sandstone), four palm trees (*Livistona australis*), structural steel, irrigation systems, truck straps, swing, soft fall  
 230 x 17m  
 Crown Street Mall, Wollongong  
 Commissioned by Wollongong City Council

Project curator: Barbara Flynn, Art Advisor  
 to Wollongong City Council  
 Photo: © Mike Hewson

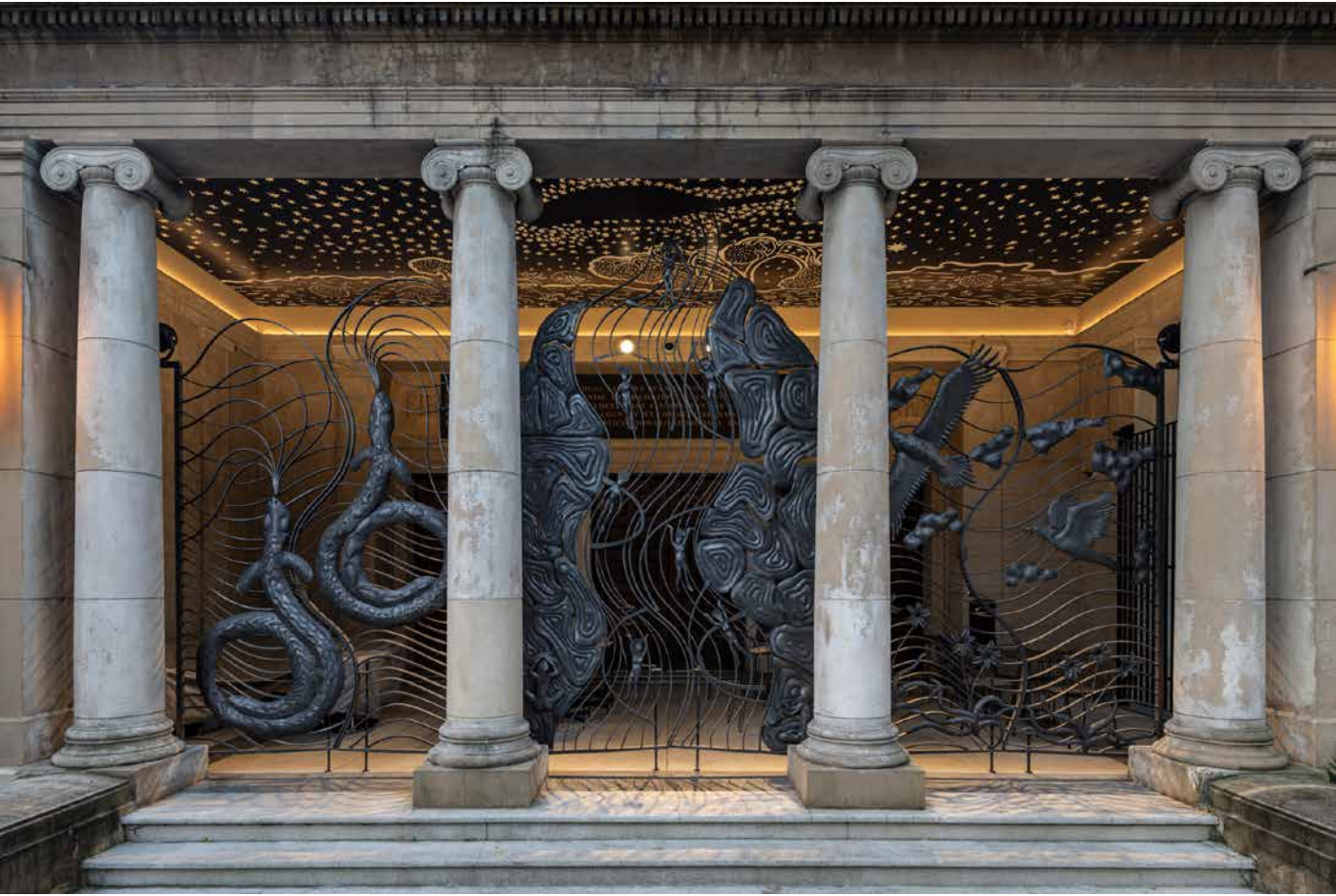


**Sabine Hornig**  
*Shadows*, 2019  
 Latex ink and vinyl on glass  
 1171 × 885cm (this panel); 600m<sup>2</sup> (approx. total)  
 International Towers, Barangaroo, Sydney  
 This panel: GyMEA lily, Tower 2, north-east corner  
 Commissioned by Lendlease

