

ICC Sydney Art Collection

*A curated collection of art to
celebrate Sydney*

Foreword

Built to connect minds, cultures and ideas, International Convention Centre Sydney (ICC Sydney) is the beating heart of Sydney's new business and events precinct in Darling Harbour.

Opened in December 2016, the venue is the centrepiece of a \$3.4 billion rejuvenation of the precinct including a major upgrade to the facilities and public domain. Both inside and throughout the public areas, ICC Sydney is home to a superb collection of Australian art. The majority of the collection was commissioned in 1988 during the first major redevelopment of Darling Harbour to commemorate Australia's bicentennial year and has been added to through the recent rejuvenation.

An important part of Sydney's heritage, the works have a Sydney emphasis with artists and their works initially chosen because of their connection to Sydney or the celebration of Sydney, its harbour and shorelines.

There is no more appropriate place than a venue built for gatherings to celebrate the culture of our high performing, multinational, vibrant city, which includes Australia's Aboriginal heritage.

Thanks must go to the artists who donated their works or accepted only a small fee for their generosity. Thanks should also go to ICC Sydney's venue manager for producing this book to celebrate and share a truly significant piece of Sydney heritage.



The Hon. Don Harwin MLC

Minister for the Arts





Contents

8 Welcome to Country <i>Des Madden</i>	12 Charles Blackman <i>Escape by Moonlight</i>	48 John Olsen <i>Big Sun and the Sydney Summer</i>	96 Public Art in Darling Harbour <i>Leon Paroissien</i>	98 Maria Fernanda Cardoso <i>Sandstone Pollen</i>	122 Ken Unsworth <i>Equation</i>
10 Introduction <i>Leon Paroissien</i>	16 Kevin Connor <i>Pymont and Beyond</i>	52 Gloria Tamerre Petyarre <i>Leaves on the Ground</i>		102 Peter D Cole <i>Arrival</i>	124 Robert Woodward <i>Tidal Cascades</i>
	20 Ken Done <i>Postcard from Sydney</i>	56 Geoffrey Proud <i>January</i>		104 Ryoji Ikeda <i>data.scape</i>	128 Acknowledgement
	24 John Firth-Smith <i>Dawn Tide</i>	60 Lloyd Rees <i>France – a passing vision</i>		108 Janet Laurence <i>Habitat</i>	
	28 Frank Hodgkinson <i>Night Loading Darling Harbour</i>	64 Tim Storrier <i>Point to Point</i>		112 Danie Mellor <i>Entelekheia</i>	
	32 Michael Johnson <i>Ellamatta</i>	68 Ann Thomson <i>Ebb Tide</i>		116 Ingrid Skirka <i>Memory Lines Workers Memorial</i>	
	36 Colin Lanceley <i>Port</i>	72 Long Jack Phillipus Tjakamarra <i>Ngamurangya</i>		118 Larissa Smagarinsky <i>Dance of Love</i>	
	40 Peter Laverty <i>Early Light Kakadu</i>	76 Long Jack Phillipus Tjakamarra <i>Possum Dreaming</i>		120 Michael Snape <i>Diver</i>	
	44 Sandra Leveson <i>Notes on Various Pasts</i>	80 Ronnie Tjampitjinpa <i>Tarrkunya</i>			
		84 Charlie Tjapangati <i>Tjiparritjarra</i>			
		88 Brett Whiteley <i>Sydney Harbour to the Spirit of Bill W</i>			
		92 Salvatore Zofrea <i>Psalm 19</i>			

Welcome to Country



Bujari Gammarruwa – Good day in Cadigal.

Welcome to Cadigal Country.

My name is Des Madden. I am a Cadigal man of the Eora Nation.

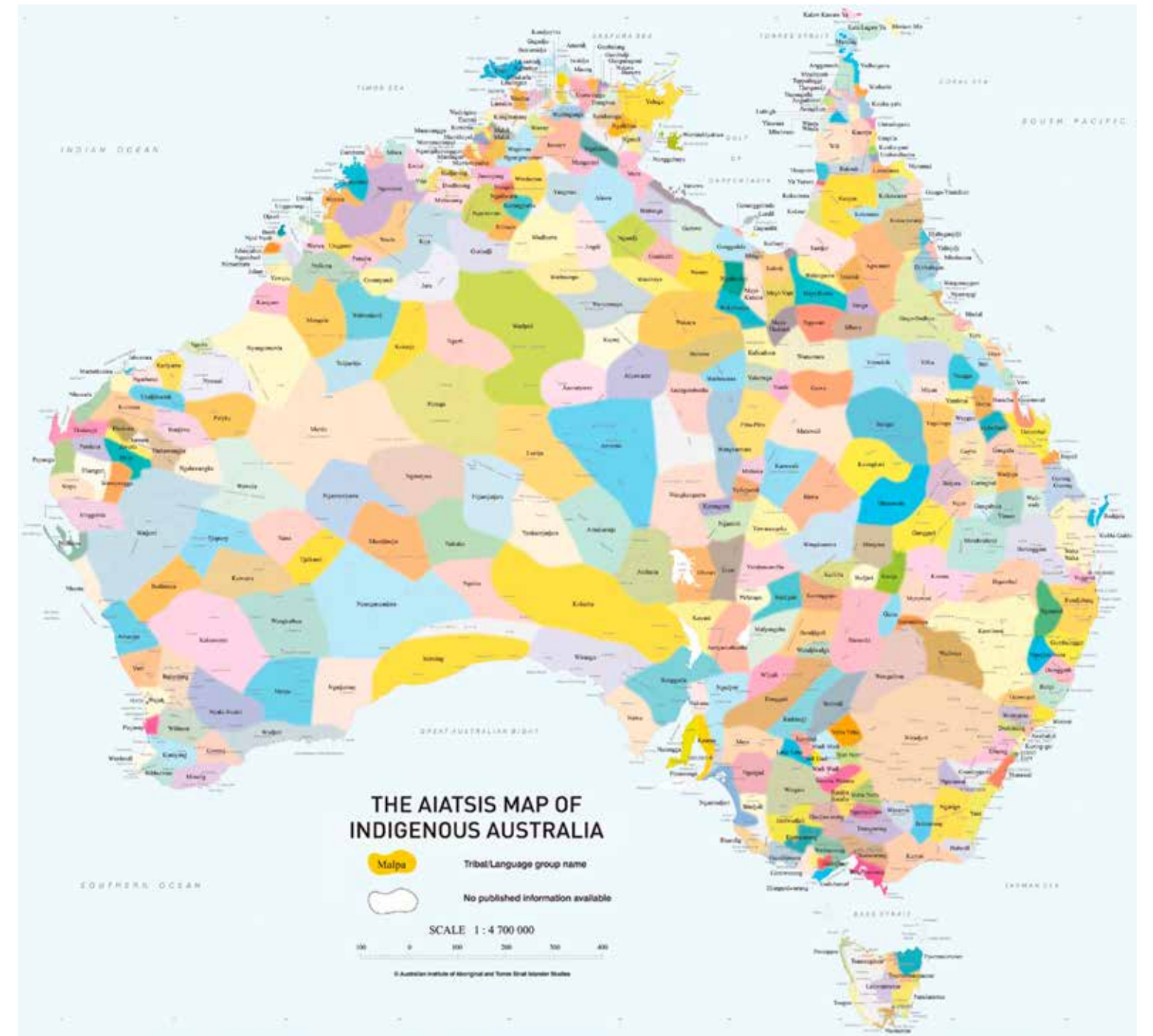
The Cadigal people are the Traditional Owners of Warrane, which we call Sydney.

Eora is made up of 29 Aboriginal Nations on Warrane.

I would like to invite you to journey safely while on Country and respect each other and Country while visting.

Thank you

Des Madden



For thousands of years, the original inhabitants of Australia, Aboriginal and Torres Strait Islander peoples occupied the lands with very different boundaries than today, centred on intimate cultural relationships with the land and sea.

This map attempts to represent the language, social or nation groups of Aboriginal Australia. It shows only the general locations of larger groupings of people which may include clans, dialects or individual languages in a group. It used published resources from 1988-1994 and is not intended to be exact, nor the boundaries fixed. It is not suitable for native title or other land claims. David R Horton (creator), © AIATSIS, 1996. No reproduction without permission.

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Introduction

Leon Paroissien

The first redevelopment of Darling Harbour was one of a number of remarkable projects that contributed to the cultural life of Sydney in celebration of the 1988 Australian Bicentenary. Works of art were commissioned or purchased for a new convention and exhibition centre, and distributed throughout internal public areas, while sculptures were commissioned for the external public domain. A framework was provided 'where paintings were specially commissioned for the collection, artists were asked to respond in some way to Sydney, its harbour and its magnificent foreshores.* In 2001, a further two paintings currently in the collection were donated, and additional works were installed in the public domain in 2004 and 2006.

Almost 30 years later, Darling Harbour is no longer the western fringe of the city but embedded in its heart and the newly opened International Convention Centre Sydney (ICC Sydney) marks a catalyst for the rejuvenation of a flourishing harbourside precinct. ICC Sydney is a New South Wales Government project, delivered by the Darling Harbour Live consortium of Lendlease, Hostplus, First State Super, Capella Capital, AEG Ogden and Spotless FM (architectural design by Hassell + Populous).

The paintings in the collection were installed in five spaces specially designed in the new building as 'galleries' to display this group of mostly long-owned artworks. All collections have a history and the story behind the rather disparate group of original art works, joined by newly-commissioned works of recent years, is a complex one. Nevertheless there are threads of abiding interests of artists that interconnect a century of cultural endeavour and changing consciousness: from Lloyd Rees's arrival in Sydney from Brisbane in 1917 to the final touches being put on the reinstalled and newly acquired art works in Darling Harbour a century later in 2016.

Australian artists have always travelled – usually by ship before the 1960s, and then staying abroad for long periods, prior to the 'jet age' that made air travel more accessible. Just as Australia's colonial painters absorbed European influences through their travels abroad, and painted newly perceived Australian landscapes on their return, many artists represented in this collection have travelled extensively in pursuing their interests, and then adapted knowledge gained in encounters with the art of other countries after their return. This is as true for Frank Hodgkinson and Brett Whiteley as it is for abstract painters such as John Firth-Smith and Michael Johnson, or younger artists such as Danie Mellor, and this network of connections radiating across the world form a resonant sub-theme of the collection.

Charles Blackman and Kevin Connor, painting soon after World War II, had reflected the influence of European Expressionism on a number of Australian artists from the 1940s onwards. Other figurative artists such as Lloyd Rees, the oldest artist represented in the collection, and Brett Whiteley (who was himself inspired by Lloyd Rees's outstanding facility in drawing) drew on quite different sources and subjects. Meanwhile, Sydney was perceived in the 1950s and 1960s, rather simplistically, as the Australian capital of abstract painting.

Sydney artists Michael Johnson and the younger John Firth-Smith are represented in this collection by major commissioned works. Both had travelled extensively and were well informed about the diverse directions of abstract painting in Europe, and newer developments in the United States. In 1967, the landmark exhibition, *Two Decades of American Art*, assembled by the Museum of Modern Art in New York, had been shown in the Sydney and Melbourne state galleries, and the following year Michael Johnson had been represented in *The Field* – itself a landmark exhibition of abstract sculpture and colour-field painting in Australia, and a contemporary exhibition marking the opening of the new St Kilda Road building of the National Gallery of Victoria. By the 1980s, abstract painting had expanded in different directions and become well established in Australia.

Many fine women artists could have been included in the 1988 selection; however only two women painters were selected for the Bicentenary collection. There were also distinguished older women sculptors with substantial reputations and extensive bodies of work – notably Inge King and Norma Redpath. In 1988, Norma Redpath's major commission, *Paesaggio Cariatide*, had recently been installed in the State Bank Centre in Melbourne; and Inge King was also accomplishing major abstract works and continuing to attract commissions. Sadly neither was included. In the intervening decades, however, the diverse bodies of work by women artists have been far more widely recognised and a more balanced representation would be demanded today: in painting, sculpture, photography, video, multi-media works, and in other new forms such as time-based works.

The expanding fields of practice by Aboriginal and Torres Strait Islander artists are equally compelling today. Diverse programs initiated by the Aboriginal Arts Board of the Australia Council from 1972 had steadily introduced contemporary Indigenous Australian artists to a wider public over decades, and the diversity of their work had begun to be included in significant exhibitions in Australia and abroad, with individual artists from a traditional background becoming well-known by name. A small number of high-quality Aboriginal paintings was included in the 1988 selection for Darling Harbour, while two more were later added through donations in 2001.

*Lisa Chandler and Andy Hede, *The Art Collection: Sydney Convention and Exhibition Centre*, Sydney Harbour Foreshore Authority and University of the Sunshine Coast, 2001, p.8.

Works by Gloria Petyarre, Ronnie Tjampitjinpa were added to the collection in 2001.

Leon Paroissien was the art adviser to Darling Harbour Live for the reinstallation of paintings in the International Convention Centre Sydney and the commissioning of new art works for the public domain. He has been Chair of the City of Sydney Public Art Advisory Panel since 2007, and was the Founding Director of the Museum of Contemporary Art, Sydney, and of the Museum of Contemporary Art, Taipei, Taiwan.

Charles Blackman

Escape by Moonlight, 1987

Before becoming a painter, Charles Blackman had studied at East Sydney Technical College (National Art School) in the evenings while working as a press illustrator during the day. However, he was largely self-taught. In 1945 he moved to Melbourne, where the patronage of John and Sunday Reed brought his work to attention. His circle of companion artists included Robert Dickerson, Danila Vassilieff, Arthur Boyd, John Perceval (with whom Blackman went sketching), along with Albert Tucker and Joy Hester. He became closely associated with what would become known as the Antipodeans group in the late 1950s.

Blackman's first solo exhibition was held in his studio, a Melbourne coach-house, in 1952. A 1953 exhibition at the short-lived Peter Bray Gallery in Melbourne shaped the future of his art and rising fame. It introduced Blackman's *Schoolgirl* series, inspired by a few lines in a poem by Australian poet John Shaw Neilson. Together with his subsequent *Alice in Wonderland* series, the schoolgirl theme became a subject returned to many times during his career.

Following his winning of the 1960 Helena Rubenstein Travelling Scholarship, Blackman travelled to England, where his work was included in exhibitions at the Whitechapel Gallery and the Tate Gallery, London, in 1961–1962. In 1970–1971 Blackman lived in Paris, studying and designing tapestries. A series of his tapestries woven in Portugal was subsequently shown in Sydney, Melbourne and Adelaide. A fine example is the tapestry entitled *White Cat's Garden* (1970–1971), held in the National Gallery of Victoria. The broad foliage, patches of bright colour and the distinctive cat that has seemingly migrated from one of Blackman's *Alice in Wonderland* paintings, are laid in with the richness of a woodblock print.

In the 1980s, Blackman again turned to literature – this time drawing on Marcel Proust – in various paintings featuring cats and gardens. In 1993, a major retrospective of his work was shown in state galleries in Sydney, Melbourne and Perth, and in the City Hall in Brisbane.

Blackman won many prizes and distinctions throughout his career, and was appointed an officer of the Order of the British Empire (OBE) for his service to art in 1977. His work is represented in the National Gallery of Australia, all state galleries and many public and private collections.

*Escape by Moonlight presents a panoramic vista of Sydney Harbour as the setting for a visual allegory of release and liberation. The harbour at night is represented as a dreamscape in which pairs of animals are taken upwards to a heavenly ark illuminated by a radiant moon. The creatures ascend from the vicinity of Taronga Zoological Gardens, expelled from an implied Garden of Eden – a paradise lost. Their flight alludes to the Biblical story of Noah's ark, conveying notions of salvation and escape from darkness into the light. The only solitary creatures within the menagerie are a black bird which transports the spiralling cloud and a hovering butterfly which stares with watchful eyes. This mirrors the downcast gaze of a young girl trapped in the encompassing span of the bridge – replacing the laughing Luna Park face which is situated nearby. A celestial sun watches over the girl who turns her forlorn face towards a bunch of blood-red roses. These burn fiery-red on a table of blackness suggesting both love and loss. The butterfly, symbol of the soul and of transformation, and the schoolgirl or 'Alice' figure are recurrent motifs in Blackman's oeuvre. ...**

*Lisa Chandler and Andy Hede, *The Art Collection: Sydney Convention and Exhibition Centre Collection*, Sydney Harbour Foreshore Authority and University of the Sunshine Coast, 2001, p.8.

*...While this mysterious scene unfolds, everyday life continues as ferries glide across the waters and passers-by lounge on the shore observing the moment of change and existing simultaneously in a contemporary and imaginary space.**



Oil on linen
350 x 920 cm

© Charles Blackman / Licensed by Viscopy, 2017



Kevin Connor

Pyrmont and Beyond, 1985

Kevin Connor left school at 15 to work in a commercial art studio while taking night classes at the East Sydney Technical College.

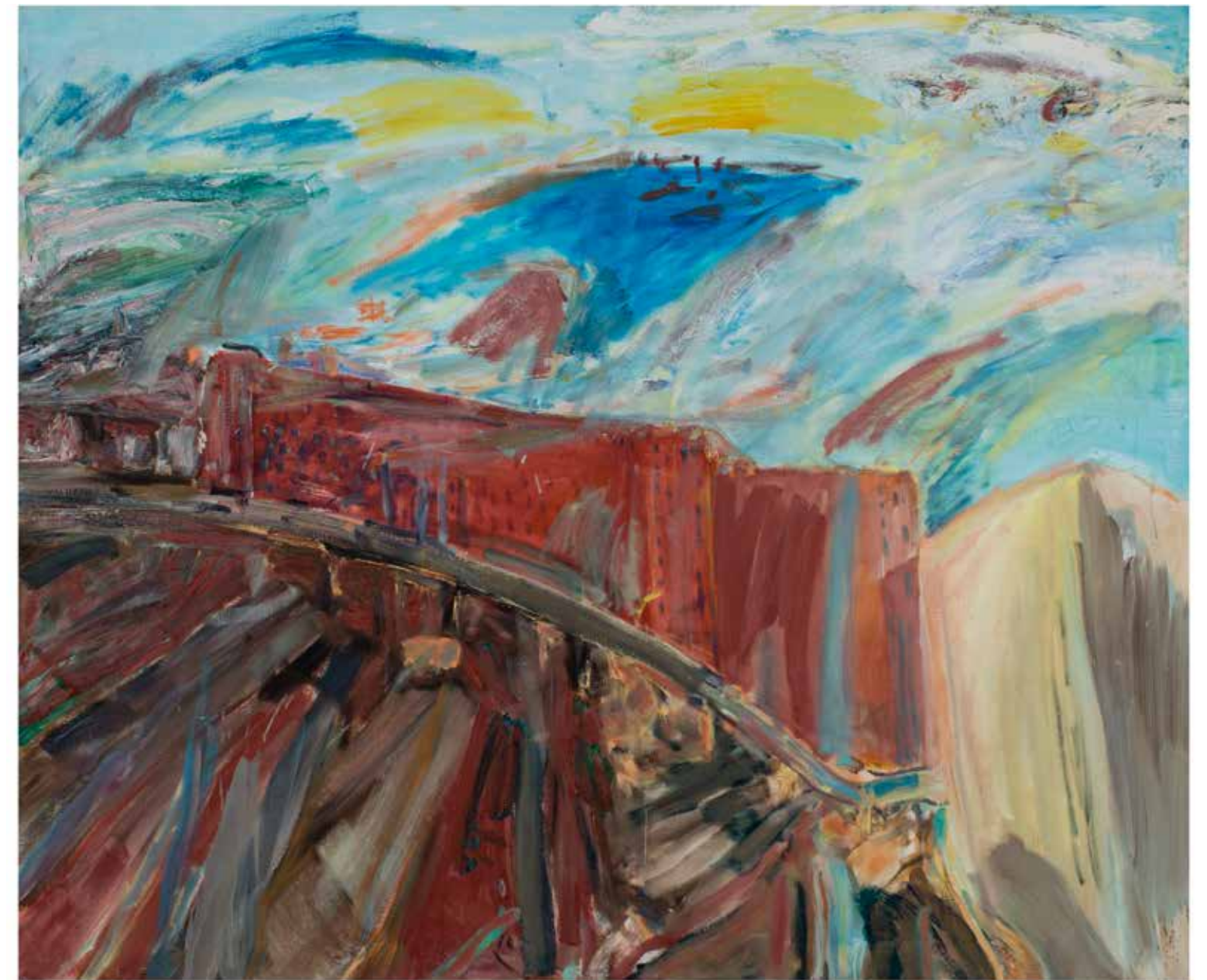
While Connor is quintessentially an Australian artist in every sense, he spent many years abroad: in the United Kingdom and North America, 1954-57; in Europe 1965-66; in the United States, 1966-68; in England and Europe in 1979; and again travelling to England, Europe and Egypt in 1985, Paris in 1988, and the Middle East in 1991. Given the range of these travels, and their extensive impact on his life, Connor's work strongly reflects the impact of multiple artistic influences – an aspect shared with the work of a number of artists in this collection. Connor had numerous solo exhibitions in galleries in Australian capital cities, and also exhibited in London. He was represented in a number of international group exhibitions in his career, and his paintings, drawings and prints are to be found in most state gallery collections in Australia.