Project curator: Barbara Flynn, Curatorial Advisor to Barangaroo Delivery Authority and Lendlease  
 Photo: Mark Pokorny  
 Image © Sabine Hornig und VG-Bild Kunst 2019, Germany (copyright agency, AUS)  
 Courtesy Sabine Hornig and Tanya Bonakdar Gallery, New York

**Tracey Emin**  
*The Distance of Your Heart*, 2018  
 68 hand-made bronze birds placed on facades, in doorways, on railings and under park benches Bridge and Grosvenor Streets and Macquarie Place park, Sydney  
 A commission for the Sydney city centre  
 Commissioned by City of Sydney  
 Project curator: Barbara Flynn, Curatorial Advisor to the City of Sydney for the City Centre  
 Photo: Katherine Griffiths

**William Brian 'Badger' Bates**  
*Sharing Barkandji stories of land, water and sky*, 2022  
 Forged steel gates and ceiling painting  
 Gates: 3 × 10.75m  
 Ceiling painting: 4.45 × 10.75m  
 Paul Ramsay Foundation Sydney headquarters, 262 Liverpool Street, Darlinghurst  
 Commissioned by Paul Ramsay Foundation  
 Project curator: Barbara Flynn, Art Advisor to Paul Ramsay Foundation  
 Photo: Mark Pokorny





**Callum Morton**  
*In Through the Out Door*, 2024  
 Artist posing in Door 3  
 Mullins Street and Market Row, Sydney  
 Commissioned by City of Sydney  
 Project curator: Barbara Flynn, Curatorial  
 Advisor, City Centre, City of Sydney  
 Photo: Chris Southwood/City of Sydney



**Agatha Gothe-Snape**  
*The Noblest*, 2021  
 Marble, glass, glazed porcelain, granite  
 4 x 17m  
 East Lane, Greenland Centre, Bathurst  
 Street, Sydney  
 Commissioned by Greenland (Australia)  
 Investment Pty Ltd  
 Project curator: Barbara Flynn, Art  
 Advisor to Greenland (Australia)  
 Investment Pty Ltd for Greenland Centre  
 Photo: Mark Pokorny



**Jonathan Jones**  
*remembering Arabanoo*, 2022  
 Top:  
*betūnigo* (oysters)  
 Bronze  
 Lost-wax cast of approx. 3500 oysters, welded  
 together into approx. 60 clusters, extending the  
 length of the walkway between 12 Loftus Street  
 and 16–20 Loftus Street  
 132 x 640mm (each cluster); 1.925m (length  
 of walkway)  
 Top line of clusters at less than a metre off  
 the ground to approximate the height of the  
 high-tide mark  
 Gallipoli Memorial Club (facade)  
 Quay Quarter Lanes, Sydney

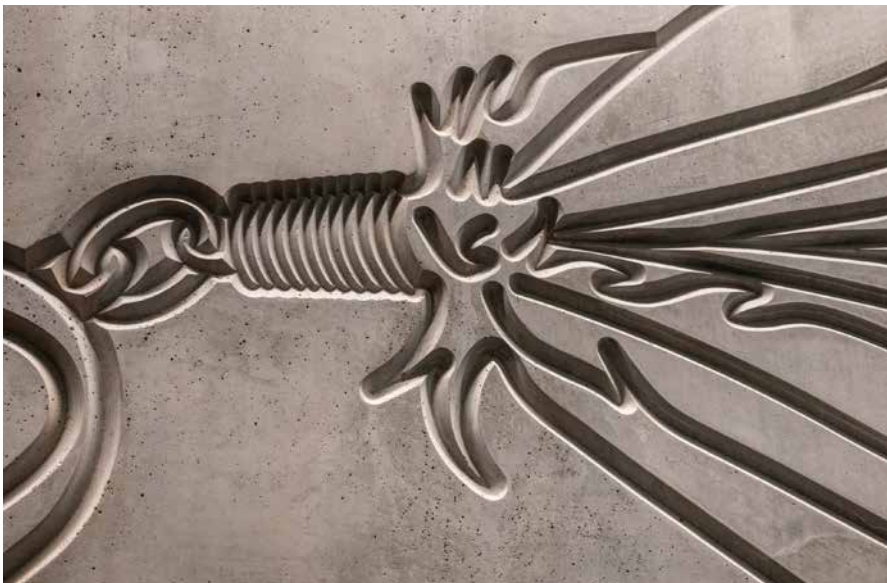


Centre:  
*gware* (flags)  
 Three wool flags sewn with Eora language words,  
 double-sided  
 7500 x 500mm (each flag)  
 Hinchcliff House (facade)  
 Quay Quarter Lanes, Sydney

Bottom:  
*bengadee* (ornament)  
 Artwork design inscribed into off-form concrete of  
 structural wall  
 9–15 Young Street  
 Quay Quarter Lanes, Sydney

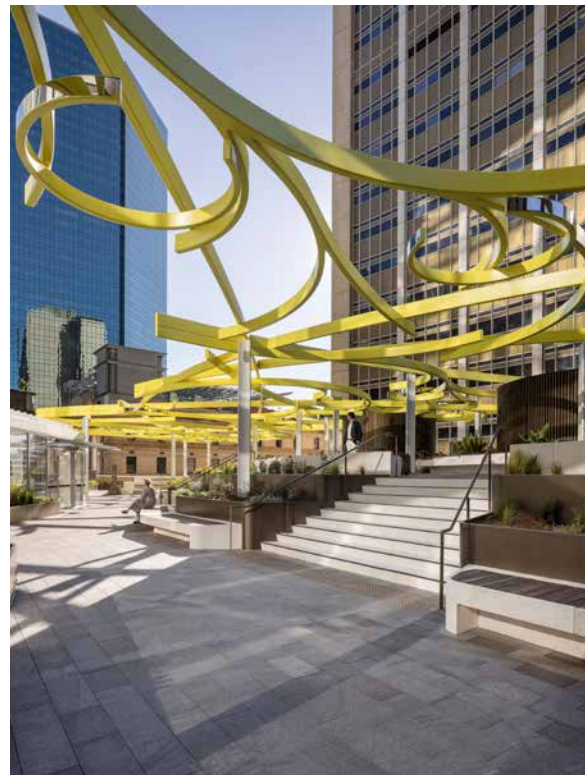
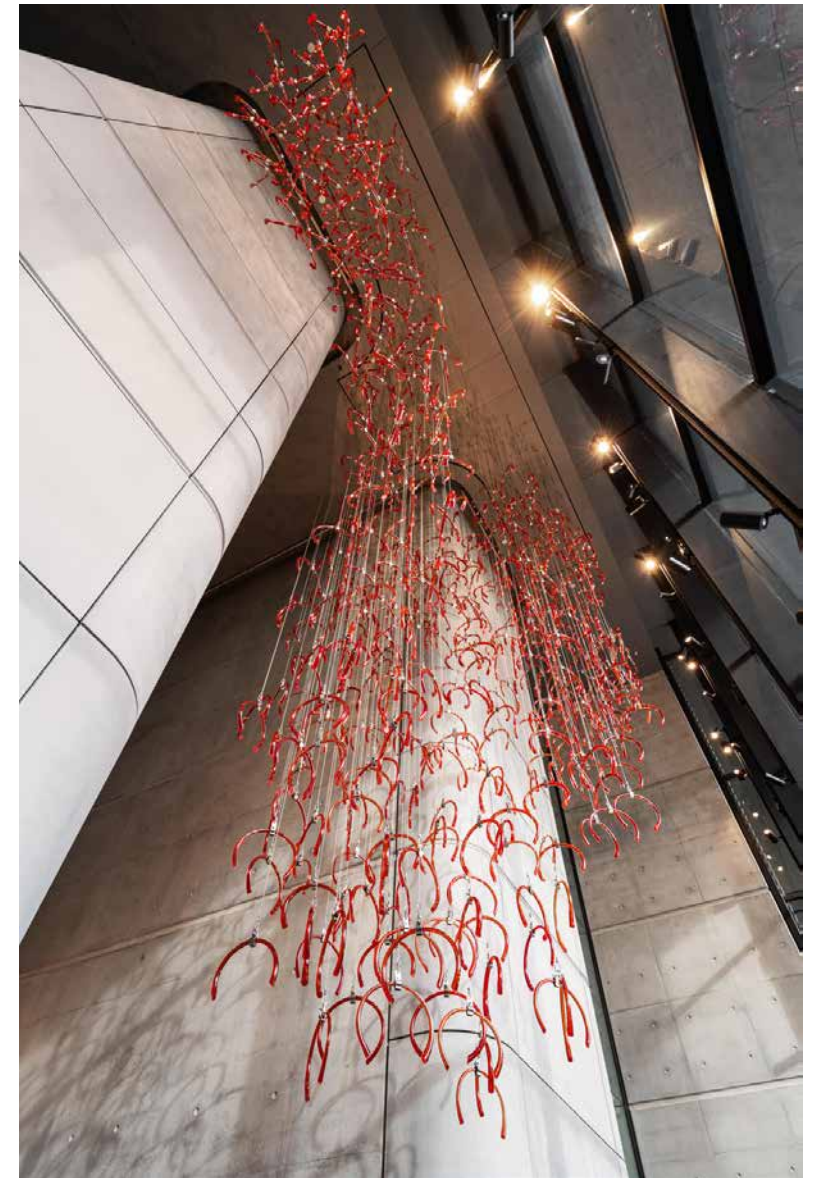
*magora* (fish)  
 Verde Issorie marble, salvaged and recycled from  
 the lobby of the former 50 Bridge Street tower, and  
 waterjet-cut in the shape of an abstracted fish scale;  
 set into high-tensile brass casings ('shoes') with  
 a mirrored finish and dropped into 1007 bluestone  
 pavers with a grit-blasted finish  
 150 x 300mm (each paver)  
 Ground plane of the public domain of Loftus Lane at  
 Quay Quarter Lanes, Sydney