A considerable body of Connor's work encompasses energetically expressionist paintings, often with a surface of thick impasto, and drawings that tended to favour the fluidity of ink and charcoal. He also produced prints of life in former inner Sydney suburbs, especially the Haymarket area, and painted portraits of people whom he felt had made an impact on his life.

Pyrmont and Beyond was purchased as an example of the artist's continuing engagement with working class areas of inner Sydney and the waterfront, in which he contributed to a long tradition, including earlier artists such as Sali Hermann. Unlike many other artists in the collection, Connor's painting shifts its register back in time, concentrating on a social memory about to be displaced: of early physical labour and the hard-edged rawness of asphalt, brick and grime of back streets and alleys of Pyrmont and its surrounds. Eschewing picturesque effects of the Harbour or current transformations of brick-blocked foreshores to adaptive reuse, Connor's painting emphatically engages with the harsh realities of Sydney Harbour's long history as a working port: its intensive preoccupation with shipping, heavy industry, and incessant trans-shipment of goods served by working-class labour housed nearby.

Through compacting different vantage-points, Connor's painting foregrounds these realities in a composition charged with zooming views across grimed wharves and the hard outlines of foreshore warehouses. He uses a palette of bruised colours in hectic overlays of gestural brushwork that favours burnt browns, slickened greys and black-darkened slabs of oil paint mixed with quicker-drying acrylics. Even the deep waters around Darling Harbour are fouled by industrial sludge and bilge from relentless shipping.

Connor – inventively – relegates the more popularly favoured treatment of Sydney Harbour's surrounds and its lyrical details to a glimpsed distance in the upper half of the painting: the Harbour Bridge, Circular Quay, and thinly sketched profiles of the North Shore are loosely intimated in a few thin brushstrokes. But the wharves-and-warehousing conglomerate of forms in the foreground dominates in a painting that rewards long concentration. This is a strangely 'generous' painting in its rough treatment of conventional picture-making devices, and its concentration on the raw realities of reimagined social history and the sensations of bruising industry's impacts on a natural environment. It repays long looking, and can – with slow concentration on its harsh rendition and abrupt details – be perceived as a strangely beautiful work.



Oil and acrylic on linen
150 x 180 cm

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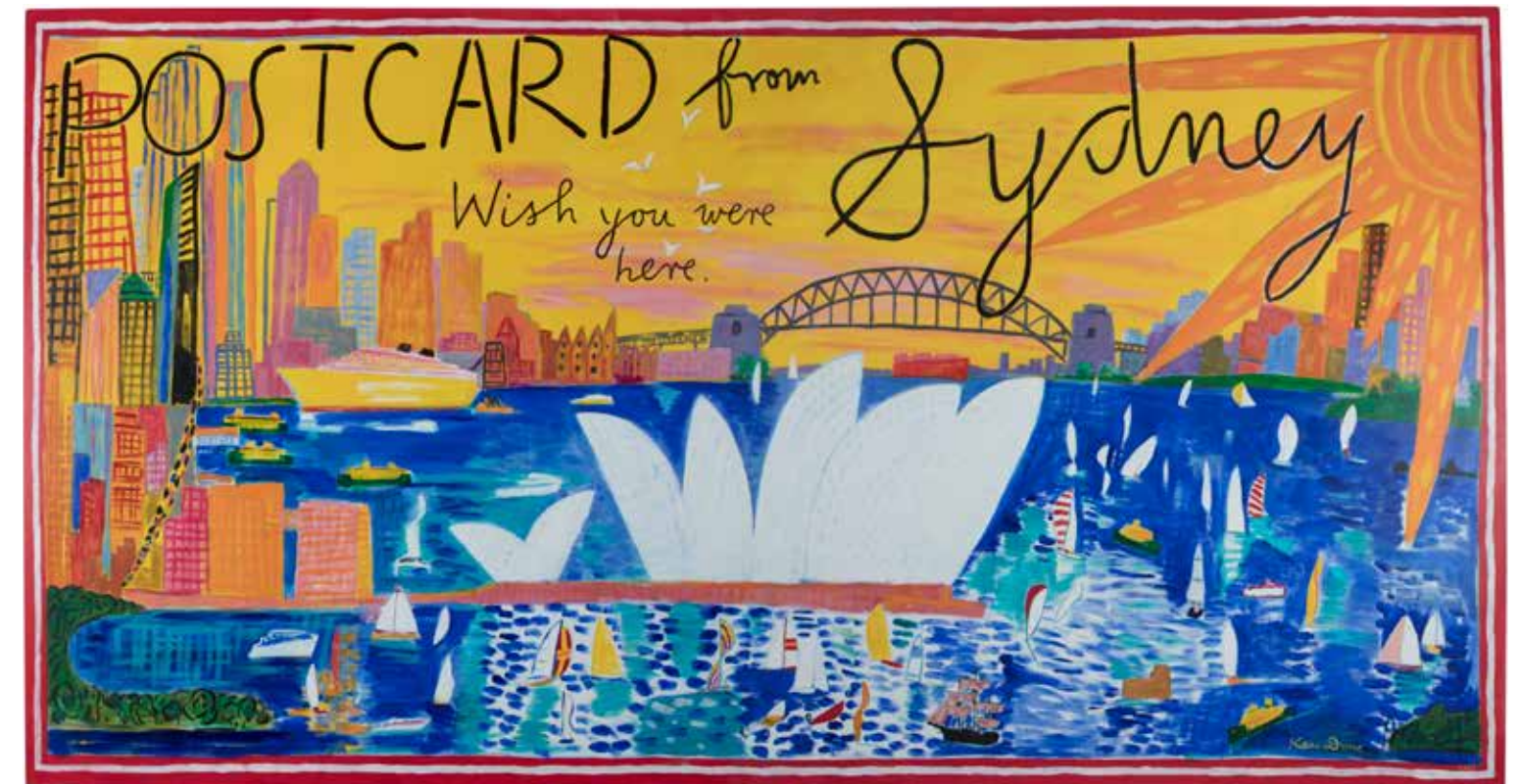
Ken Done

Postcard from Sydney, 2002

Ken Done has described his childhood in the New South Wales country town of Maclean as idyllic. He left school at 14 and studied at the East Sydney Technical College (National Art School), and subsequently worked as an art director in the commercial sphere. In the 1960s, he worked for the New York-founded J Walter Thompson Advertising Agency in London, returning to Sydney in 1969. In Sydney, Done worked as a fashion designer, establishing his own distinctive brand of clothing, homewares and prints, and his own store in The Rocks, Sydney, where in the 1980s and 1990s his designs were extremely popular with both Australians and foreign tourists.

In 1980, Ken Done decided to work full-time as an artist and had his first solo exhibition on his fortieth birthday – while the production and sale of his merchandise continued to prosper. In 1993, he won the Fashion Industries of Australia Grand Award. In 2002, an exhibition of his work was shown at the Powerhouse Museum, Sydney, and an archive of his work is now in that museum's collection. In 2016, Done was invited to Antarctica by David Jenson, Chairman of Mawson's Huts Foundation, and an exhibition of his paintings of Antarctica was subsequently shown in the Ken Done Gallery. During the same year the Rockhampton Art Gallery exhibited Done's paintings of The Great Barrier Reef, marking the artist's first solo exhibition in a public art gallery. Meanwhile, his work was included in the collection of the National Portrait Gallery, Canberra.

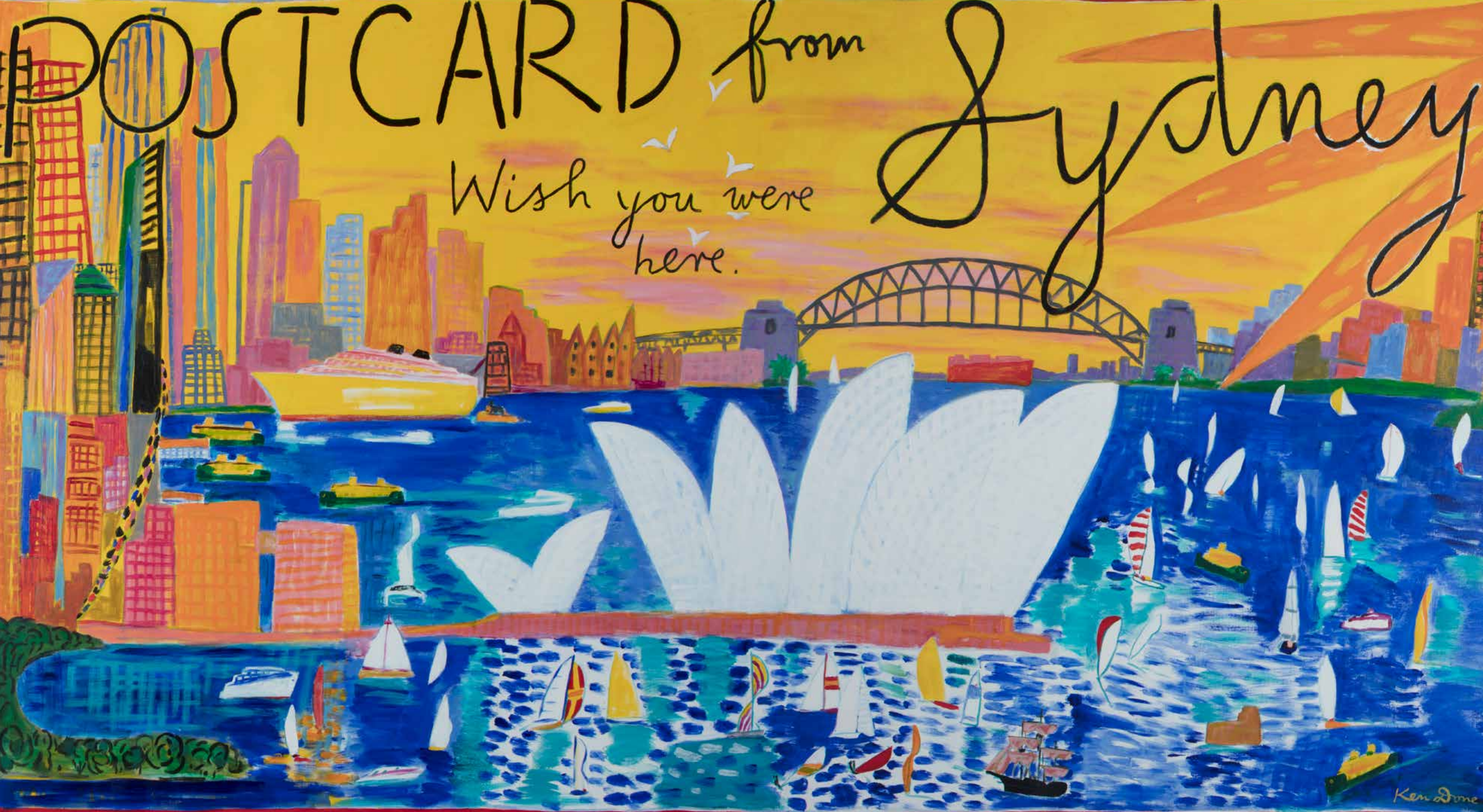
Postcard from Sydney reflects the incorporation of Done's design elements and a repertoire of well-known motifs in his paintings. He has long favoured gestural brushstrokes and bright colours for depicting Sydney symbols familiar to most Australians while also appealing to foreign tourists familiar with his clothing designs and homewares. Done's iconography has also extended to marine forms in a lesser-known area of his work derived from memories of spearfishing at Balmoral in his childhood. This subject matter, favouring 'the world beneath the waves' and stimulated by his numerous experiences of diving and snorkelling in tropical waters, has occasioned many reef paintings and drawings – as particularly featured in his exhibition, *The Reef*, presented by the Rockhampton Art Gallery in 2016.



Acrylic on canvas
c. 200 x 400 cm
Permission to reproduce obtained

POSTCARD from Sydney

Wish you were
here.



Ken Done

b. 1943 Melbourne
Lives and works in Sydney

John Firth-Smith

Dawn Tide, 1988

John Firth-Smith studied at East Sydney Technical College (the National Art School). He had his first solo exhibition at a remarkably early age, in 1962, and received a positive critical response. He had subsequent exhibitions in Sydney and Melbourne, and in 1971, visited Europe for the first time and worked for a period in New York. He was represented in the significant survey exhibition, *Recent Australian Art*, at the Art Gallery of New South Wales in 1973, an important curatorial overview of contemporary Australian art at that time, when it was otherwise normally art prize exhibitions that provided the most regular opportunities for Australians to see national surveys of current artists' practice.

Firth-Smith was also included in various later exhibitions of significance, mounted for showing in Australia and abroad – perhaps the most substantial international projection being his inclusion in *Ten Australians*, mounted by the Australia Council's Visual Arts Board for touring in Europe in 1974-75. He is represented in the collections of the National Gallery of Australia, all state galleries and many other public and private collections.

Dawn Tide at first seems a strongly abstract painting, rendering a bold composition defined by shape, striking colour and paint-texture. However, from the late 1970s, Firth-Smith's language of abstraction began to include suggestions of landscape – especially the tilting angles of a horizon, along with aqueous impressions of light on water, and darker shapes suggesting fragments of old buildings, moored boats, or shore sheds.

John Firth-Smith's love of boats, the ever-changing effects of light on water, and the inexorable movement that accompanies tide-changes, extends back to his childhood. His early work also gathered in his visual interests in certain European artists, notably the Spanish El Paso group, including Antoni Tàpies, Manolo Millares and Antonio Saura – whose influence was aroused when Firth-Smith first saw their work in magazines.

In this major commissioned painting for Darling Harbour, Firth-Smith had a rare opportunity to open up his ambitions to a higher register through ambitious scale, and an even more unusual verticality in this work (it soars through more than two storeys of space when inhabiting the enlarged volumes of a purpose-designed building). And yet, despite the three-part division of the canvases that make up the physical structure of this huge work, it carries a striking light-dark central image of plunging verticality, with mirrored tall discs framed in sketch-lines of thin white drawing in paint. The painting is a kind of ode to place and optical sensation. It celebrates the close presence of Sydney's piers, watercraft, and a light-reflecting drowned valley of water, its kinetic energies conveyed in a continuous background plane of yellow-dappled vibrations of light, and deep water's eye-bending doubling of reflected shapes.

In writing on Firth-Smith's paintings, critic Terence Maloon has commented on his use of the ellipse, a device found in Firth-Smith paintings of the 1980s, with its implication of three-dimensional form being resonantly ambiguous. His visual language achieves resonance through the peculiar tension he maintains between a suggested world of apprehended objects and visual sensation, and the construction of a sumptuous surface of boundlessly extending textures of paint and colour intimating form.



Oil on linen
800 x 400 cm

Permission to reproduce obtained



1919 – 2001
Born, lived and worked
mostly in Sydney

Frank Hodgkinson

Night Loading Darling Harbour, 1987

Frank Hodgkinson worked as a commercial artist and newspaper illustrator, and studied at the Royal Art Society of New South Wales (NSW) and the Dattilo Rubbo Atelier, Sydney. He subsequently studied abroad, at the Central School of Art and Craft in London and the Académie Grand Chaumière in Paris, supporting his studies by work as a freelance illustrator. During World War II, he served in North Africa, Syria, and later on the Kokoda Trail in New Guinea, where as an official 'war artist' he covered the landing of Australian troops in Borneo.

After the War, Hodgkinson travelled to Spain, especially Madrid, where Francisco Goya's paintings were of great interest and had an enduring impact on him. From 1954, he painted full-time, and had his first solo exhibition in 1955. In 1958, he won the initial Helena Rubenstein Travelling Scholarship and used this new opportunity to live and work in Spain, the United Kingdom, France, Italy and the United States. During these years Hodgkinson's career was primarily played out abroad, and he exhibited in Barcelona, Madrid, London, New York and Los Angeles, as well as in Australia. In 1970, Hodgkinson moved back to Australia where he turned to the spatial expansiveness of its vast landscape. He now focused on painting some of the remote areas of the country – for example, the Coorong and the Flinders Ranges in South Australia; and he made an annual trip to Arnhem Land over a decade from 1978 to 1987. Papua New Guinea and Zimbabwe also provided subjects for his paintings.

Hodgkinson had many solo exhibitions in Australia and abroad over his lifetime, and won several Australian awards. He is represented in the National Gallery of Australia, the Art Gallery of NSW, and several other state and regional public art galleries as well as private collections.

Night Loading Darling Harbour was a commissioned work representing a focal-point of Sydney's 'working harbour'. In three differentiated zones contrasting rhythms of filament-thin lines and animated, compacted shapes and colours suggest a space of high visual incident and movement. He distinguishes an 'upper' zone, where echoes of a spacious night-sky dissolve indistinguishably into harbour reflections; a central band, narrower but directionally animated to left and right, with half-apprehended images intimating intense movement near ships anchored at wharves; and a lower zone, dancing with water reflections, dragged pinpoint points of light, and a lattice of lines in high-key colours. The whole composition is worked across a panoramic screen of the deep blues and greens used in all three bands.

There is a strong combination of different scales: intimations of flags and rigging in close-up are flanked by tiny, shadowed forms of boats glimpsed at a distance. However, all incidents are held together in a tight space, which Hodgkinson sought,

*to become simply a chassis on which to build a body of light – pure light ... expressed by the actual radiance and vibration of colour.**

Hodgkinson's renditions of high activity, local contrasts and concentrated visual incidents maintain a language of abstraction that reaches back to the early-twentieth century European modern artists rather than the uncompromisingly non-representational styles of abstract painting he would have seen in the United States.

Hodgkinson remained independent in his interests throughout his life and regularly sought out subjects that engaged him, irrespective of current taste: from close-focus scenes painted earlier in his life in Europe to later works responding to the spacious vistas of outback Australia; from subjects derived from experiences in Papua New Guinea to others observed in Zimbabwe.

*Frank Hodgkinson, *Notes for an Autobiography*, ed. Lou Klepac, Beagle Press Sydney, 1994, p. 169.



Oil on linen
340 x 430 cm

© Frank Hodgkinson / Licensed by Viscopy, 2017



Michael Johnson

Ellamatta, 1987-1988

Michael Johnson studied at the Julian Ashton School and the National Art School in Sydney during the years from 1953-1959. From 1960-1967, he lived and worked, both as an artist and as a studio assistant, in London. During this time he gained early recognition and was represented in several Australian and international group exhibitions, including *Australian Painting and Sculpture in Europe Today*, shown in Folkestone, United Kingdom, and Frankfurt, Germany, in 1963. His first solo exhibition was at the Central Street Gallery, Sydney, in 1967, in the year he returned to Australia.

In the following year, Johnson was included in *The Field* exhibition, the pivotal exhibition of colour field painting and abstract sculpture in Australia, marking the newly opened National Gallery of Victoria building in St Kilda Road. Johnson represented Australia in a number of international exhibitions in this period of his life, including at the 1968 *São Paulo Biennial* in Brazil. From 1969 until 1975 he lived, worked, and exhibited in New York.

Early in his career, Johnson was generally praised by critics for his contribution to international modernism. However, by the 1980s, his abstract interpretations of places he either remembered or imagined became woven within dense registers of colour and skeins of paint with varying touch – including almost ‘calligraphic’ brushstrokes. He continued to have numerous solo exhibitions and be included in many significant group exhibitions in Australia. Johnson is represented in the National Gallery of Australia, all state galleries, and in many public and private collections in Australia and abroad.

Michael Johnson has an unusual capacity to maintain a consistently high standard of formal qualities in his paintings, no matter how diverse his subject-matter or colour-ranges. In this respect, he has strongly adhered throughout his career to high standards of formal painting, gained through his time in New York, by which he came to pitch his own parameters of performance over the many decades of work since returning to Australia. This consistency of performance – whereby he disciplines his work in the studio, according to how a painting ‘works’ within the terms it establishes internally before being judged fit for the world – has ensured that Johnson has achieved an outstanding number of commissions in his mature years. His paintings have long attracted commissions for hanging in new buildings, where a work has to ‘hold its own’ against often robust competition from contrasting, hard surfaces and the regularly spacious volumes of architectural interiors in either large commercial or institutional buildings.

Ellamatta – commissioned for the Darling Harbour collection – is a strong example of Johnson’s paintings destined for generous architectural spaces. His work unusually works up a tight layering of visual contrasts in a taut pictorial field of the painting as a complex artifact. He employs dense local paint strokes, varying colour and touch at small scales and in repeated rhythms; these are usually closely interlaid in broadly contrasted zones that form a shallow picture plane carrying a generous pictorial field of colour that also establishes each work’s defining composition. Johnson finally links local incidents and smaller elements with more broadly overlaid longer lines and markings that traverse, pull together, and dramatise the principal zones that build the ‘persona’ of each picture.

Without doubt, Johnson works in his paintings with divisions that suggest spatial effects, often with contrasting zones of ‘weighted’ darker-coloured earth (or water), a possible horizon line, and a ‘lighter’ atmosphere above. He shares these memory-images of landscape painting and ascending vertical divisions of a picture-plane with many other largely abstract artists represented in the collection. Yet he remains an abstract painter of unswerving conviction.

In many respects *Ellamatta* is comparable to a painting of the same period, *After Sirius* (1987-1988), in the collection of the Art Gallery of New South Wales.



Oil on linen
210 x 450 cm

© Michael Johnson / Licensed by Viscopy, 2017



1938 – 2015
Born Dunedin, New Zealand
Lived and worked mostly in
Australia and the UK

Colin Lanceley

Port, 1988

Colin Lanceley grew up and studied art in Sydney. He was first apprenticed to a photo-engraver in industrial printing in 1954, while also attending evening art classes by Peter Laverty at North Sydney Technical College. He subsequently studied art full-time at East Sydney Technical College (the National Art School), graduating in 1960.

In the following year (1961), collaborating with Mike Brown and New Zealand artist Ross Crowthall, Lanceley formed the short-lived but influential Annandale Imitation Realists (AIR) group, which favoured chance and randomly found objects as a way of developing a language that challenged the formality of 'high art'. The AIR group collaborated in producing satirical and ironic works, often favouring collage and constructions assembled from remnants or junk materials that spanned their paintings, sculpture and works of assemblage.

Most notable was the group's exhibition in 1962 at Melbourne's short-lived Museum of Modern Art and Design, instigated by art patron John Reed. In 1963, Lanceley had his first solo exhibition in Sydney at the gallery of Rudy Komon. In 1964, his work and career shifted substantially when he was awarded the prestigious Helena Rubenstein Travelling Scholarship that enabled him to travel to London where he was based for the next 17 years, although periodically exhibiting work in Australia, until his return to Sydney in 1981. During this artistically enriching and successful period, Lanceley travelled and worked for periods in various places in Europe, and exhibited in England, Europe, Japan and the United States, while returning periodically to Australia in association with exhibitions that maintained his profile in his home country.

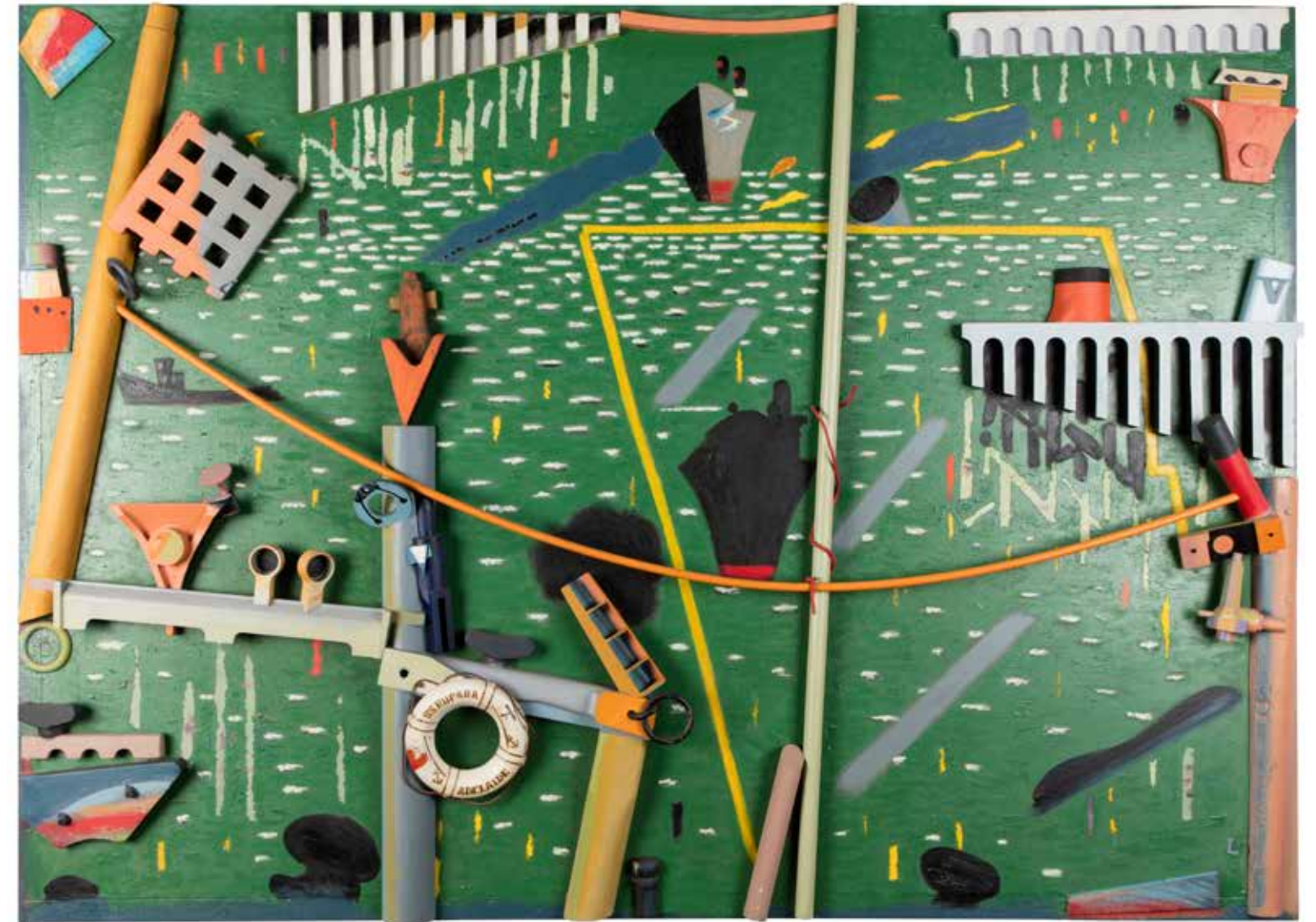
Lanceley's mature work favoured development of a more refined language of mixed-media works derived from European surrealism.

Paintings, prints, sculptures and drawings by Colin Lanceley are in collections of the Australian National Gallery, most state galleries; the Tate Gallery and the Victoria and Albert Museum, London; the Museum of Modern Art, New York, the Los Angeles County Museum, the Guggenheim Museum, New York; and in a number of regional galleries as well as public and private collections in Australia and abroad. The artist was admitted to the Order of Australia as an Officer (AO), in 1990, for service to art.

Port, a commissioned work for the Darling Harbour collection in 1988, deploys the varied personal imagery, splicing of forms and stylistic tendencies that Lanceley developed in drawing upon both Cubist collage and Surrealist landscapes. His manner of building a composition is typically to splice both abstract forms and images of fantasy in order to create a pictorial space of strong artifice. *Port* is a painted canvas with areas of high relief, demonstrating a way of constructing both spatial illusion and complex materiality that Lanceley had evolved from his very early embedding of found objects in works that were finally combined and synthesised through over-painting.

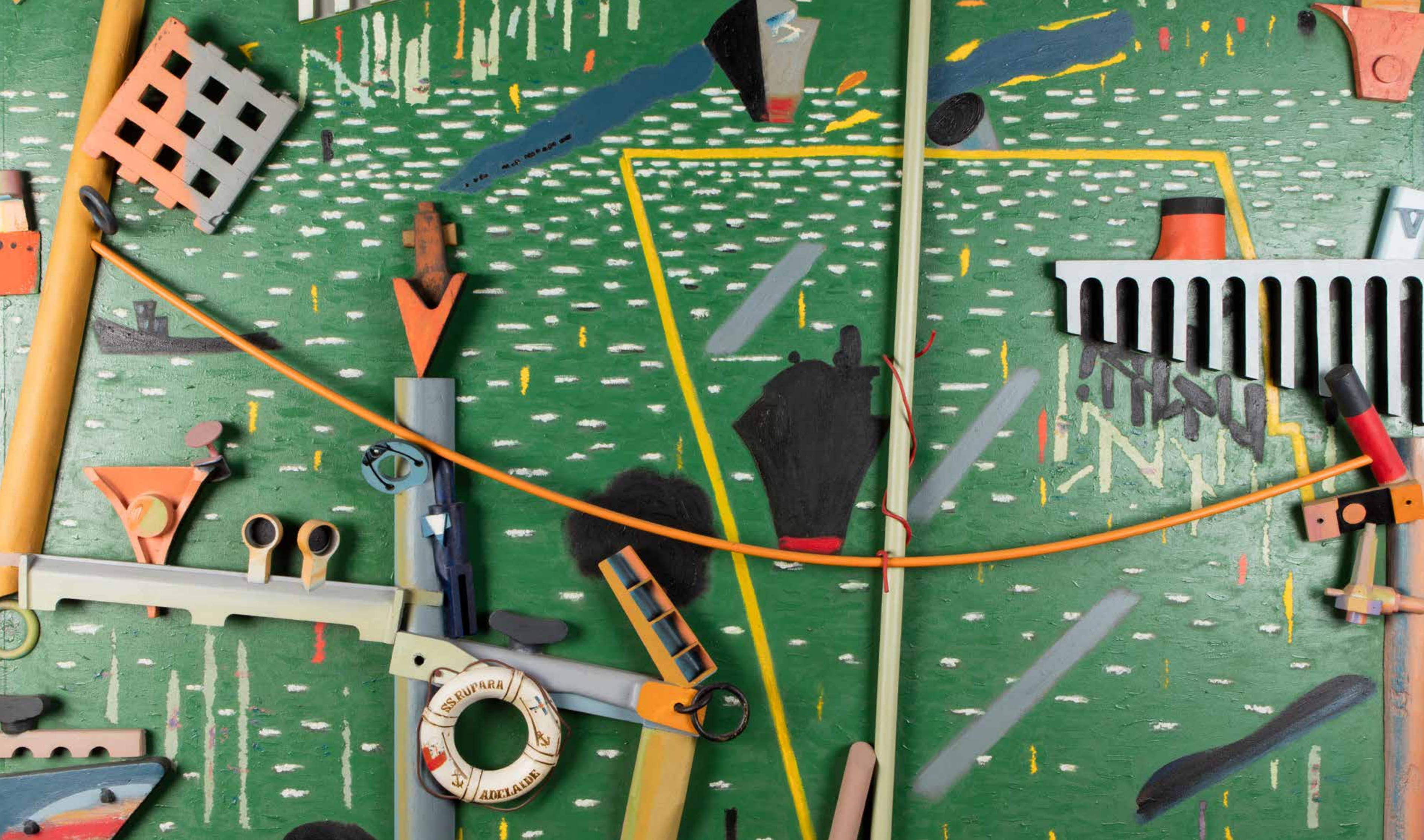
Lanceley depicts aspects of Darling Harbour as a working port, its bustling energy captured in a rather raucous gathering of industrial details gathered into a tight space, featuring industrial hulls and chimneys along with sections of piers, mooring rings, chains, chocks, chimneys, springlines and rowlocks, together with foreshore buildings, a tugboat – and prominently, hugging the frontal plane – a white lifebuoy bearing emergency instructions. Some of the maritime accoutrements are rendered with an almost jaunty energy. Angled poles and masts, raking piers, jutting posts and even a sharply tilting warehouse create a scene of almost picturesque commotion of forms decked in highly selective colours.

The colours and general flatness of space, accentuated by banded rippling flecks of white descending down the plane of picture, also combine to suggest stage-flats and props of a theatre of maritime activity.



Oil and mixed media on canvas
150 x 250 cm

© Colin Lanceley/Licensed by Viscopy, 2017



1926 – 2013
Born Winchester, UK
Lived and worked in Sydney

Peter Laverty

Early Light Kakadu, 2002

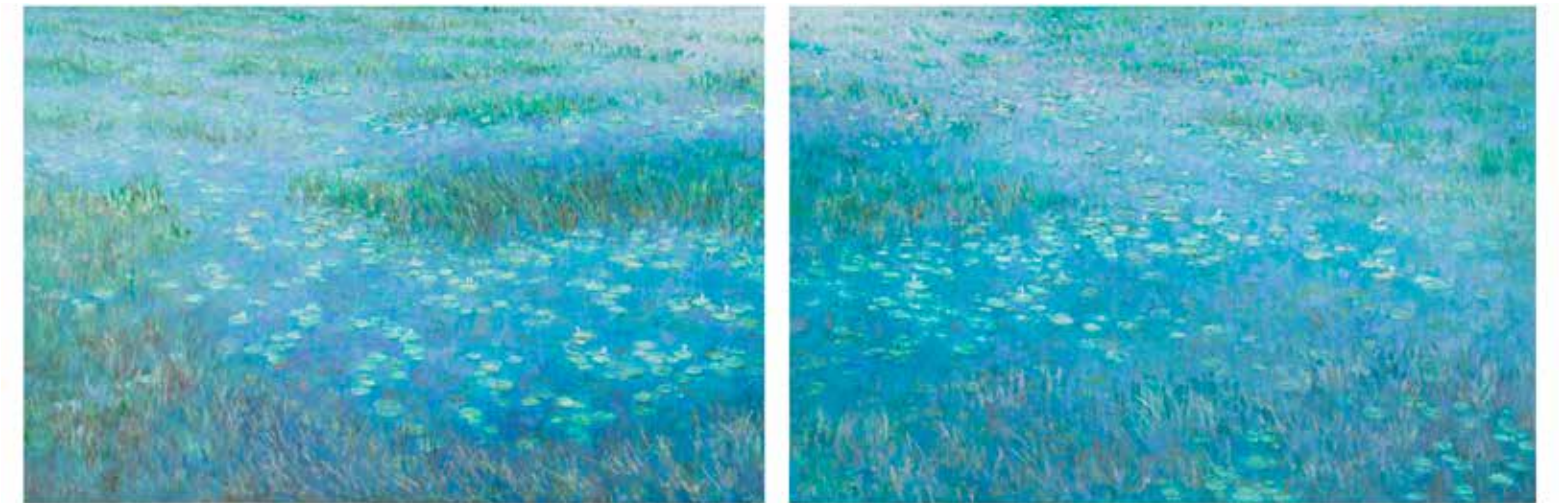
Peter Laverty, born in Winchester, spent much of his early life in the countryside in England. He joined the Royal Air Force at the age of 17, towards the end of World War II. After the War, he studied at the Winchester School of Art. In 1951, he migrated to Australia and the following year became a lecturer, and ultimately Head, of the National Art School, Sydney, and New South Wales (NSW) State Supervisor of Art. In 1971, Laverty was appointed Director of the Art Gallery of NSW – a position he held until 1977, when he left the Gallery to return to the full-time practice of art during the following decades.

Peter Laverty held exhibitions of his work in Australia from 1959, initially showing semi-abstract paintings reminiscent of contemporary British painting. Primarily recognised as a painter, including in watercolour, he also exhibited many drawings, including ink-and-wash works particularly suited to his interest in recording atmospheric effects and other visual impressions of places to which he was drawn. While his paintings and drawings formed the greater part of his practice, he also accomplished a large mural in Brisbane using stained glass and 1,500 ceramic tiles. Laverty was represented in a number of exhibitions that travelled abroad, including those of Australian art shown in both the United States and Brazil. His works are in the collections of the National Gallery of Australia, several state and regional galleries, and in private collections.

While his earliest interests were in recent British art, Peter Laverty's work later looked more to the legacy of earlier European painters, such as Claude Monet. Monet's almost limitlessly extended pictorial space in his large late waterlily paintings, gifted to the French state, provided a serendipitous pathway to a very different kind of vast physical space and brilliance of light that came to influence Laverty's work in Australia. When Laverty talked about his work, 'movement' and 'light' were the words he frequently favoured to frame his enterprise.

In *Early Light Kakadu*, Laverty has chosen a site in Australia's World Heritage-listed National Park east of Darwin. As many visitors have an aerial view of the vast flattened plains of the Alligator Rivers region in the Northern Territory when flying over the majestic rocky landscape of Kakadu, there are striking vistas of wetlands, marked by meandering streams threaded with densely inter-laced waterlilies. It is no accident that the winding rivers of the northern Australian coastline summon memories of Monet's great late cycles devoted to the theme of waterlilies (or *Nymphéas*), painted in his carefully landscaped Japanese-style garden at Giverny in northern France. But whereas Monet's spaciousness is elaborated from views that begin at close range, the landscape neighbouring Kakadu offers vast space perspectives that require careful gathering of details into a pictorial space to produce its dramatic high view and subtly modulated compression of atmospheric effects in close-toned blues, greens and greys.

The allusion to Monet is deliberate, while also capturing a very different, aerially defined landscape, established from a steep view-point, combining local pictorial details while raking the view towards a far-distant horizon. The paint handling is also different from Monet's thick strokes of colour, which dramatise a pictorial screen of paint-layers tilted vertically, and creating a strong sense of a wrap-around environment. Laverty's waterlily-covered diptych, by contrast, is altogether more aqueous, with an aerially expansive vista of modulated patches of colour, reinforcing earlier traditions of European landscape painting.



Oil on board
2 panels, each 126 x 186 cm



Sandra Leveson

Notes on Various Pasts, 1987

Sandra Leveson studied at Caulfield Technical College, Melbourne, and the National Gallery of Victoria's Art School. Her first solo exhibition of hard-edge abstract painting was in 1968. Like many artists of her generation, her concern with colour and abstract painting was strongly influenced by the Museum of Modern Art's touring exhibition, *Two Decades of American Painting*, in 1967; and a year later, the opening exhibition celebrating the new National Gallery of Victoria building in St Kilda Road, Melbourne: *The Field* (1968). Leveson's later paintings and prints shifted away from the tight optical plane of optical art and colour-field painting to a more painterly abstraction, suggesting a greater play of intimated forms and spatial depth across a canvas.

After travelling in Europe, Leveson moved to Sydney in 1981. In subsequent decades she had regular solo exhibitions, was included in many group exhibitions, and won numerous awards. Her paintings and prints are represented in the National Gallery of Australia, most state galleries, and in public and private collections throughout Australia and abroad.

Notes on Various Pasts was a commissioned work that reflects the evolution of Leveson's approach to her subject, moving from the flattened forms and even colour of her early work to a richer tonality, paint handling, and suggested imagery responding to landscape. This is one of a number of paintings of the same title carried out during the 1980s.

The 'Various Pasts' of the title suggests arcs of association across space, place and time. It also perhaps suggests the multiple territories, forms and styles through which the long tradition of 'landscape painting' has developed and migrated across continents, eventually evolving through very different images of space and time in Australian art. In the 1980s, Leveson turned to her own photographic records, especially of Australian locations, as background for a series of works that continued to straddle both abstraction and figuration in her work, while also responding more acutely to local details of place.

Such interests are evident here in a painting composed of three broad registers of weathered landscape, depicted on linen but suggesting the uneven curled edges of ancient parchment or sun-bleached hides. The broad horizons and scraggly lines fathom a landscape of aged flatness and endless recession, but without a dominant focal point (a way of seeing the Australian landscape notably demonstrated in the paintings of Fred Williams). The sketched markings and aslant lines intimate occasional tracks, human traces or dry creek-beds, with scattered details of local plants maintaining life across an arid Australian interior.

While her work explored the Australian continent, Leveson was also influenced by landscape painting that featured flashes of colour in European and English paintings incorporating wild-flowering plants or light-bursts across verdant fields, as she had studied in the work of artists such as Turner and Monet. The crimson flashes of the Flanders poppy springing to life across winter-seared fields was a strong memory Leveson conserved from her travels in Europe. Poppies also inevitably arouse strong associations, for an Australian, of sacrificed men cut down in pitiless trench-warfare in World War I.

The blood-red flashes of colour in *Notes on Various Pasts* intimate such memories of distant landscapes to which Australia is connected through human history. Meanwhile a scattered use of white-hooked loops seems both to echo the red flashes abstractly, while also marking out the umber-dry spaces of the painting-as-object. They seem to wrap – almost illusionistically – around the curled skins bearing witness to this ancient landscape, precariously fixing the 'Various Pasts' of imagined time.



Acrylic on linen
200 x 450 cm
Permission to reproduce obtained



b. 1928 Newcastle, NSW
Lives and works in Sydney

John Olsen

Big Sun and the Sydney Summer, 1987

John Olsen studied at both the Julian Ashton Art School and the Desiderius Orban School in Sydney. His first solo exhibition was at Sydney's Macquarie Galleries in 1955.