Commissioned by AMP Capital  
 Project curator: Barbara Flynn, Art Advisor to  
 AMP Capital for Quay Quarter Sydney  
 Photos: Mark Pokorny





**Olafur Eliasson**  
*Roof for stray thoughts*, 2021  
 Painted hollow steel and marine-grade stainless steel  
 5 × 55 × 30m  
 Quay Quarter Tower, Sydney  
 Commissioned by AMP Capital  
 Project curator: Barbara Flynn, Art Advisor to AMP Capital for Quay Quarter Sydney  
 Photos: Adam Mork



**Yhonnie Scarce**  
*Ectopia*, 2019  
 700 hand-blown glass elements, callipers, wire  
 6.9 × 8.4 × 1.2m  
 Lobby: 13 × 15 × 9.4m  
 UTS Graduate School of Health, 100 Broadway, Central Park, Sydney  
 Commissioned by Frasers Property Australia and Sekisui House Australia  
 Project curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for Central Park  
 Photos: Mark Pokorny



**Pipilotti Rist**

*Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you), 2018*

Multi-channel video projection with coloured glass, synchronised light system, silent

3 floor projections: 310cm, 195cm and 140cm (radii); coloured glass wall: 720 × 375cm

5 Park Lane, Central Park, Sydney

Commissioned by Frasers Property Australia and Sekisui House Australia

Project curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for Central Park

Images: © Pipilotti Rist/Courtesy the artist, Hauser & Wirth and Luhning Augustine