Late in 1956, Olsen travelled abroad for three years (to London, then Paris and Spain), sending back works for exhibitions in Sydney and Melbourne while away. Although he absorbed ideas from many sources, Spain was to prove the strongest and most enduring influence throughout his subsequent life and development.

Anchored again in Sydney, Olsen applied his developing expressionist language to Australian subjects, opening up a greater pictorial space configured by flickering lines thrusting across the canvas in a myriad thrusts, curves and counter-curves. These works abandoned naturalistic perspective or anchored viewpoint in their creation of what Olsen referred to as a 'landscape of the mind'. The new paintings of Olsen soon burst into wider consciousness when exhibited as the *You Beaut Country* paintings of 1961.*

The *You Beaut Country* paintings established both an iconography and calligraphy of mark-making that generated a new pictorial language for Olsen, on which he continued to draw throughout all subsequent periods of his life. Rippling lines could at one moment capture the micro-world of tadpoles, amoebic shapes and minute life teeming in rock pools; or alternatively delineate a high aerial view of ancient meandering streams, dried creek-beds and waterholes.

Spontaneity, fueled by years of observation and experimentation, is evident in the various paintings of Lake Eyre (first visited in 1974), including its rare flooding that triggers a huge upwelling of nature and life-forms from earth that has lain parched and inert for decades.

In 1969-1971, Olsen extended his range of media to create the *Whelan Suite* of 200 pieces of jugs, plates and bowls, working with ceramicists Robert Mair and Peter Laycock in Victoria. Olsen's calligraphic sweeps of a dipped brush, drawing on his memories of Picasso's ceramics.

Olsen has achieved a remarkable number of solo exhibitions, awards and commissions over six decades. He has been included in major contemporary and historical surveys of Australian art shown nationally and internationally. Meanwhile, his work is represented abundantly in the National Gallery of Australia, all state galleries, and numerous public and private collections throughout Australia and abroad.

Big Sun and the Sydney Summer is one of a number of major commissions during Olsen's career, along with the huge mural work for the Sydney Opera House, *Salute to Five Bells* (1970-1973) – a monumental painting more than 21 metres wide and installed in the large Concert Hall foyer prior to the Opera House's opening in 1973.

Technical discipline channelling resolute exploration of a governing idea and image underlie the seemingly intuitive composition of *Big Sun and the Sydney Summer*. Its structure combines three large canvases, closely aligned. The fiery energy of the sun emanates from whirling layers of golds, reds and cooler greens forming a gaseous sphere. The concentrated density of this orb seems to propel blood-red lines and exploding brown meanders across a heat-radiant space of endless dimensions. The atmospheric background is worked with careful subtlety. Soft layers of colour in close-toned hues intimate shimmering indistinct forms suspended across a vast zone of space. And yet the painting also suggests a gravitational weight in its descending thickened lines towards the earth's horizon.

*David Hurlston and Deborah Edwards (eds.), *John Olsen: The You Beaut Country*, National Gallery of Victoria, Melbourne, 2016.

The sweeping vistas, sprawling forms and 'essential untidiness' of the Australian landscape fired Olsen's imagination.



Oil on linen
270 x 920 cm

© John Olsen/Licensed by Viscopy, 2017



*b.c. 1945 Atnangkere Soakage, NT
Lives and works in Utopia, NT
Anmatyerre people*

Gloria Tamerre Petyarre

Leaves on the Ground, 2001

Gloria Petyarre, from the remote Northern Territory community of Utopia, has become a widely recognised artist and an experienced ambassador for her art and Indigenous culture internationally. She was a founding member of the Utopia Women's Batik Group in the late 1970s (of which her aunt, Emily Kame Kngwarreye, became the most famous member). Having been taught the techniques of batik on silk, along with other Utopia women, Gloria Petyarre drew on the narratives of her country, Anungara, and referred to symbolic plants, animals and places associated with an ancestral repertoire of designs applied in body paint for ceremonies. Some paintings depict Arnkerrthe, the sacred mountain lizard devil dreaming (or *tjukurrpa*).

In representing Utopia women during the tour of the group's exhibitions abroad, Gloria Petyarre gained experience of the wider world internationally (including major art museums) during travels to Ireland, England, India, France, Thailand and the United States. She has also collaborated with the Victorian Tapestry Workshop in their production of several tapestries according to her designs.

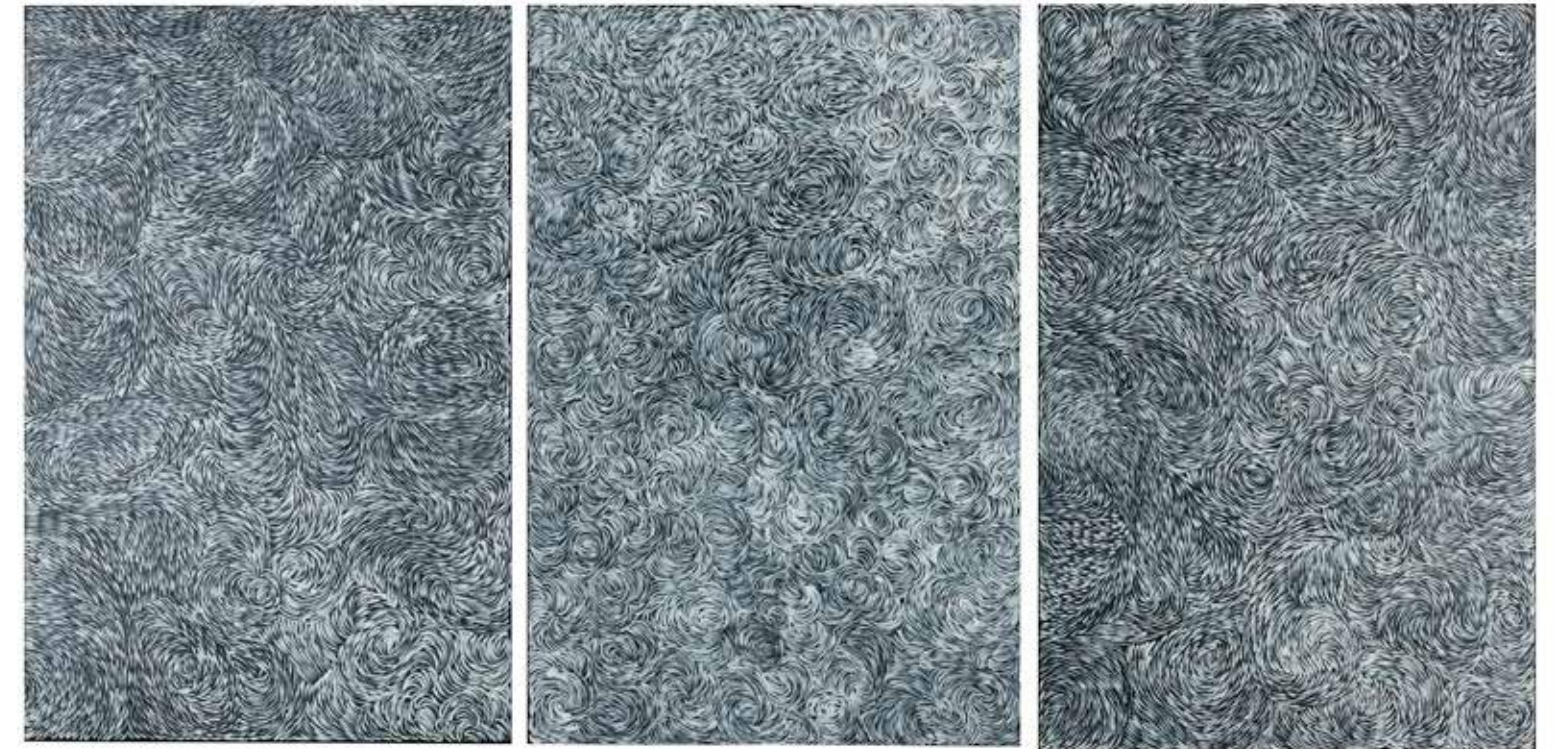
In 2001, Petyarre won the Wynne Prize for landscape painting at the Art Gallery of New South Wales, for her 12-panel work, *Leaves* (painted in 1998). She has had several solo exhibitions and been represented in a number of significant exhibitions in Australia and abroad. Her work is widely represented in state gallery collections and in the National Gallery of Australia, along with several Australian natural history museums. She is also represented in the British Museum, London, and other public and private collections in Australia and abroad.

After her earlier experience in batik, Gloria Petyarre began painting on canvas in 1989. *Leaves on the Ground* marks a decade of development of her personal style, in which traditional motifs are increasingly absorbed into a broader visual language of abstraction that is developed through the sustained activity of painting on a continuous flat surface. Gloria Petyarre utilises specific mark-making or single details of representation (derived from leaves, grasses, particular plants or wildflowers) to expand these marks into a comprehensive new structure of seemingly swirling, abstract patterns that have been evolved from a rich iconography embedded in Aboriginal tradition.

This painting – in fact a three-part work – is developed through a sustained concentration of visual attention to careful brush-lines, in a variety of short and varied strokes, both thick and thin, steadily building rhythmic curves and counter-curves within a larger structure that is subtly evolved into an encompassing composition. The white-on-black markings also reinforce the high level of abstraction in this work, and are the source of its strong optical vibrancy – quite different in palette from the larger, warmer-toned work that attracted the Wynne prize much later in 2001.

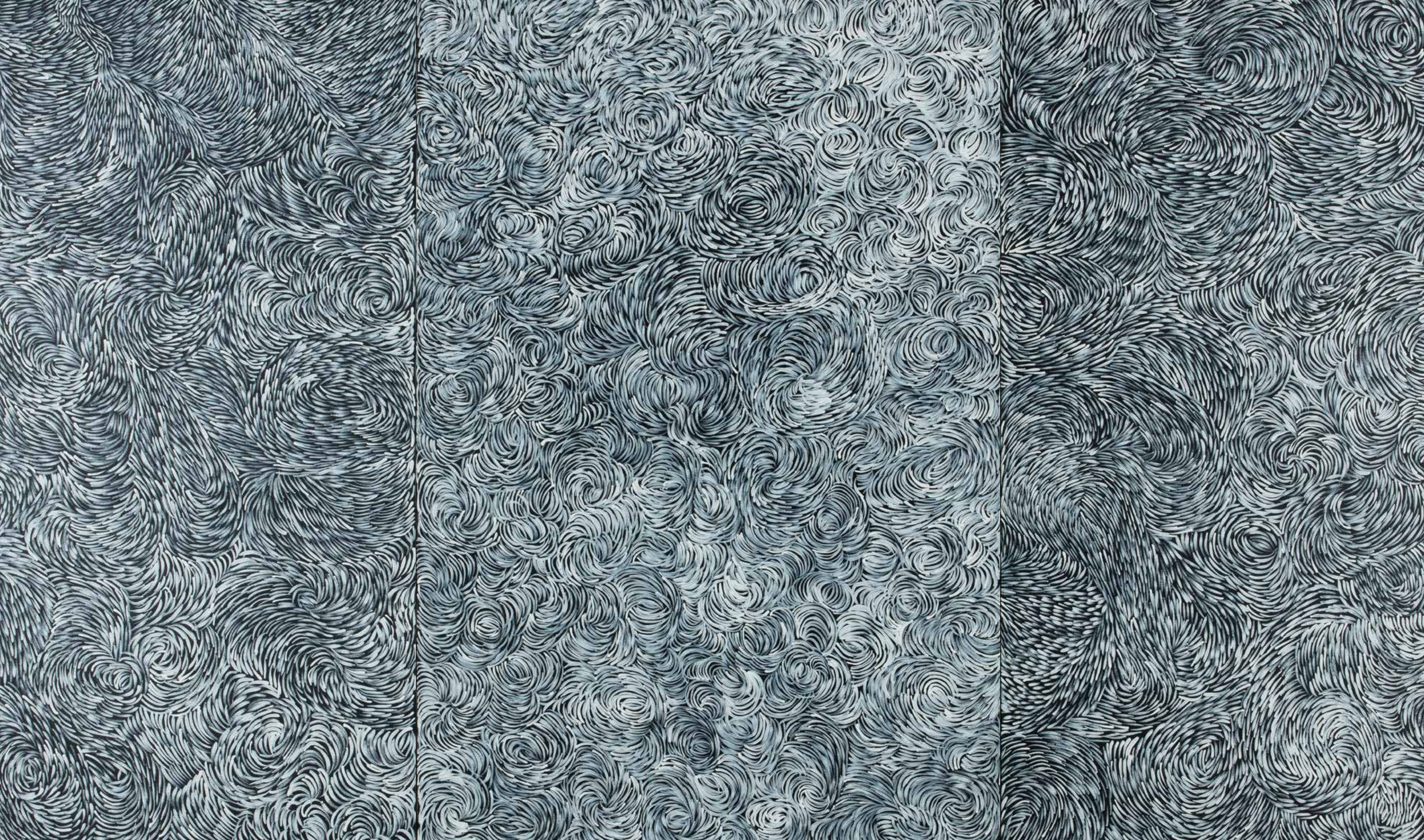
However, quite unlike a western-tradition artist, there is a sustained memory of cultural designs as well as visual rendition of closely-perceived natural forces guiding the particular markings and rhythms of this work. Its composition carries concentrated observations of the movement of grasses and eddies of leaves gusted by fierce winds across broad tracts of ancestral 'country'. Close study of this work induces the sense of something more than an informal painting. It gradually takes on aspects of a sacred triptych or homage to cosmic forces swirling, incising, defining, and finally folding into the earthbound inscription of sacred ancestral lands.

Leaves on the Ground was donated to the collection in 2001 by Desert Dreaming ART, Buderim, Queensland.



*Acrylic on Belgian linen
3 panels, each 180 x 120 cm*

© the artist licensed by Aboriginal Artists Agency Ltd



Geoffrey Proud

January, 1986

Born in Adelaide, Geoffrey Proud took up the practice of art through studying other artists' work, while bypassing formal training. His first exhibition was in 1965 at Watters Gallery, after which he had a solo exhibition at Watters in 1966, the first of many exhibitions held subsequently in various galleries and locations across Australia in ensuing decades. Early in his career Proud began painting figures from life, often exploring people as 'types', or belonging to specific occupations or professions. It was the artist's *Little Red Riding Hood* series, with strong links to the work of Charles Blackman, and then purchased by prominent collector Margaret Carnegie, that first brought his work to attention.

Proud was a joint winner of the New South Wales (NSW) Gallery's Sulman Prize for genre painting in 1976; and was awarded a number of art prizes on different occasions over the years. Most outstanding among these achievements was his winning of the Archibald Prize for portraiture at the Art Gallery of NSW in 1990, with an energetically charged image of Australian writer and dramatist, Dorothy Hewett.

Proud's early Pop-style figurative works were often painted on the reverse side of glass or Perspex. Proud favoured this device to give 'distance' to a work: 'I like distance. I don't like immediacy', he once remarked to art critic Sandra McGrath in 1985. Proud has generally maintained an emotional distance towards his subject-matter in various ways, insisting that his deliberate blurring of images, in later works, was again a device employed to create a screen of detachment. Contrarily, on other occasions, he can reach for an expressionistic exuberance to convey immediacy of response.

Many of Proud's paintings, in both style and subject matter, have carried abiding influences from early narrative paintings by Sidney Nolan and Charles Blackman. However, Proud has also cited the emotionally charged work of the Polish-French artist Balthus as a source – favouring the latter's strangely distanced and ambivalent images of young women, often presented in surreal domestic interiors. Proud's own art has always been determinedly eclectic, changing subject-matter, style and moods at a pace that has defied some critics searching for consistency.

In overview, the development of Proud's work, which includes sculptures in bronze and stone, has persistently refused any sustained relationship to particular artistic styles or movements. Neither has he developed works in series that adhere to specific media. Throughout his career Proud has been interested in ambiguity, sometimes even menace in his works. He has developed his work through exploring heterodox sources, media, and ideas over many decades, even adopting quite contrary stylistic inclinations within a single period.

January is immediate and direct in its exuberant energy, bursting colour and narrative details of summer foreshores around Sydney Harbour. The painting captures scenes around Sydney's harbour waterfronts, decked out in casually indicated local details.

The flattened paint, crowding of imagery and energetic delineation of imagery could be drawn straight from German Expressionism. But the work's sun-bleached colouring and impulsive layering of paint in orange, salmon pinks, olive greens and aquamarine, heightened by sudden black shadows, emphatically vaunts Sydney Harbour in high summer as its picturesque subject. Sailing boats, a thrusting jetty, and water-facing houses half-glimpsed among trees on a distant shoreline, are almost obscured by the hectic explosion of palm-trees and tropical plants crowding balcony and shore in the foreground. Proud's work relies on speed and animation of quickly-brushed forms in paint.



Oil on canvas
180 x 250 cm

© Geoffrey Robert Proud/Licensed by Viscopy, 2017



1895 – 1988
Born in Brisbane
Lived and worked in Sydney

Lloyd Rees

France – a passing vision, 1987

After visiting Sydney for the first time (from Brisbane) in 1916, Lloyd Rees moved there in 1917 at the invitation of publisher Sydney Ure Smith, to join the Smith and Julius Studio. This began Rees's life-long engagement with the city as an artist, as well as careful observer and cultural interpreter of its defining Harbour, serpentine foreshores and diverse hinterlands, and especially in later years, other environments to the north and inland as well as in the southern coastal areas of New South Wales (NSW).

Rees visited Europe for the first time in 1923-1924, the first of many periods spent in Europe – especially France, where his prodigious skills in drawing later gained his first important award: a Silver Medal for Drawing, awarded at the Paris Exposition in 1937. However a few years later, in 1942, his work was already sufficiently recognised for Rees to be given the distinction of a full retrospective exhibition at the Art Gallery of NSW (which was to accord him the same honour again in 1969). Even his drawings, etchings and lithographs gained special treatment in monographic exhibitions, for their outstanding mastery of their medium and subjects conveyed.

Lloyd Rees's interests as an artist encompassed huge ranges of study, travel, and direct encounter with diverse cultural as well as natural settings and subjects as he illuminated a profoundly humanist vision of the world through his art.

In addition to his dedication to his own art practice, Lloyd Rees gained distinction in Sydney as an unforgettable teacher. From 1946-1986, he was an instructor and lecturer in art within the School of Architecture at the University of Sydney. Many architects who studied at Sydney University during these decades credit Rees with stimulating their life-long appreciation of art. Rees's own further visits to Europe in 1952-1953, 1959-1960, and 1966-1967 always yielded more material for teaching as well as his own work.

France – a passing vision was painted as a response to his final visit to Paris the previous year, in 1987, when the City of Paris had honoured him with the award of the Medaille de la Ville de Paris. This painting would prove to be one of his last works, in the final year of his life. Although the ostensible subject is France, there are currents in this work that link back to the profound early impact of Sydney and its setting on Rees's perception and sensibilities as an artist. The painting has a barely perceptible subject. It gives up the barest intimations of subject or locale through its gentle fuming of soft pastel colours and shapes, with forms almost dissolved by light. That first 'opalescence' of experiencing Sydney's harbour still suffuses a late perception of place in France. And yet Rees's art was never satisfied with pure optical sensation without deeper connections to how he perceived his embedded relationship within the world and larger natural forces.

*If I have expressed anything in my later pictures I want to stress that I have not done it consciously ... It is a sense of endlessness that has tended to bring me to the source of light as a symbol of that mystery. Our sun is one of millions ... {but} it has become for me a symbol of that endlessness, and of the miracle of life itself.**

Having been awarded an Honorary Doctor of Letters by the University of Tasmania in 1984, and elevated to the highest civil award nationally, as a Companion of the Order of Australia (AC) in 1985, Lloyd Rees was finally included in the Bicentenary Authority's honouring of 'Two Hundred People Who Made Australia Great' – a timely recognition as the Darling Harbour art collection was being assembled, and his life was ebbing.

*Renée Free and Lloyd Rees, *Lloyd Rees: The Last Twenty Years* (Sydney: Craftsman House, 1990), pp. 166.



Oil on linen
120 x 140 cm

© Lloyd Rees / Licensed by Viscopy, 2017

Tim Storrier

Point to Point, 1988

Tim Storrier studied Graphic Design at the National Art School, Sydney, 1967–1969. Winning the Art Gallery of New South Wales Sulman Prize for genre painting, in 1968 and at the age of 19, brought Storrier early recognition. His first solo exhibition followed the next year, in Melbourne, beginning a long exhibiting career. In 1972 he gained experience abroad, travelling in Europe and the Middle East, and, in 1973, made an important tour of Central Australia, which (together with experience in the Middle East) can be seen to have impacted deeply and shaped his subsequent development.

Storrier has had numerous solo exhibitions (in Sydney, Melbourne, Brisbane, London, and beyond); and been included in significant survey exhibitions of Australian art, while his work is represented in the major Australian public galleries, numerous private collections, and in some institutions and collections internationally.

Following the already strong impact of the Australian interior and central deserts in 1972, Storrier travelled in 1976 with John Olsen, naturalist Vincent Serventy, and gallerist Stuart Purves to the flooded Lake Eyre region. He was there to photograph and paint the rare efflorescence of plants and wildlife spurred by the dramatic environmental event of river headwaters from the far north-east of Australia sending waters as far south-west as the salted plains of Lake Eyre.

On a number of expeditions Storrier was to make to outback Australia, this journey affirmed that vast spaces would be an enduring theme, principal subject or setting for so many of his later works. Visits to the west coast of the United States in 1977, a second trip to Egypt in 1984, and later travel to Turkey, Kenya and Tanzania, strengthened Storrier's interest in the fierce power of nature and environmental forces as a framework for his most considered work. Vast spatial settings formed the emotional key-signature for his broad, striated landscapes (often ablaze with fire-lines), or as host to surrealistic fantasy subjects.

His later works reached back to admonitory symbolism and morality tales from European tradition, updated by contemporary, ironic detailing in their foreground subjects, often including meticulous still-life subjects. Middle Eastern village settings, or fantastic arrangements of Australian genre motifs in the foreground, were often used for the increasingly dystopic atmospheres figured in Storrier's work.

Point to Point (including the real attachment of a rope across the surface) is one of many of Storrier's works from the 1980s that depict fire and blaze-lines enveloping a vastly irradiated landscape. In discussing Storrier's work, art historian Jenny Zimmer has written of the historical and philosophical concept of 'the sublime' – its addition of 'awe' and 'terror' to the aesthetic canon of 'the beautiful' in art – as an important framework for apprehending his inferno paintings:

*With their broad landscape expanses, distant horizons, tumultuous seas, zips of flame and newspapers hurtling into space they provide truly awesome spectacles. ... {They} are unashamedly Australian in their references to the landscape and its endemic dramas of flood and fire all the more awesome in the context of global warming.**

*Ken McGregor and Jenny Zimmer, *Tim Storrier*, Macmillan, Australia, 2007, p.25.



Acrylic and rope on linen canvas
180 x 900 cm
Permission to reproduce obtained



Ann Thomson

Ebb Tide, 1988

Ann Thomson studied first under Jon Molvig in Brisbane and subsequently undertook a full diploma course at the East Sydney Technical College in Sydney. She later spent time as an art teacher and as an art school lecturer but steadily established a strong reputation not only as a painter but also as a sculptor and printmaker. Her first solo exhibition was in 1965, and from the 1970s onwards she has had regular solo exhibitions in Sydney, Melbourne, Brisbane and elsewhere in Australia, as well as in Paris and Berlin. Thomson's paintings and prints have been included in a great number of group exhibitions, and she has regularly been included in exhibitions representing aspects of Australian art shown internationally. She is represented in the National Gallery of Australia, the Art Gallery of New South Wales, the Queensland Art Gallery and other public and private collections.

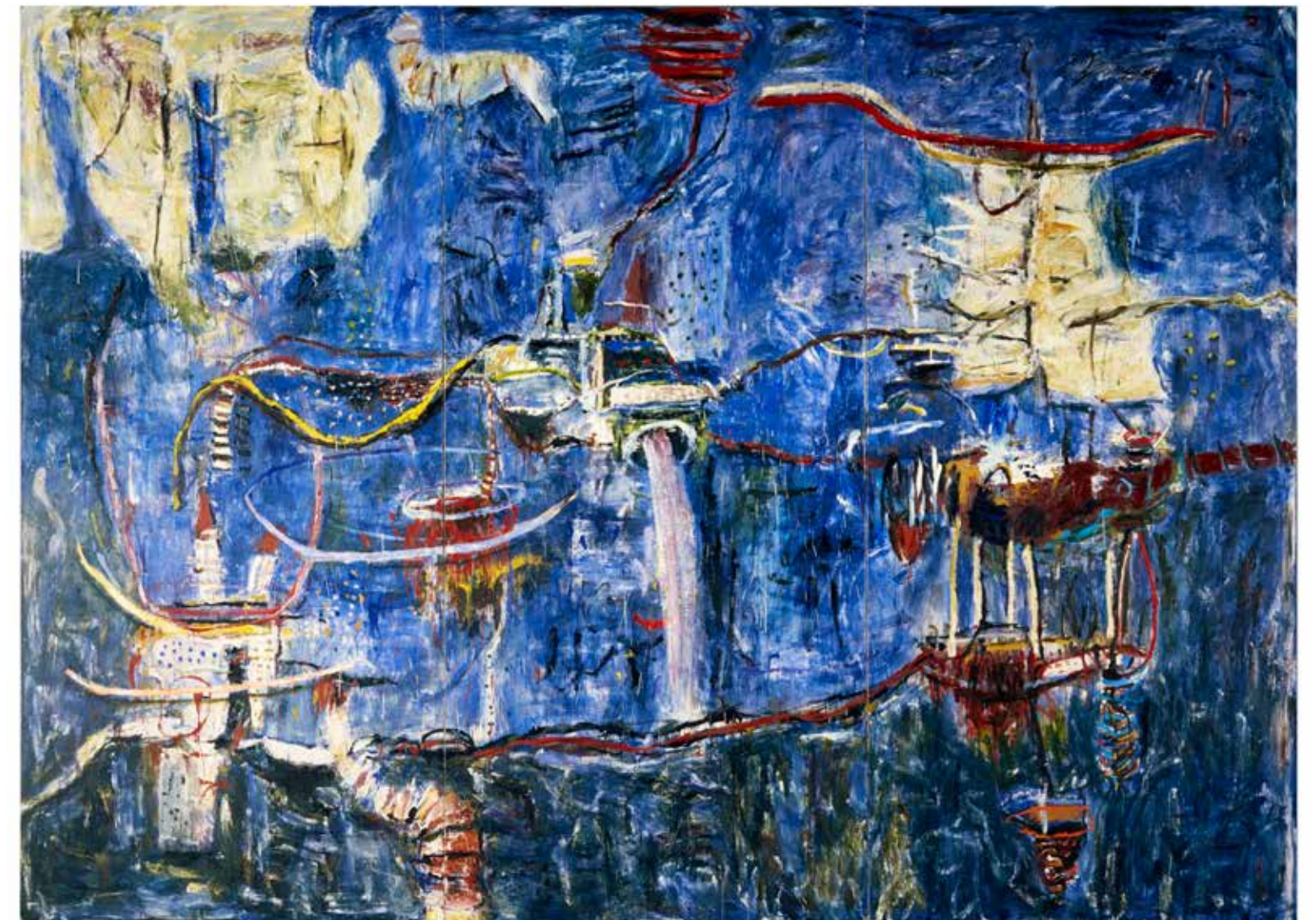
Ann Thomson describes herself as a studio painter. Even though she enjoys *plein-air* sketching in outdoor settings, her deliberative manner of working favours the studio. It is the environment for steeping her ideas, working through the potential of each painting to create a full-bodied world of sensation, connections and realised form. It is where scale has a crucial disciplining role in the concentration that her work demands in its journey to completion.

Ebb Tide was a monumental commission for Ann Thomson. It was to be a demanding work from her first decision on scale, when shown the huge size of the wall where it would be located. The final work required the aid of a three-level scaffolding in Walsh Bay's Pier 6/7 to enable its execution. Fellow artists represented in the collection, John Olsen and Tim Storrier, were also working on their Darling Harbour commissions in the same space. Thomson also recalls Brett Whiteley coming by, and stopping for conversation about the finer points of different blues.

In various ways, *Ebb Tide* represents the culmination of Thomson's searching exploration in the 1980s of the close interface between abstraction and representation, while her colour also moved through favouring clear, high keys to call upon a darker and richer palette. Thomson undertook intense preparation for the Darling Harbour commission through hundreds of preliminary drawings made around Sydney's foreshores. The 'working harbour' theme provides a strong framework of ideas in Thomson's painting. Her career-long journey through the tensions of a dual commitment to abstraction and figuration – as continuing force-fields for shaping her own language in painting – came to an intense energy-level in *Ebb Tide*.

The commission was strangely foreshadowed in Thomson's earlier work of the 1980s, where much of her imagery was concerned with boats, reflections, flying machines, and the interplay between objects and their contingent spaces. *Ebb Tide* builds a huge world of tensioned forms through a similar vocabulary of subjects. Shipping of all sizes crowds the harbour, while its fret-worked rigging, hauling lines, tankers, portholes, bilge-bursts, and the throb of industry and effluent, is compacted by urgent paintwork and overlays that build a total image of energy, incident and movement.

With a few restless lines following the barest shape of a foreshore, warehouses and deep harbour, the foreground is lapped into a steep vertical plane of paint-layers, colliding details and narrative colouring. The work has an intensely mobile palette of sultry colouring in its staining and linking of dominant blues, sullied whites, seared browns, steely greys, slicing reds, scumbled orange, dun yellow and flecks of ultramarine. This demanding commission has enabled Ann Thomson to extend all her resources to create one of her finest works.



Oil on linen canvas
400 x 550 cm

© Ann Thomson / Licensed by Viscopy, 2017



*b. 1932 Kalinpinpa, NT
Lives in Papunya, NT
Ngaliya and Warlpiri people
Warlpiri and Luritja language groups*

Long Jack Phillipus Tjakamarra

Ngamurangya, 1986

During his childhood, Long Jack Phillipus Tjakamarra lived with his family and kin on their traditional lands, marked by the important Rain Dreaming site of Kalinpinpa, north-east of Walungurru (Kintore). After his mother's death, the family 'came in' to the Ikuntji (Haasts Bluff) settlement when Long Jack was in his teens. There he worked as a labourer and stockman until the establishment of the Papunya settlement in 1959.

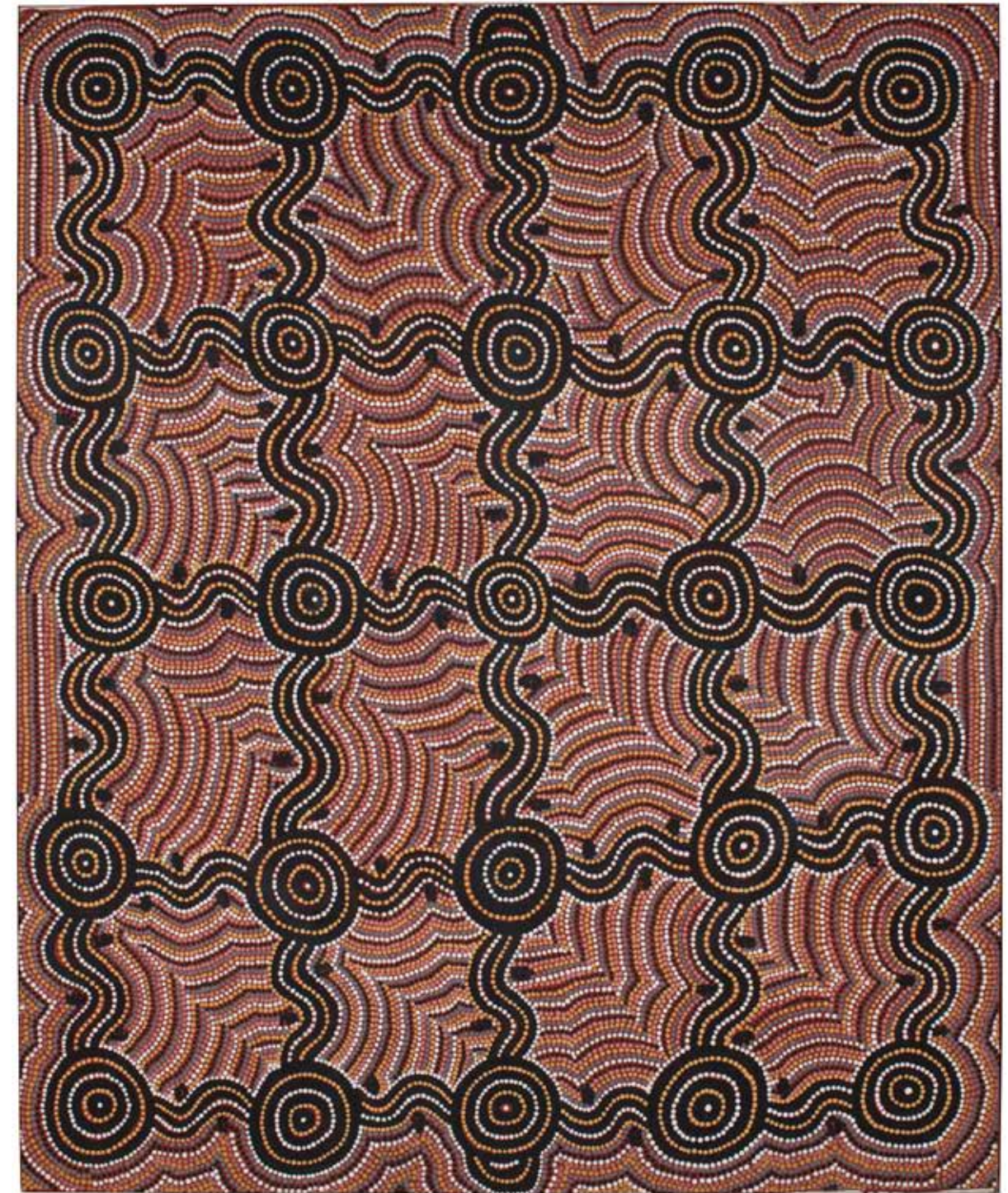
Long Jack (so-named because of his distinctive height and bearing) was one of the founding members of the famous Western Desert painting collective, Papunya Tula Artists, formed in 1972. He worked in Papunya from 1962 as a school yardsman and community councillor.

Long Jack Phillipus was one of the group of artists who painted small works in Papunya for public view, leading to the historic *Honey Ant Dreaming* on the local school wall. This was the first 'traditional' painting installed on a significant public building in Papunya (later sadly overpainted and erased). It was a gift 'to the white man's school' guided by ceremonial leaders of the often troubled Aboriginal clans forcibly coping with their ruptured lives at Papunya, where many were far from their own ancestral country.

Long Jack subsequently painted some of Papunya Tula's largest early canvases for the Aboriginal Arts Board's international touring program, and became a member of the Board – as part of the Australia Council based in Sydney. He won the Northern Territory Golden Jubilee Art Award in 1983, followed in 1984 by the Alice Springs Art Prize. He has been represented in numerous group exhibitions of Western Desert painting, especially in the 1980s and 1990s, and his work is collected in major Australian gallery and museum collections, as well as significant private collections in Australia and abroad.

Long Jack Phillipus's ties to the Rain Dreaming site at Kalinpinpa, in the country where he was born, ensured close links with other men associated with this site. Meanwhile, he was the owner of the principal Possum Dreaming site in the Gibson Desert, which also linked his and other owners' overlapping responsibilities in mutual trusteeship.

Ngamurangya incorporates schematic designs representing significant places for the artist and other kinsmen who have ties to this country. The painting depicts related 'men's stories' that record the Possum spirit dreaming (or *tjukurrpa*), featuring the land-forming and law-giving journey of their ancestral forebear.



*Acrylic on linen canvas
180 x 120 cm*

© the artist licensed by Aboriginal Artists Agency Ltd



b. 1932 Kalinpinpa, NT
Lives in Papunya, NT
Ngaliya and Warlpiri people
Warlpiri and Luritja language groups

Long Jack Phillipus Tjakamarra

Possum Dreaming, 1986

Long Jack Phillipus Tjakamarra, whose life and cultural knowledge conferred his status as a ceremonial leader among his kinsmen, also gained the distinction of being ordained as a Lutheran pastor (in 1984), shortly before the two works in the Darling Harbour collection were painted.

Long Jack Phillipus worked in the settlement of Papunya, in the important years of the 1970s, when a new art movement was spawned in the Western Desert. He became one of the founding members of the famous Western Desert painting collective, Papunya Tula Artists, formed in 1972, and went on painting over subsequent decades to become one of the longest-serving of the original Papunya Tula of the early 1970s.

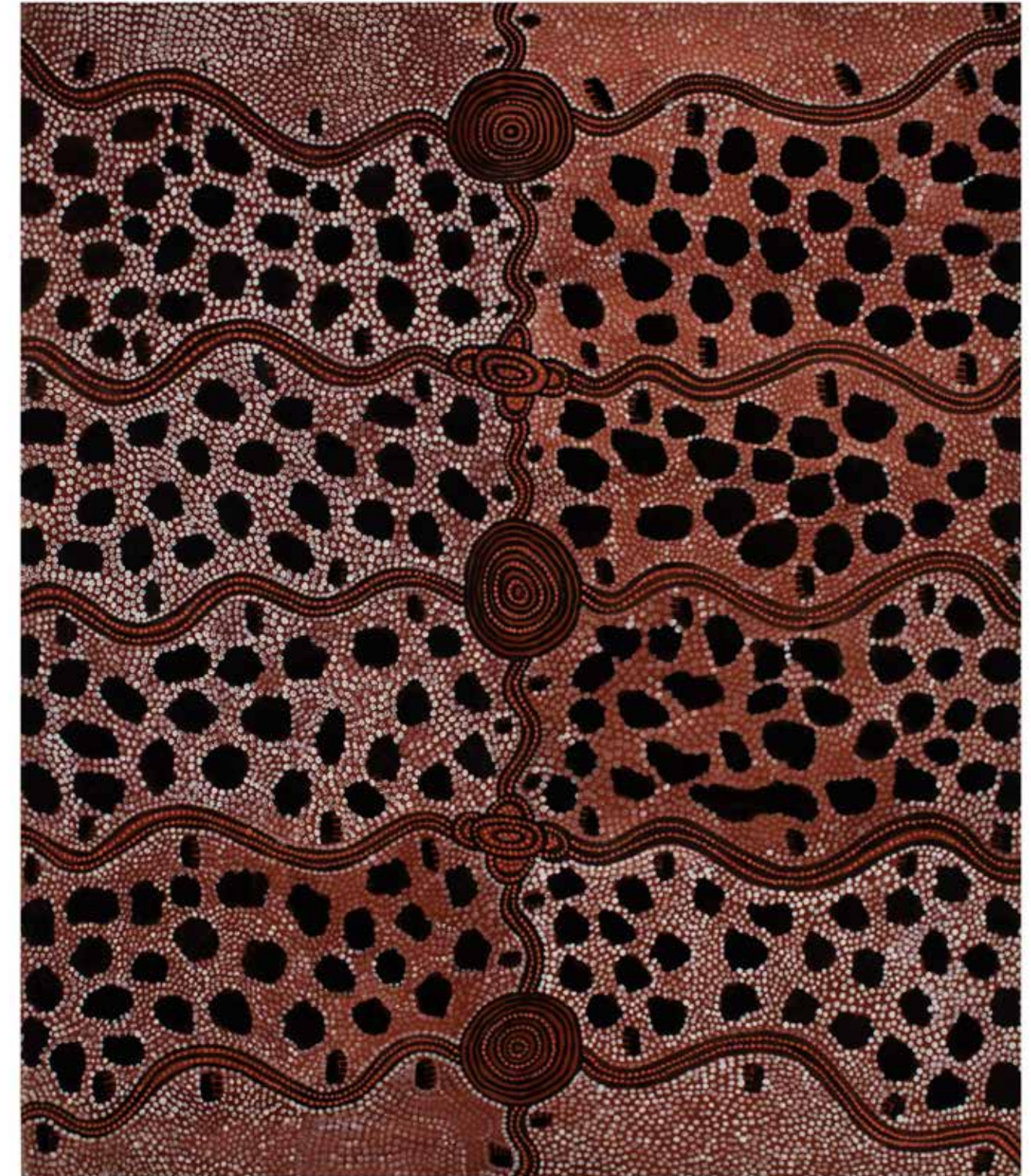
The settlement of Papunya was a site created to concentrate four tribal groups, from very different and mostly distant ancestral lands, around a government-drilled water bore for largely administrative reasons. This was close to the Honey-Ant Dreaming site that defined Papunya in ritual terms.

Social relationships had been disrupted through the concentration of different groups at Papunya, where many were forced to live artificially on lands they did not own. The power of the early Papunya paintings of the 1970s reflected the urgency of the artists' desire to reaffirm the strength of their relationships to different sites and country, and the importance of reinforcing their differentiated social responsibilities defined through their traditional cultural heritage.

Possum Dreaming incorporates schematic designs representing significant places for the artist and kinsmen who share ties to this country through their ancestral forebears. The painting incorporates ideographic markings for possum footprints and tail tracks, along with concentric circles or ellipses indicating secret-sacred sites, with 'U' shaped aerial-view markers of seated ancestral men gathered at these sites for ritual events. The *Possum Dreaming's* energetically spiralling journey-lines flow out across country, either side of concentric circles marking key sites of heraldic events. Neighbouring sites on the same principal axis secure the ritual continuity of ceremonies (and 'law'), from distant past to present.