Photos: Mark Pokorny



**Tadashi Kawamata**

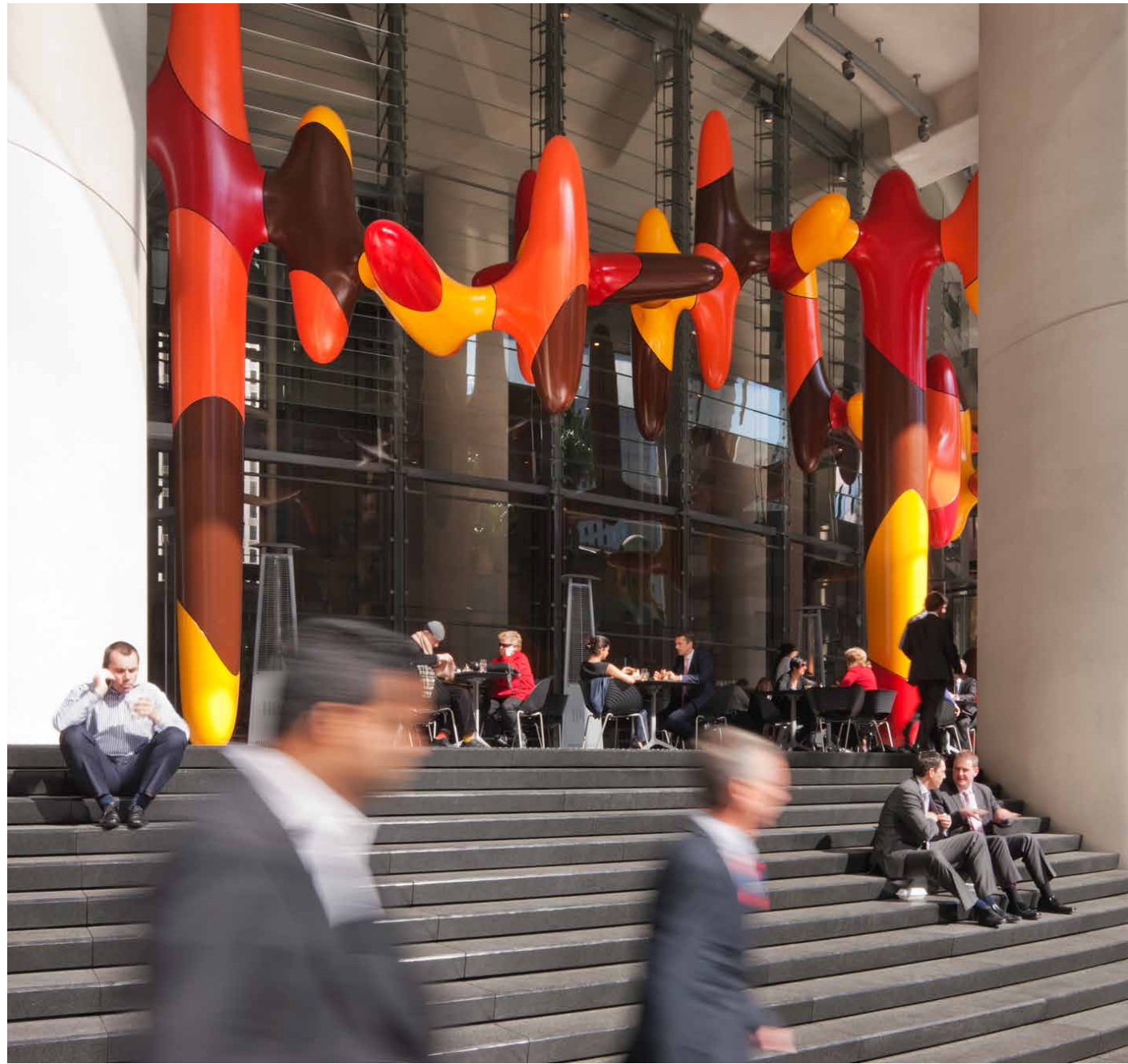
*Big Nest in Sydney, 2018*

The Mark, Central Park, Sydney

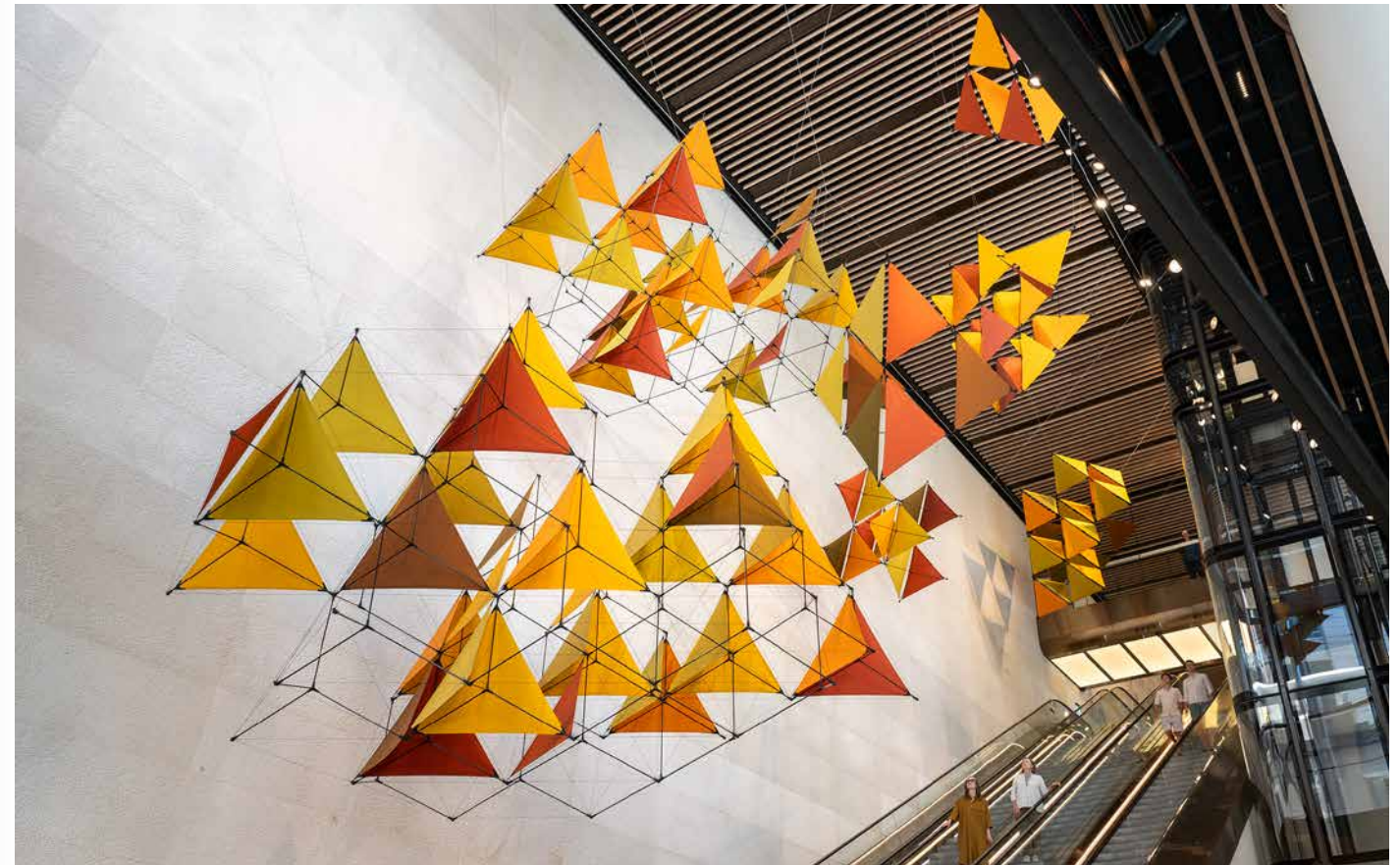
Commissioned by Frasers Property Australia and Sekisui House Australia

Project curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for Central Park

Photo: Mark Pokorny



**James Angus**  
*Day in day out, 2011*  
 Aluminium, stainless steel, enamel paint  
 959 x 2011 x 617cm  
 1 Bligh Street, Sydney  
 Commissioned by Dexu Property Group,  
 Dexu Wholesale Property and Cbus Property  
 Project curator: Barbara Flynn, Art Advisor to Grocon  
 for 161 Castlereagh Street  
 Photo: Hans Georg Esch



**Tomás Saraceno**  
*The Seeds of Flight, 2025*  
 Extra dense, dyed raw cotton fabric, carbon fibre,  
 aluminium, rope, sailcloth  
 17 sculptures of variable dimensions installed on the  
 three public levels of Parkline Place, 252 Pitt Street  
 Sydney  
 Commissioned by Oxford Properties Group,  
 Mitsubishi Estate Asia and Investa  
 Project curator: Barbara Flynn, Art Advisor to Investa  
 for Parkline Place  
 Photos: Mark Pokorny





Top:  
**Barbara Flynn** with Jenny Holzer's *I STAY (Ngaya ngalawa)* in the background, 31 May 2018

Above:  
**Barbara Flynn** and colleagues in front of 8 Chifley Square, talking about the making of Jenny Holzer's *I STAY (Ngaya ngalawa)*, 18 June 2018

Right:  
**Barbara Flynn and Mike Hewson** in discussion, seated on one of the sandstone playground elements of Hewson's work *Illawarra Placed Landscape* for Crown Street Mall, Wollongong, 17 May 2018

Photos: Mark Pokorny



## **F L Y N N**

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