These ceremonies, and the accompanying song-cycles that impart vital historical, topographical, social and cultural knowledge, continue to consolidate foundation stories in their powerful meanings. The song-cycles secure the continuing transmission of knowledge and relationships linking thousands of generations with their ancestral lands, history and resources. They animate religious beliefs, social organisation and reverberant connections to past and future in a living present.

The visual language in each of the two works in the collection differs formally through subtle variations in clan designs and overlapping narrative details that modulate each painting.



Acrylic on linen canvas
190 x 150 cm

© the artist licensed by Aboriginal Artists Agency Ltd



*b. 1943 near Muyinga, NT
Lives and works in Walungurru
(Kintore) and Alice Springs, NT
Pintupi people*

Ronnie Tjampitjinpa

Tarrkunya, 2001

In December 1956, Ronnie Tjampitjinpa's family walked to Ikuntji (Haasts Bluff), where he later worked as a stockman. In the 1960s the family moved to the Papunya settlement, where Ronnie was employed fencing cattle yards and was one of the youngest to begin painting in 1971 with the founding of the Papunya Tula collective of painters.

Ronnie Tjampitjinpa moved to Walungurru (Kintore) with his family in 1981. At this time he was painting periodically for Papunya Tula Artists, but by the late 1980s and early 1990s his refined Tingari designs, creating remarkable optical effects, were attracting considerable attention. Ronnie Tjampitjinpa won the Alice Prize, at Mparntwe (Alice Springs) in the Northern Territory, in 1988, and the next year had his first solo exhibition. He has been included in an extensive list of exhibitions, both in Australia and abroad. His works are in many private and public collections, including the Musée du quai Branly, Paris.

As with Charlie Tjapangati's painting, Ronnie Tjampitjinpa's *Tarrkunya* 'sings up' in painted narrative the country of the Tingari Men or ancient ancestors, and their inaugural journeys, while referring also to his particular clan sites and related designs. In addition to the Tingari designs in interconnected symbols of place and narrative, Charlie Tjapangati has painted the features of the terrain across which he also has travelled.

The Pintupi painters of the Western Desert generally depict narrative-cycles of the Tingari ancestors with a complex network of roundels (usually in concentric circles, or as here, employing concentric rectangles) that fill a canvas and summon clan histories, 'the law' of ordered relationships, and the webs of social community: all of which converge in ceremonial gatherings. Each artist deploys a distinctive version of interlaced designs according to his clan relationships and ritual responsibilities.

This striking work by Ronnie Tjampitjinpa builds up an intricate field of banded, irregular rectangles, in striking contrasts of red and yellow ochres in-filled with black, recording places, songs and ceremony of significance to his heritage and social responsibilities.

Tarrkunya was donated to the collection by Yanda Aboriginal Art, Alice Springs, Northern Territory.



*Acrylic on Belgian linen canvas
180 x 300 cm*

© the artist licensed by Aboriginal Artists Agency Ltd



*b. c.1949 Palinpalintjanya, WA
Lives and works in Walungurru (Kintore), NT
Pintupi people*

Charlie Tjapangati

Tjiparritjarra, 1986

Along with many fellow-Pintupi people, Charlie Tjapangati's family was one of the last to emerge from bush life in the desert country of Western Australia, when he was relocated east to the Northern Territory's (NT) Papunya settlement in 1964. The artist joined the Papunya painters in 1977 or 1978, and later was a Papunya member of artists selected in the significant exhibition, *Aboriginal Artists of Australia*, which toured the United States in 1981, accompanied by Warlpiri performers from Lajamanu (Hooker Creek), south of Katherine, NT.

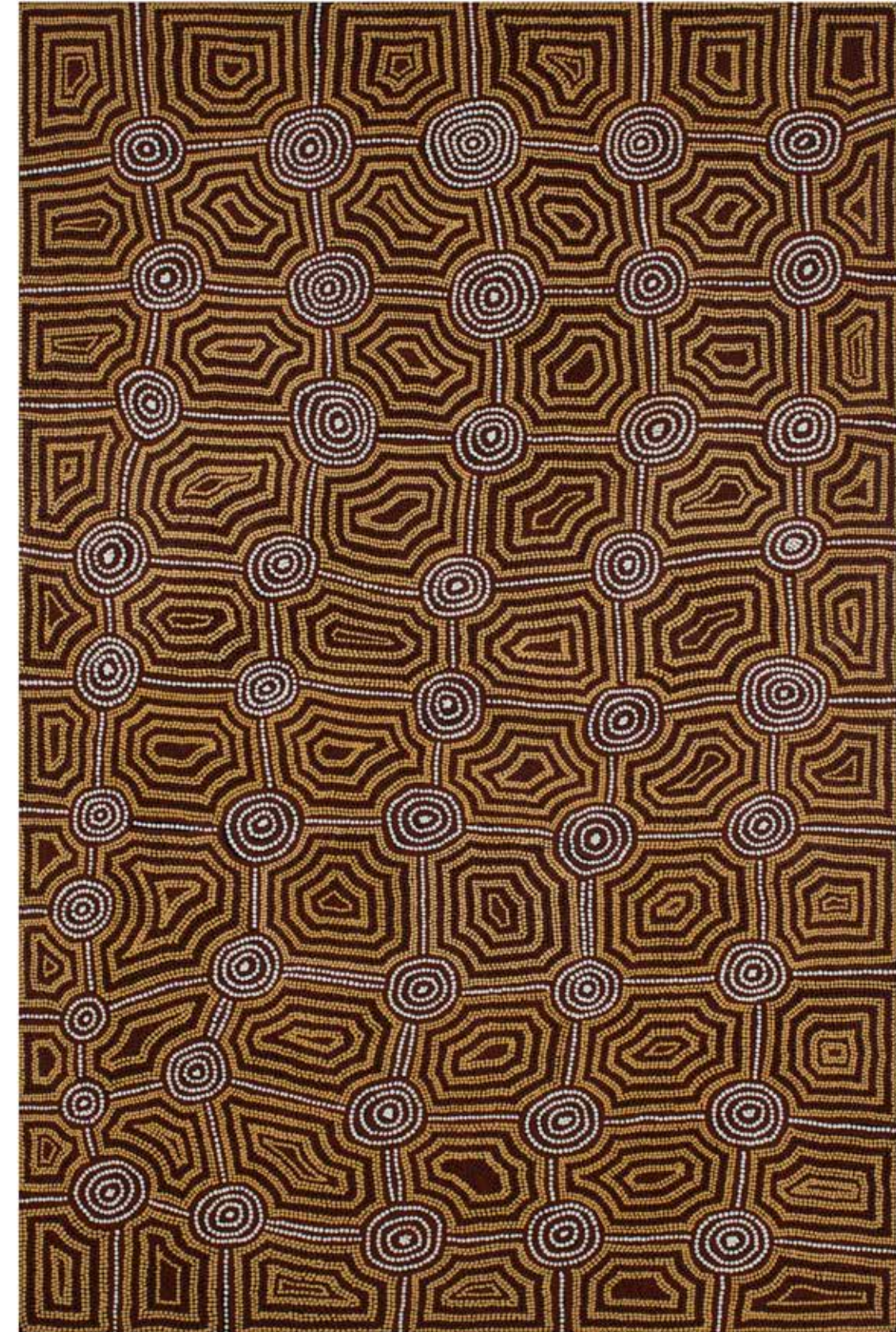
Charlie Tjapangati travelled abroad with this exhibition, which was subsequently shown in the British Museum in London and eventually sold to Robert Holmes à Court in Western Australia. Charlie Tjapangati has had only two solo exhibitions but has been shown in numerous group exhibitions in Australia and abroad, including the 1981 *Australian Perspecta* exhibition in the Art Gallery of New South Wales (NSW), Sydney – the first occasion when Western Desert paintings on canvas were centrally featured in a significant survey of contemporary Australian art. His work from that first *Perspecta* exhibition is now in the collection of the National Museum of Australia, Canberra.

In 2000, the artist travelled to Sydney with a group of artists from Kiwirrkurra (in sandhill country of the Gibson Desert, west of Lake Mackay). The artists were brought to Sydney to paint and install a ground painting at the Art Gallery of NSW, marking the opening of the large survey exhibition, *Papunya Tula: Genesis and Genius*, which comprehensively reviewed the whole development of Papunya Tula and the careers and public impact of its associated artists. Charlie Tjapangati's work is represented in collections of the Australian National Gallery, National Museum of Australia, and Museum and Art Gallery of the Northern Territory, along with other public and private collections in Australia and abroad.

Charlie Tjapangati's painting *Tjiparritjarra* is based on the Tingari Men's *tjukurrpa* (or ancestral dreaming narratives). It employs clan designs associated with post-initiatory ceremonies, including the important song-cycles that describe and ritually map the country where he was born in Western Australia. The Tingari paintings and song-cycles summon the events of mythical male ancestors whose travels created and defined the character, features and resources of the Pintupi lands. While painted with acrylic paint on canvas, the designs are derived from body – and sand-paintings that delineate sacred sites and mutual obligations interconnecting the current custodians of these ancient lands with their heritage.

Particular descriptions of any Western Desert painting can only be suggestive of a general representational language (based on the iconography and mnemonic narratives of ground and body paintings) that may suggest a painting's power and connections in the 'outside' world of collective character and meaning, however secret-sacred 'inside' meanings would never be revealed to uninitiated viewers.

By the late 1980s, when this work was completed, Papunya Tula paintings had reached broad public awareness, gained knowledgeable admirers, and were as highly sought-after in public and private collections as other outstanding works of Australian art.



*Acrylic on canvas
200 x 170 cm*

© the artist licensed by Aboriginal Artists Agency Ltd



1939 – 1992
Born in Sydney; lived and
worked mostly in Sydney

Brett Whiteley

Sydney Harbour to the Spirit of Bill W, 1987

Brett Whiteley left school at 17, worked in an advertising agency, and studied at the Julian Ashton Art School, Sydney. He won an Italian travelling scholarship in 1960, and had a privileged opportunity to study the great Italian painters in museums before moving to London. It was here that his reputation outside Australia was forged. Through the influence of Hal Missingham, director of the Art Gallery of New South Wales, Whiteley was included in *Recent Australian Art*, already being planned for the Whitechapel Gallery in 1961. Whiteley's work drew immediate notice and this led to his first-ever solo exhibition in 1962, also in London.

Whiteley's early paintings in Australia had traversed both abstraction and figuration. However, his first appearances in London inclined firmly towards abstraction, excluding the erotic celebration of the nude already abundant in his exuberant drawings, and rapidly growing personal work celebrating his relationship with Wendy Whiteley.

The dichotomy between the surrounding environment of 'advanced' abstract art and Whiteley's own insurgent impulses towards figuration was resolved dramatically with his 'Christie' series paintings inspired by the notorious figure responsible for a suite of violent sexual murders of prostitutes in London. In these works Whiteley exploited Francis Bacon's break-through compositions of figures held in extreme torsion within abstracted fields of gestural brushwork.

Whiteley's *Bathroom* and *London Zoo* series confirmed his commitment to a figurative language as central to his gifts as an artist, and affirmed him as a painter and draughtsman of extraordinary observation, facility and impulsive invention.

On his return to Australia (after important time in New York), Whiteley would incorporate both the Australian landscape and the setting of the artist's studio as enduring force-fields for his continuing drives to represent the human body, and even accessory 'genre' subjects, in figurative form.

Whiteley had regular solo exhibitions in Australia and abroad in subsequent years. His inclusion in group and survey exhibitions, as well as prominent appearance in substantial overviews of Australian art mounted by public galleries – together with his unparalleled ability to scoop the Archibald and Wynne prizes, makes up a huge bibliography describing the markers of his public career. Whiteley is widely represented in Australian collections, including all state and National galleries; and abroad in the Victoria and Albert Museum and Tate Galleries, in London, Museum of Modern Art New York, the Musée d'Art Moderne in Paris, and in many other public and private collections.

Sydney Harbour to the Spirit of Bill W, commissioned for the Darling Harbour collection, presents Brett Whiteley in the full measure of his powers as both painter and draughtsman. During the 1970s, Brett and Wendy Whiteley settled at Lavender Bay. A commission inviting a celebration of Sydney Harbour offered Whiteley the chance to open up to a generous scale. The painting draws together multiple views requiring shifting vantage points and embraces imagery that arcs back through his work over decades. The work is synthesised through myriad forms and perceptual details in this richly orchestrated portrait of Sydney Harbour and its defining features laid out in luminous colour.

Whiteley's roving focus is on the detailed imagery of Port Jackson's remarkable shorelines, suburban bays, city towers, yachts, ferries and sundry water craft plying small wake-lines across its deep waters. The distant city and harbour shorelines are tracked in sinuous curves weaving to the top left of the picture. The painting is an encompassing homage to Sydney and its Harbour setting, painted when Whiteley was at the height of his powers.



*Oil, gesso, mixed media on
wooden door panels
240 x 610 cm
© Wendy Whitely*



b. 1946 Borgia, Italy
Lives and works in Sydney

Salvatore Zofrea

Psalm 19, 1987

Salvatore Zofrea arrived in Australia from his native Italy in 1956. He studied at the Julian Ashton School and East Sydney Technical College in Sydney. His first solo exhibition was in 1967 and he has subsequently had regular solo exhibitions throughout his life as an artist. Zofrea travelled extensively throughout his career and first visited Europe in 1971. In spite of being born in Italy, it was not only Italian art but the colouring and often more dramatic imagery of Spanish art that has provided one of the strongest influences on his work over the years.

The subjects of Zofrea's paintings and prints range from stories drawn from religious iconography and mythological subjects to portraiture. In images relating to religion, or a narrative subject he has come across casually, it is the artist's fondness for forming a pictorial 'tableau', rather than any moral or virtue found in a narrative source, that most engages his interest. Zofrea's early work was much more broadly painterly and gestural in its handling, until a shift towards a greater simplicity occurred in the early 1970s. Subsequently, his greater emphasis on clarity of form and more disciplined colour carry some echoes of Persian miniature paintings.

Much of Zofrea's work in the latter part of his career shows increasing interest in Surrealism. With his very personal approach to style and practice, he has tended to prefer a position of being an outlier in the contemporary Australian art community, plying his own course apart from any avant-gardes while still receiving considerable recognition. He has gained a number of mainstream commissions, especially for portraiture.

Zofrea won the Sulman Prize for genre painting in 1977, 1979 and 1982, and was exhibited a number of times in exhibitions for the Blake Prize for Religious Art. His work is represented in the collections of the National Gallery of Australia, most state galleries, the Vatican collections in Rome, and other public galleries and private collections. In 1985, he was awarded a Churchill Fellowship to study fresco painting in Italy.

In addition to his long development as a painter, Zofrea has pursued strong gifts in printmaking – especially woodcuts – which are highly suited to his interests in narrative. In this medium he has accomplished works at a virtuoso level of accomplishment, as in his *Appassionata* series (developed in the 1990s), figuring stages of his life, development, and maturity as an artist. A suite of works in this series has been donated to the Art Gallery of New South Wales.

Psalm 19, like many of Zofrea's seemingly illustrative works, actually bears no literal connection to any of the verses of the Biblical Psalm from the Old Testament. A troupe of performers, accompanied by animals, birds and sundry props, perform on a shallow stage in a surrealist tableau. The work also evinces Zofrea's continuing preoccupation with allegory, symbols of life stages, and his long interest in interpreting the narrative journeys of his own life.

While the performers and their accompanying animals clearly summon the folkloric richness of traditions in his native Calabria, the sulphur-crested cockatoo swinging upside-down on a slender perch is a wry evocation of Zofrea's life-switch 'down under' to antipodean Australia. As with many of his paintings, the artist evokes suggestion and mystifies explanation in his puzzling ensembles, deliberately summoning the viewer's imagination to close a final circle of meaning in his work.



Oil on linen
180 x 250 cm

© Salvatore Zofrea / Licensed by Viscopy, 2017



The Darling Harbour public art program sought to communicate, educate and engage the public. All artists were provided with extensive information on the site and its history, including a heritage interpretation strategy.

Artists were selected following consideration of past works and their response to a particular aspect of the site.



Public Art in Darling Harbour

Historically, formal sculpture and public art – other than for commemorative monuments – did not have a strong history in Australia. However, by the 1980s, when works were first commissioned or acquired for the Darling Harbour collection, sculpture and a plethora of art forms had claimed the attention of younger artists, while painting had been long-challenged in its dominance. Exhibitions such as the 1964 touring exhibition, *Recent Australian Sculpture*, the *Mildura Sculpture Triennials*, and the 1976 *Second Biennale of Sydney* had provided encouragement for sculptors, many turning to conceptual, performance art, video and a plethora of media other than painting, and now introducing wider audiences to the diversity of contemporary art in Australia.

Contemporary art of the 1980s, across a range of age groups, was actually far richer and more diverse than is suggested by the sculpture in this selection. Amongst the artists represented in the public domain of Darling Harbour, perhaps only Ken Unsworth had an international reputation at the time. Nevertheless, the sculpture of Peter D Cole, Ken Unsworth and Michael Snape all reflect significant aspects of Australian sculpture in 1988, and each was a respected artist.

Although modest compared with the collection of paintings, the inclusion of sculpture in the landscape design in 1988 prefigured the extensive incorporation of public art in both the public and the private sphere throughout Sydney in subsequent decades.

In 2015, a brief for new works to join the existing public domain sculptures was commissioned to coincide with the ICC Sydney rejuvenation project. The new works were conceived to join and form an evolving collection of public artworks as part of the heritage of New South Wales. They join the earlier commissioned and donated works.

The brief for a small number of new works was sent to a selection of international and Australian artists whose portfolio of work suggested they might propose innovative concepts for the commissioning of one or two major works for ICC Sydney. The works were conceived as involving the work of a new generation of artists, and especially including new media, evolving artistic concepts and ways of working in the public sphere, and (in some cases) changing interpretations of Australia's culture and history.

In more physical terms, the 2015 brief for artists anticipated works not necessarily aligned to walls, formally contained as discrete objects, or prepared by artists in their studios. The invitation opened the way to proposals possibly involving light, digital technologies and contextual interactions with a public, as well as works conceived for particular sites. The potential was envisaged in 2015 that artists would be briefed on the architecture and landscape design, opening up the possibility in some cases of collaborating with architects and designers in siting a work as part of the fabric of the new building or its site.

It was expected that artworks would be innovative, have uncompromised artistic integrity, and present their authors in the full measure of their creative capacities. At the same time, the physical setting and context for new works was emphasised so that the commissioning anticipated works had a meaningful sense of place within this important locale of Sydney's maritime setting and evolving history. The social history and ecology of the Darling Harbour site, and the vantage-points of neighbouring residents and visitors – especially from high-rise buildings nearby – were to be taken into account in final selection and realisation of individual artworks.

While the major commission in the public domain was awarded to Japanese artist Ryoji Ikeda at a time when his work was gaining international attention, the other three commissioned art works jointly complement the existing collection of works by Australian artists. All three artists chose to focus on aspects of Darling Harbour's history, adding to the collection a diverse group of artists who were at a high point of their careers in the second decade of the twenty-first century.

b. 1963 Bogotá, Colombia
Lives in Sydney

Maria Fernanda Cardoso

Sandstone Pollen, 2016

Maria Fernanda Cardoso studied at the Universidad de los Andes, Bogotá, Colombia, and Yale University, later completing her PhD at Sydney College of the Arts, University of Sydney, in 2012. She has had numerous solo exhibitions since 1987, including *Zoomorphia* at the Museum of Contemporary Art, Sydney, a mid-career exhibition at the Biblioteca Luis Angel Arango, Bogotá, and she has also been represented in a great number of group exhibitions in different parts of the world since 1985. These include the New Museum of Contemporary Art, New York; the San Francisco Exploratorium; the Centre Georges Pompidou, Paris; Fundación La Caixa, Barcelona; Daros Foundation, Zurich; and Centro Reina Sofia, Madrid.

In 1995, her renowned *Cardoso Flea Circus* was first shown at the San Francisco Exploratorium. This work subsequently toured many countries and was exhibited at the Sydney Opera House in 2000. In that year Cardoso created a major installation for the New York Museum of Modern Art's millennium exhibition, *Modern Starts*. This exhibition subsequently toured to major US museums in San Diego, San Francisco, Miami and Minneapolis. Cardoso represented Colombia at the *Biennale of Venice* in 2003. Her work ranges from sculptural installations to video and performance.

Maria Fernanda Cardoso's work is represented in the National Gallery of Australia, Museum of Contemporary Art, Sydney, Museum of Contemporary Art, San Diego, Miami Art Museum, San Francisco Museum of Modern Art, Daros Collection, Zurich, and other public and private collections. Her *Cardoso Flea Circus* is in the collection of the Tate Gallery, London.

Sandstone Pollen is one of four separate commissions to Cardoso since she has been living in Australia. Many fields of both art and science animate much of her work. Since the 1990s, the intricate and complex behaviours of animals and insects have been of particular interest in the development of her remarkably varied works responding to the natural world as the source-context for her art.

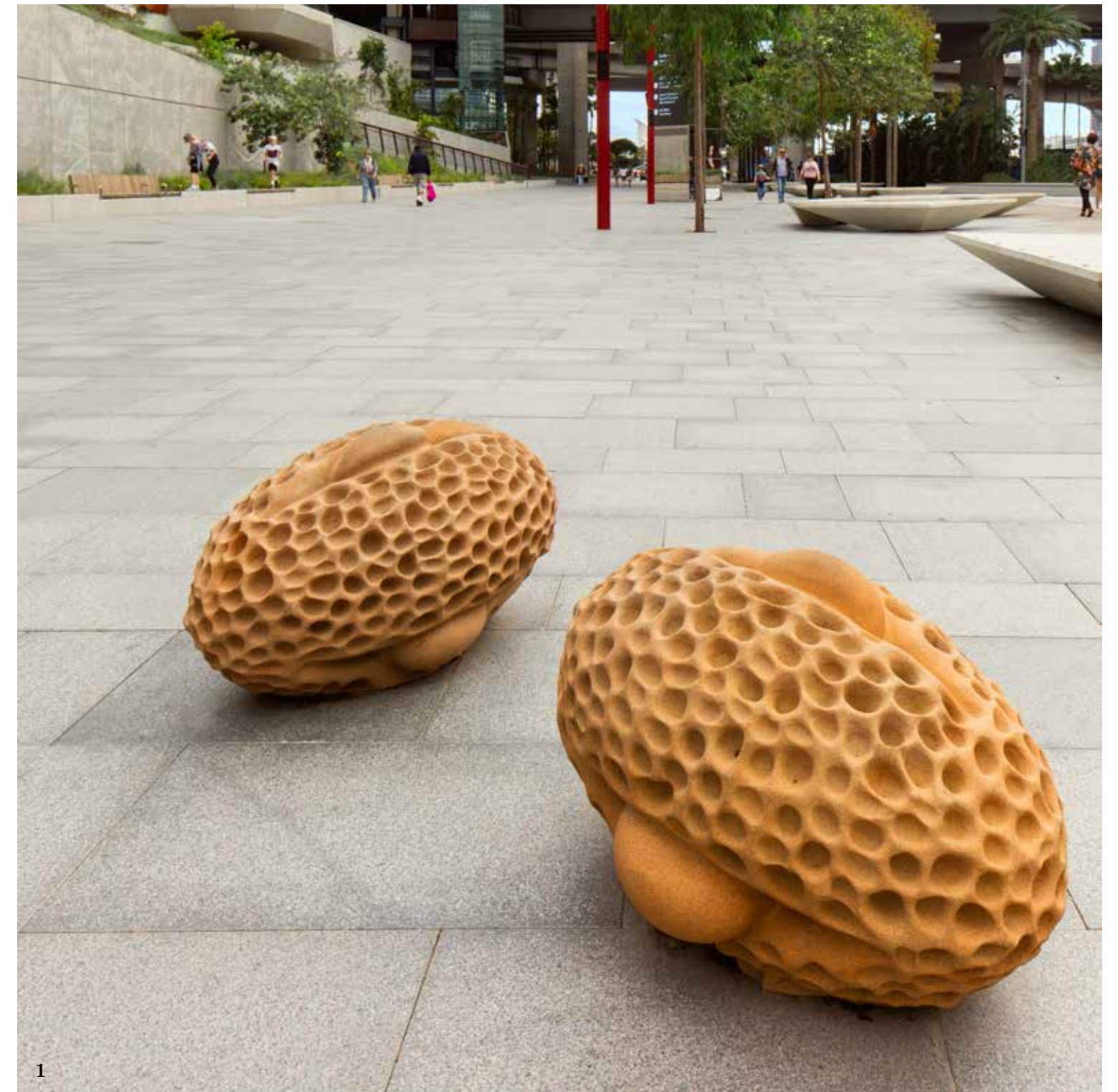
Cardoso's detailed engagement with natural science led her to consider the morphology of the Darling Harbour site when testing ideas for the commission. In the work realised, she was inspired by the archaeological report on Darling Harbour that had identified microscopic grains of pollen as being either from the original flora of the area or later deposited during loading or unloading of ships at port.

Working eventually with experts across a number of scientific fields, Cardoso had various pollen grains enlarged and a computer program written to generate three-dimensional images of their specific character. These images were then used to drive the lengthy process of a robot working around the clock to carve their much-enlarged forms in stone.

Nine different pollen species are represented in the final series of 12 sculptures sited along the Darling Harbour Boulevard, with 11 rendered in carved sandstone while one is in white onyx (Dandelion). Each work required careful hand-finishing to remove sharp edges. Alongside each of Cardoso's sculptures is a plaque bearing an engraved image of the artist's handwritten transcriptions that provide the scientific naming of each pollen species.

Sandstone Pollen is an ensemble of arresting conceptual transformation. The final sculptures have been achieved through a scale-shifting journey and intricate itinerary for each work: from biological signature and taxonomic niche to digital template and computerised grinding. The final siting of these carved stone forms recasts Darling Harbour's plant-histories, through which each sculpture has gained the details defining its character.

With a syntax derived from microbiology, this remarkable group of pollen sculptures lyricises minute and transient natural forms in stanzas of stone.



*Electron microscope scans of pollen, robotic stone carvings
from 3D CAD models, hand finished
11 sandstone sculptures and 1 white onyx sculpture
© Maria Fernanda Cardoso/Licensed by Viscopy, 2017*



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3



4

Pollens represented in Maria Fernanda Cardoso's stone sculptures:

- Mint microfossil pollen {1}
- Eucalyptus* microfossil pollen {2}
- Grevillea* microfossil pollen {3}
- Dandelion microfossil pollen {4}
- Acacia* microfossil pollen {5}
- Grey Mangrove microfossil pollen {6}
- Banksia* microfossil pollen
- Swamp Heath microfossil pollen
- Wattle microfossil pollen



5



6

b. 1947 Gawler, SA
Lives and works in
Kyneton, Vic

Peter D Cole

Arrival, 1988

Cole studied at the South Australian School of Art from 1965 until 1968, and had his first solo exhibition the year after he graduated. He moved to Melbourne in 1970 and has lived in Kyneton, Victoria, for many years. In the 1970s and 1980s, the *Mildura Sculpture Triennial* exhibitions, although not held in a capital city, were instrumental in giving Australian sculptors opportunities to show new work and establish varied profiles that subsequently contributed to major exhibitions in state galleries, as well as inclusion in touring exhibitions – especially during the highly active years of the Australian Gallery Directors Council’s touring programs. Cole was included in the *Mildura Sculpture Triennial* exhibitions of 1970, 1985 and 1988. Unlike the Sydney-based Annandale Imitation Realist group of artists, and their favouring of assemblage works drawn from the world’s detritus, Cole’s work, in assembling largely discrete forms, veered away from assembling found objects, or employing irony and parody. He was initially influenced by the work of Joan Miró and Alexander Calder, and then by a later generation of minimal American artists such as Sol LeWitt, Robert Morris and Robert Smithson.

Peter Cole was also interested in the late *style moderne* design of furniture and domestic objects of the 1950s. From the 1980s, he tended to focus on the relationship between the landscape outside his studio and the crafted objects and forms he creates inside – which is to say that his sculptures invariably have a strong reference to an implied landscape as a setting. Cole has always given attention to drawings, some of which contribute to forms in his sculpture, such as the impromptu capturing of pears seen in a neighbouring orchard. However, he is preoccupied by the discrete forms to be found in the landscape and has compared these with the symbolic landscapes emblems of late mediaeval Italian paintings. The forms that emerge from his studio are highly crafted, and often painted in strong, clear colours as finely finished as the duco of a car.

Peter Cole has had a steady pattern of solo exhibitions over the years as well as being included in many group exhibitions. He is represented in the National Gallery of Australia and in public and private collections throughout Australia.

Arrival is one of a number of public art commissions in Australia’s eastern states during Cole’s career. The work reflects a fundamental change that occurred during the 1980s when he refined his melding of two seemingly incompatible fields of interest: the casual, organic, and often untidy forms of nature, and the inorganic, studio-crafted components of a final work. At times there are readily-interpreted symbols. At other times Cole leaves the interpretation open to his audience. In *Arrival*, some of the natural forms as well as the geometric sphere are cast in bronze, signifying permanency; meanwhile marine epoxy paint – a familiar finish in the world of machines – is applied to the cone and another branch-like form: the whole work brought to a highly-tuned state of completion.



Bronze and steel
305 x 225 x 100 cm

© Peter Dudley Cole/Licensed by Viscopy, 2017

b. 1966 Gifu, Japan
Lives in Paris and Kyoto

Ryoji Ikeda

data.scape, 2016

Ryoji Ikeda is an electronic composer and visual artist. He began work as a sound artist and DJ in 1990, and in 1994 became a composer for the prominent Japanese artist collective, *Dumb Type*. His first solo exhibition was in 2008 at the Yamaguchi Center for Arts and Media.

Ikeda's work in sonic media analyses the fundamental building blocks of sound itself and deploys its underlying mathematical structure in new forms – often presented in live-performed works. He is widely recognised for his immersive performances and installations, presenting his complex orchestration of sound configured by mathematical formulae. In 2014, the New York Times listed his performance at New York's Metropolitan Museum of Art as one of the best for that year.

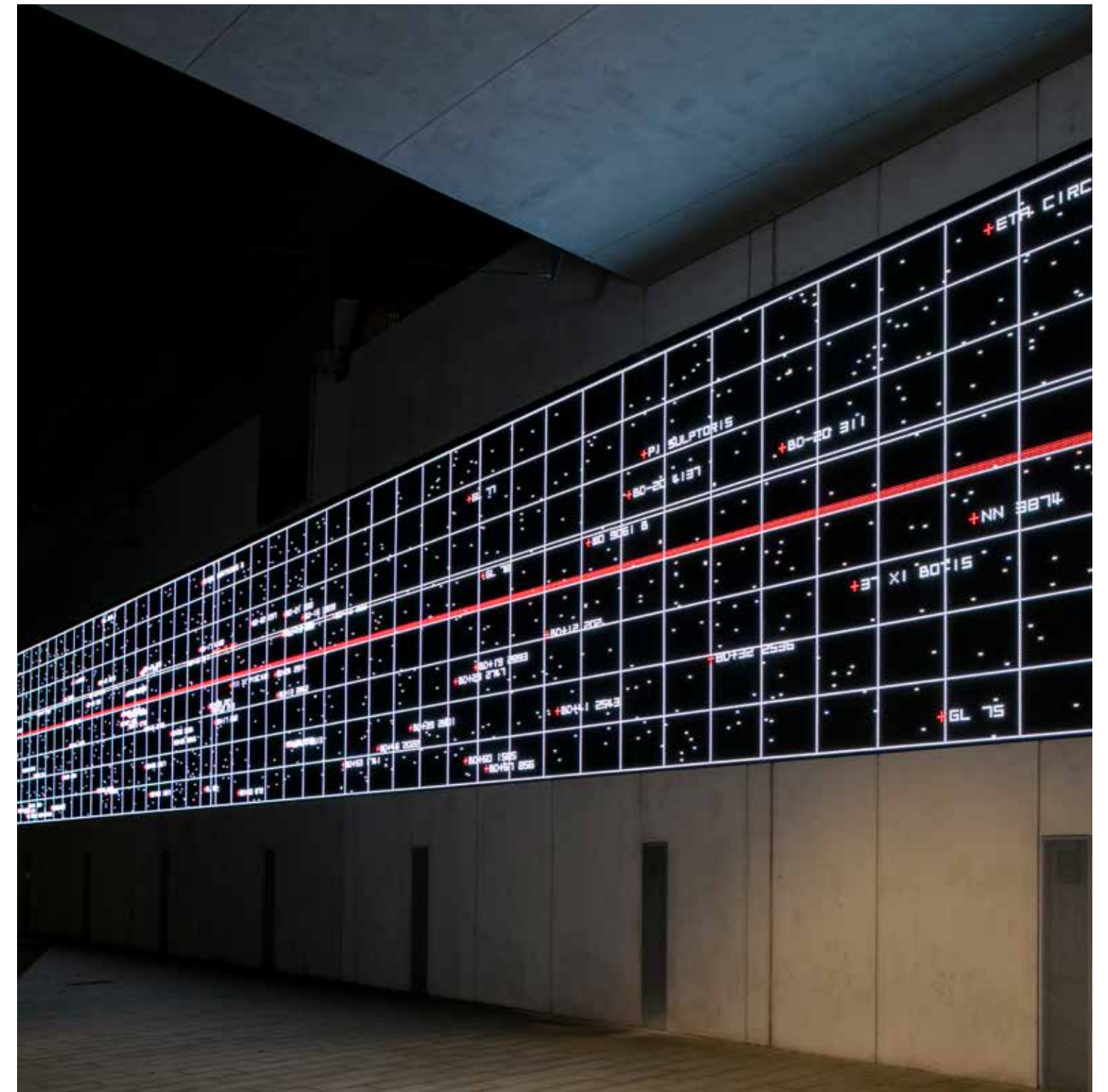
By 2017, Ikeda had a record of some 40 solo exhibitions, many performances and concerts, representation in numerous group exhibitions, release of a number of albums, and the gaining of numerous awards. His work is represented in prominent international collections, including the Centre Pompidou, Paris, the Museum of Contemporary Art, Montreal, and the Museum of Contemporary Art, Tokyo.

In 2013, at the Museum of Old and New (MoNA) in Hobart, Ikeda had realised a major temporary installation, *spectra* – a concept adapted from earlier work created in various versions in New York, Amsterdam, Paris, Barcelona and Nagoya. In *spectra*, a tower of pure white light reached fifteen kilometres above the Domain in Hobart, with the light's movement causing subtle oscillation patterns and related changes in the production of sound. Ikeda was also invited to present a solo concert of his work in Sydney's Carriageworks, when he first visited Australia in 2013; and a return concert was presented, at both MoNA and Carriageworks, in 2016.

In 2014, Ryoji Ikeda was selected for the sole major commission to be integrated into the design of Darling Harbour's reconstructed public domain. The final artwork realised, titled *data.scape*, involved the integrated construction of a continuous screen, 96 metres long and four metres high, incorporating thousands of LED modules and a series of embedded loudspeakers. Across this screen, *data.scape* is realised through two programmed videos playing at different times of day. During the day, the full DNA sequence of the human genome streams rapidly across the screen; then at night, a vast star-map of the universe is plotted and scrolled across the screen more slowly.

This audio-visual orchestration of two different data-delivered structures is seen by the artist as providing a series of vibrating, polarised concepts. The work oscillates contrasts: micro-macro, human-nature, beauty-sublimity, continuous-discrete, and black-white. These ever-contrasting presences complement each other and gradually suggest a symphonic work, but without its precise structure or shape involving a beginning or ending. Ikeda's work suggests the infinite ongoing and never-ending of the universe itself.

The Darling Harbour commission has enabled realisation of Ikeda's first major artwork located permanently in a public location.



LED screen, computers, loudspeakers
9,600 x 400 cm

Computer programming: the Tokuyama Tomonaga and Ryoji Ikeda Studio
Two videos, *The Universe in the evening* and *DNA during daytime*



Janet Laurence

Habitat, 2016

Janet Laurence studied at the Alexander Mackie College and the City Art Institute (both now part of University of New South Wales Art and Design). She subsequently gained a Master of Fine Art degree at the same university. Her first solo exhibition was in 1981, commencing a diverse sequence of solo and group exhibitions along with a growing number of commissions in recent years. Laurence steadily established a national and international reputation for innovative work relating especially to nature and the environment, and has been invited to participate in many exhibitions and realise site-specific installations in Australia and abroad. Laurence is represented in the National Gallery of Australia and in other public and private collections throughout Australia and internationally.

Janet Laurence first included sound in a work more than two decades prior to her Darling Harbour commission. This was in her 1994 collaborative installation with Fiona Foley, *Edge of the Trees*, a permanent work installed in the forecourt of the newly constructed Museum of Sydney. The collaboration with Fiona Foley also heightened Laurence's attunement to Australian Aboriginal and post-settlement narratives of the entire area around the Sydney basin as being marked by colliding histories and radical environmental change.

Laurence's embrace of diverse media in her site-specific works and thematic subjects has greatly evolved in her later works. This has become heightened through her engagement with natural history and museum collections as a stronger framework in recent installations. Her interest in the natural history of the Darling Harbour site ensured an opening to ideas from a much longer time-scale than its industrial and social history of the recent past.

When scoping the work, Janet Laurence initially explored the idea of including scents of indigenous plants, which proved too difficult and cumbersome to realise. In a final paring, she decided to focus on a soundscape of bird calls. Their varying calls, installed electronically and spatially, reinstate a sonic version of a former sensuous environment now largely banished from the waters, gulleys and bush it once defined through birdsong.

The work recreates a texture of sound almost lost other than to Aboriginal collective memory. Yet such a soundscape, reinstalled, can only be circumspect in its oscillation of different birdcalls. While a site offers an archive of its various pasts in many physical signs of change, it remains transitional and subject to ever-continuing visits and departures.

The sounds and interactions of birds in our landscapes offer haunting reminders of urbanism's ruthless ravaging. As development consumes niches and depletes habitats, a single site can recall attention to the fluctuating presence and dispersal of birds as nature's sentinels. Recalling their vanished song suggests the scale of human failure to safeguard their profoundly important presence and pathways in a sustainable world.

Janet Laurence's work for Darling Harbour calls attention to these conditions, which she synthesises in the construct of her title: *Habitat*.



16-channel soundscape of Indigenous bird calls
Audio production: CDP Media

Birds represented in Janet Laurence's
sound installation:

rufous songlark - *Megalurus mathewsi* {1}

golden whistler - *Pachycephala pectoralis* {2}

yellow-tailed black cockatoo - *Calyptorhynchus funereus* {3}

Australian king parrot - *Alisterus scapularis*

Australian owl-nightjar - *Aegotheles cristatus*

black swan - *Cygnus atratus*

fan-tailed cuckoo - *Cacomantis flabelliformis*

grey butcherbird - *Cracticus torquatus*

little corella - *Cacatua sanguinea*

Pacific koel - *Eudynamis orientalis*

painted honeyeater - *Grantiella picta*

pied butcherbird - *Cracticus nigrogularis*

southern boobook - *Ninox boobook*

superb lyrebird - *Menura novaehollandiae*

Torresian imperial pigeon - *Ducula spilorrhoa*

willy wagtail - *Rhipidura leucophrys*



*b. 1971 Mackay, QLD
Lives and works in the
Southern Highlands, NSW*

Danie Mellor

Entelekheia, 2016

Danie Mellor, an Australian artist of Indigenous heritage, lives in the Southern Highlands of New South Wales. Through his mother's Indigenous heritage, with multiple clan connections to the rainforests of North Queensland, Danie Mellor inherits strong ties to this area and peoples – ties which have directly shaped subjects for some of his works. He also has connections through his distinguished parents' diverse cultural backgrounds to more distant traditions, drawn from Scotland on the one hand and the United States on the other. The rich diversity of these influences bears mention as background to Mellor's work. For he has drawn thoughtfully upon the manifold inter-crossing strands of his heritage in tilling the dense subsoil of ideas that inform his development, providing different series of works a broad and interconnected referential framework of subjects.

Mellor studied at the North Adelaide School of Art; the Birmingham Institute of Art and Design, University of Central England; and the Canberra School of Art, Australian National University (ANU), where he gained successively three degrees in the practice of art, the last a PhD completed at ANU in 2004.

Mellor has had nine solo exhibitions since 2005, and has been included in many significant group exhibitions in Australia and internationally, including curated surveys. His representation in significant thematic exhibitions in public institutions have included exhibitions at the Royal Academy, London; the National Gallery of Canada, Ottawa; the National Museum of Scotland; and the 21st Century Museum of Contemporary Art in Kanazawa, Japan. He is meanwhile represented in the collections of the state and National galleries of Australia, The Museum of Contemporary Art in Sydney, the Museum and Art Gallery of the Northern Territory (Darwin) and the Australian Museum (Sydney). He is also represented in the National Gallery of Canada, the National Museums of Scotland, and in many further public and private collections in Australia and abroad.

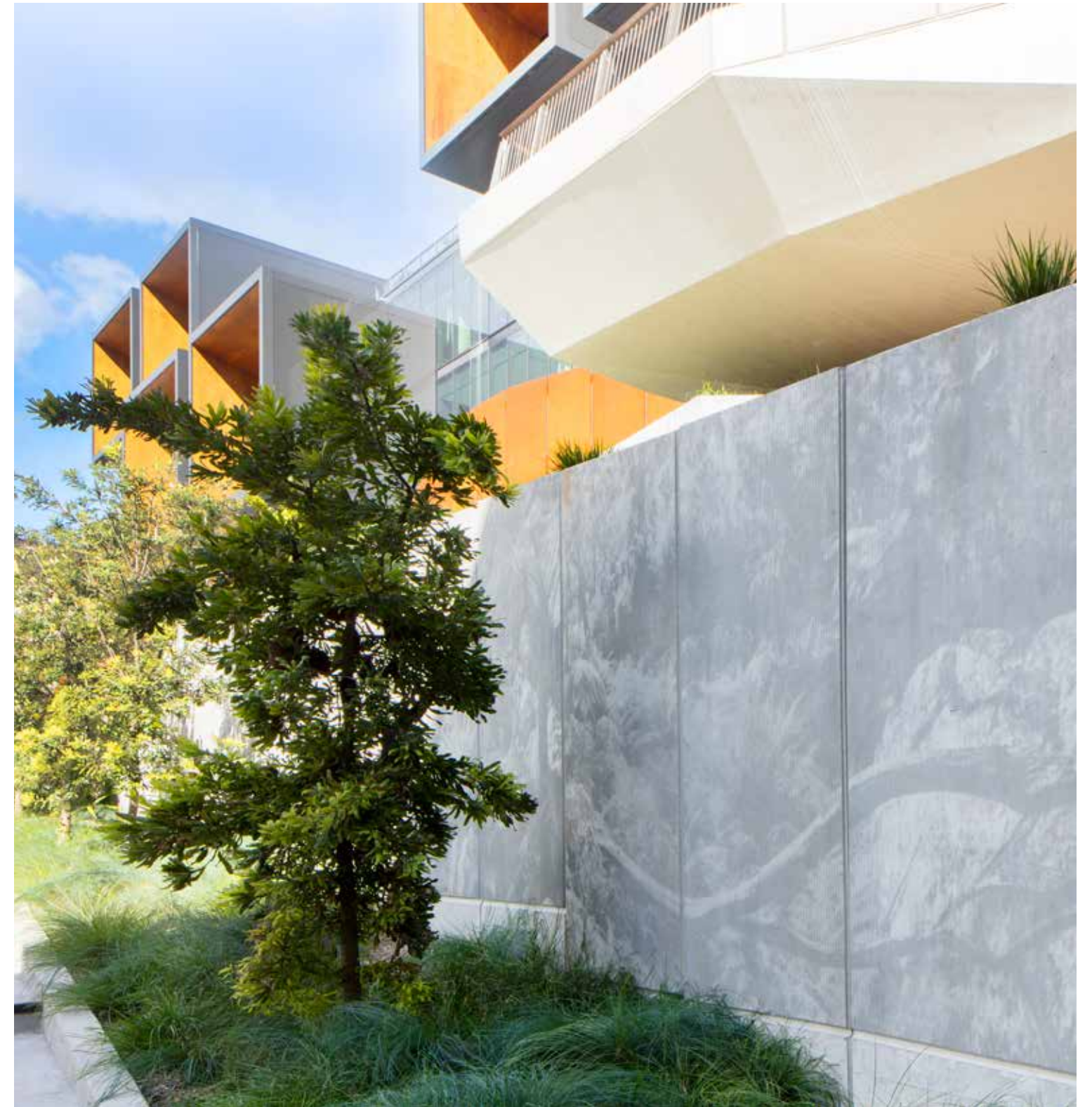
A great number of Mellor's works have drawn on sources uncovered through acute observation and forming of connections that are often enlarged and ramified through historical research. His images incorporate landscapes, artefacts and Australian animals, including kitsch tourist representations that are an inseparable part of the history of representation of Australian Indigenous heritage, interconnected as this heritage is also with the visual traditions of a settler society.

The traffic of cultures in their interconnecting influences has greatly interested Danie Mellor, alongside his careful regard for particular traditions to which he has unique access and allegiance through his Indigenous heritage. He is closely attuned to inter-cultural exchange as providing vital transmission lines shaping human development, cultural interaction, historical advances and change.

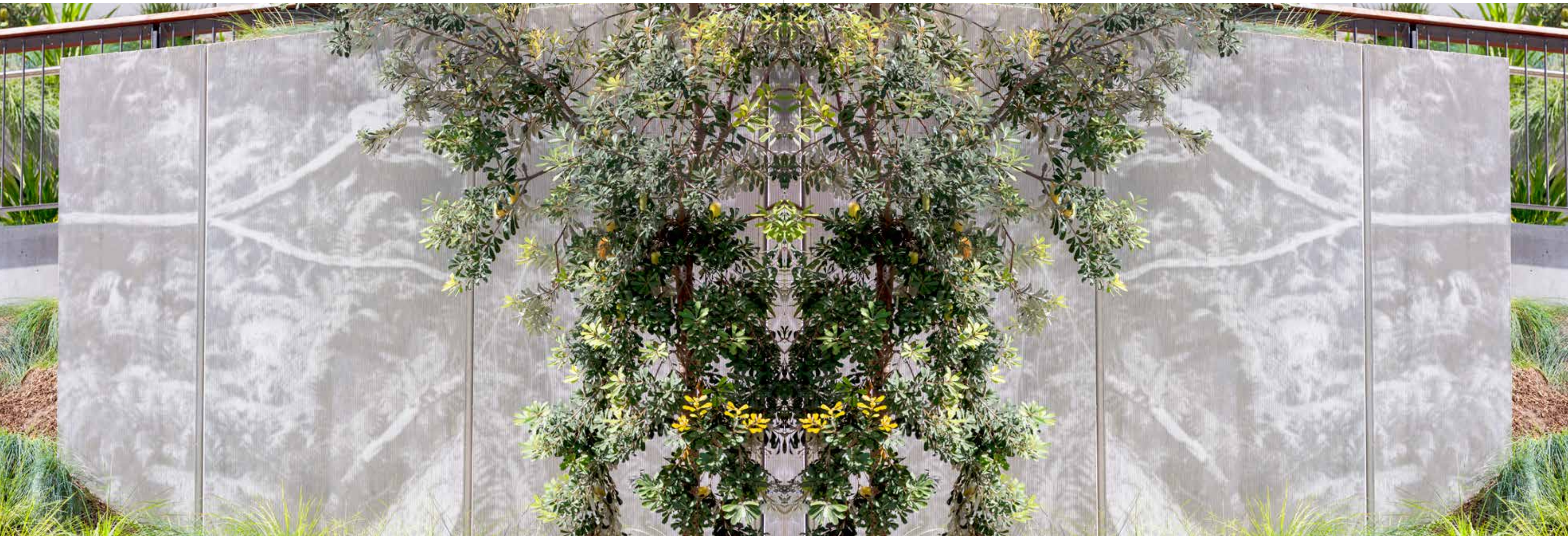
Many of Mellor's distinctive drawings deploy a repertoire of images transferred historically to decorate blue-and-white tableware found in colonial times. This ceramic tradition highlights an eighteenth-century English adaptation of imported Chinese ceramics, roughly overlapping with the European incursion into Australia. The colour blue itself appearing in Indigenous art only after the arrival of Europeans. However, Mellor depicts an imagined paradise locating Indigenous people in a pristine natural context.

*Entelekheia** is one of a number of commissions Mellor has had. He was selected for the commission for Darling Harbour based on his drawings and sculpture but, in collaboration with the urban domain's designers, he took an entirely different direction, applying his observation skills to record photographically, in Sydney's national parks, the plants and trees that once covered the Darling Harbour hinterland. These images were then photo-etched onto the concrete panels of the extensive façade of ICC Sydney. As the sun rakes across the walls of *Entelekheia* these fugitive images of the original canopy, once familiar to Indigenous people, seem to appear and disappear.

**Entelekheia* is an enigmatic term used by Aristotle, classical philosopher of ethics, and is taken to describe happiness derived from virtue.



*Photographic images of plant species found around Darling Harbour
photo-etched on concrete
Concrete etching: Hassell Studio, Reckli*



b. 1971 Sydney
Lives and works in the
Southern Highlands, NSW

Ingrid Skirka

Memory Lines Workers Memorial, 2004

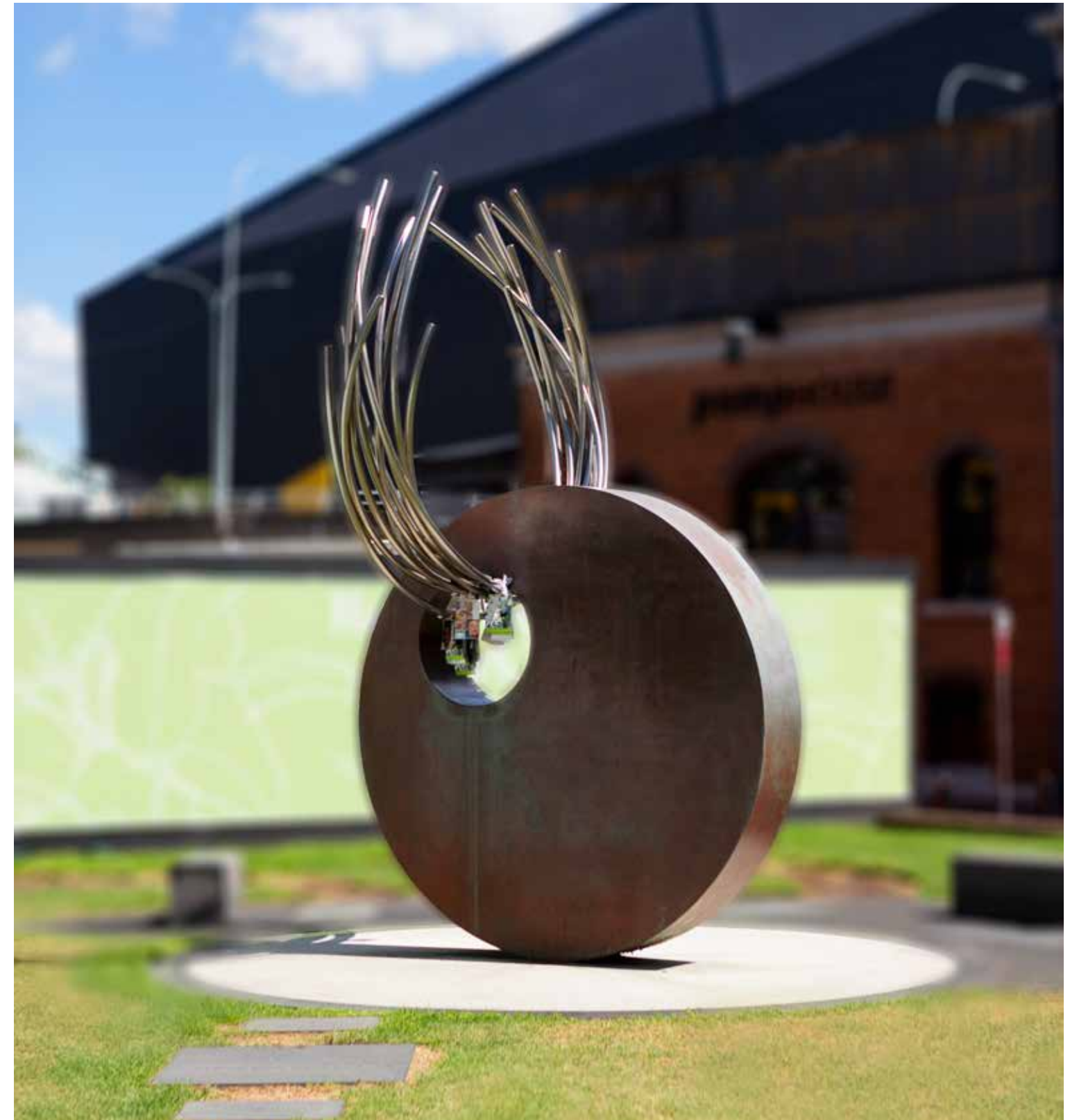
Ingrid Skirka studied at the College of Fine Arts, University of New South Wales (NSW), and the University of Wollongong. Her diverse career has included the painting of stage sets, teaching, and extensive community involvement in projects ranging from performances and music festivals to collaborative murals. She has also worked with local Indigenous people in the NSW Southern Highlands. Skirka is a socially committed artist who, in the lead-up to the Sydney 2000 Olympic Games, did a series of paintings of workers on the site of Stadium Australia. The resulting exhibition, held in NSW Parliament House, was opened by NSW Premier Bob Carr. Ingrid Skirka has travelled widely, and brings extensive experience to her diverse projects.

Memory Lines was installed in Darling Harbour's 'public domain' more than a decade after the original collection was assembled. Sponsored by WorkCover NSW and Unions NSW, the work celebrates the lives of workers who died or whose lives have been cut short in the pursuit of earning a living.

In tribute to its often severe subject matter of human injuries, challenging site conditions and difficult locales, or even lives lost through labour, *Memory Lines* was first unveiled by John Della Bosca MLC, Minister for Commerce, on International Mourning Day, 28 April 2004. The small park in which the work is located is called Reflection Park. Each year, on International Mourning Day, a ceremony is held in the park and people are invited to attach 'memory cards' to Ingrid Skirka's memorial sculpture.

In researching the site for her work, the artist studied the Indigenous history of the site and its relationship to the water, and then its early industrial history, notably after John Dickson's steam-powered mill was constructed and began its operations in 1815, driving a flour mill. Skirka also researched records of the lives of workers at Dickson's mill, noting that Dickson's Lane, in what is now Darling Square, is named after John Dickson.

Memory Lines was opened movingly by the late Bernie Banton, who contracted work-related mesothelioma and became a prominent campaigner for sufferers of asbestos-related diseases. Banton was by then known to the Australian public through the prominent media coverage of his tireless and determined activism in his last years, and his launching of the work provided a fitting grace-note to the purpose and meaning of this work's realisation at Darling Harbour as such a prominent precinct in Sydney's early industrial and social history.



Bronze, steel and concrete
450 x 420 cm

b. 1945 Belogorsk, Russia
Lives and works in Sydney

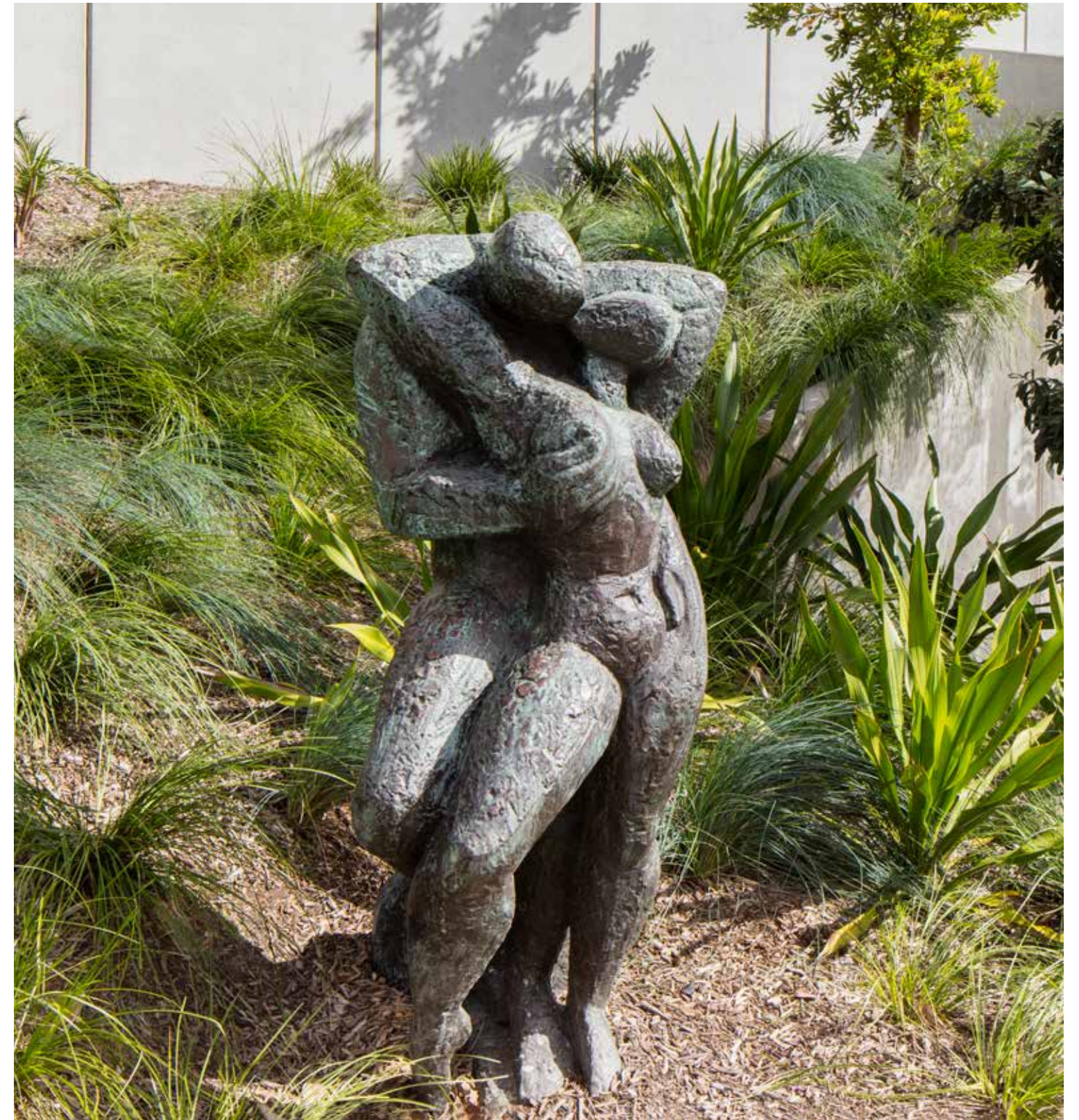
Larissa Smagarinsky

Dance of Love, 1988

Larissa Smagarinsky studied at the Dushanbe Art College, Tajikistan, and the Mukhina Academy of Art (now the Stieglitz State Academy of Art and Design), St Petersburg, Russia, until 1973. Her training in drawing and modelling focused on the academic tradition of figurative sculpture. During her years in Russia, Smagarinsky also had access to the significant historical collections of sculpture such as in the famous Hermitage Museum in St Petersburg. She soon established a reputation as a sculptor and won several state-funded commissions. Smagarinsky's favourite amongst these, as recounted to Jonathan Bowden in 1994, is a series of large figures and groups of figures from Russian fairytales, carved in Oak, in the Moldova Children's Park in Moscow.

Since arriving in Australia in 1982, Smagarinsky has had a number of solo exhibitions and been represented in regular group exhibitions, especially those mounted by the Sculptors Society, Sydney, which has maintained local support for sculpture since its founding in 1951. With her strong academic training before she left Europe, Smagarinsky also gained a number of early commissions abroad. Since living in Australia she has undertaken several portrait busts of prominent Australians, including one of Premier Neville Wran in New South Wales (NSW) Parliament House, while continuing other aspects of her practice as a sculptor. Smagarinsky has two works in the state Russian Museum in Moscow, and several of her works have been installed elsewhere in public locations in Russia.

Dance of Love was installed in the Darling Harbour public domain in 2006, and it is one of many of Smagarinsky's Australian works located in public places in Sydney, elsewhere in NSW, and also in Melbourne, Canberra and Tasmania. Her work ranges from figurative sculpture, such as *Dance of Love*, to abstract forms, often reminiscent of early twentieth century European cast bronze sculpture. Like many of Smagarinsky's works, the title of the Darling Harbour work reflects her underlying interest in human metaphor and a personalised response to her work, even though cast bronze traditionally has had strong associations with the more collective symbolism of commemorative statuary, especially in twentieth century Russia.



Bronze
134 x 55 x 55 cm

Michael Snape

Diver, 1987

Michael Snape was trained as a sculptor in Sydney at the East Sydney Technical College (National Art School), and later had his first solo exhibition in 1974, which began a long and diverse series of individual and group exhibitions throughout his career, and has resulted in numerous commissions and acquisitions by Australia's major public institutions as well as private collections.

Along with his peers of the period, such as Ron Robertson-Swann and Michael Buzacott, Snape was strongly influenced at first by contemporary British artists working mostly in welded steel and linked closely with St Martin's School in London, including Anthony Caro, Tim Scott and Phillip King (all of whom were admired and acquired by state galleries and the National Gallery in Australia).

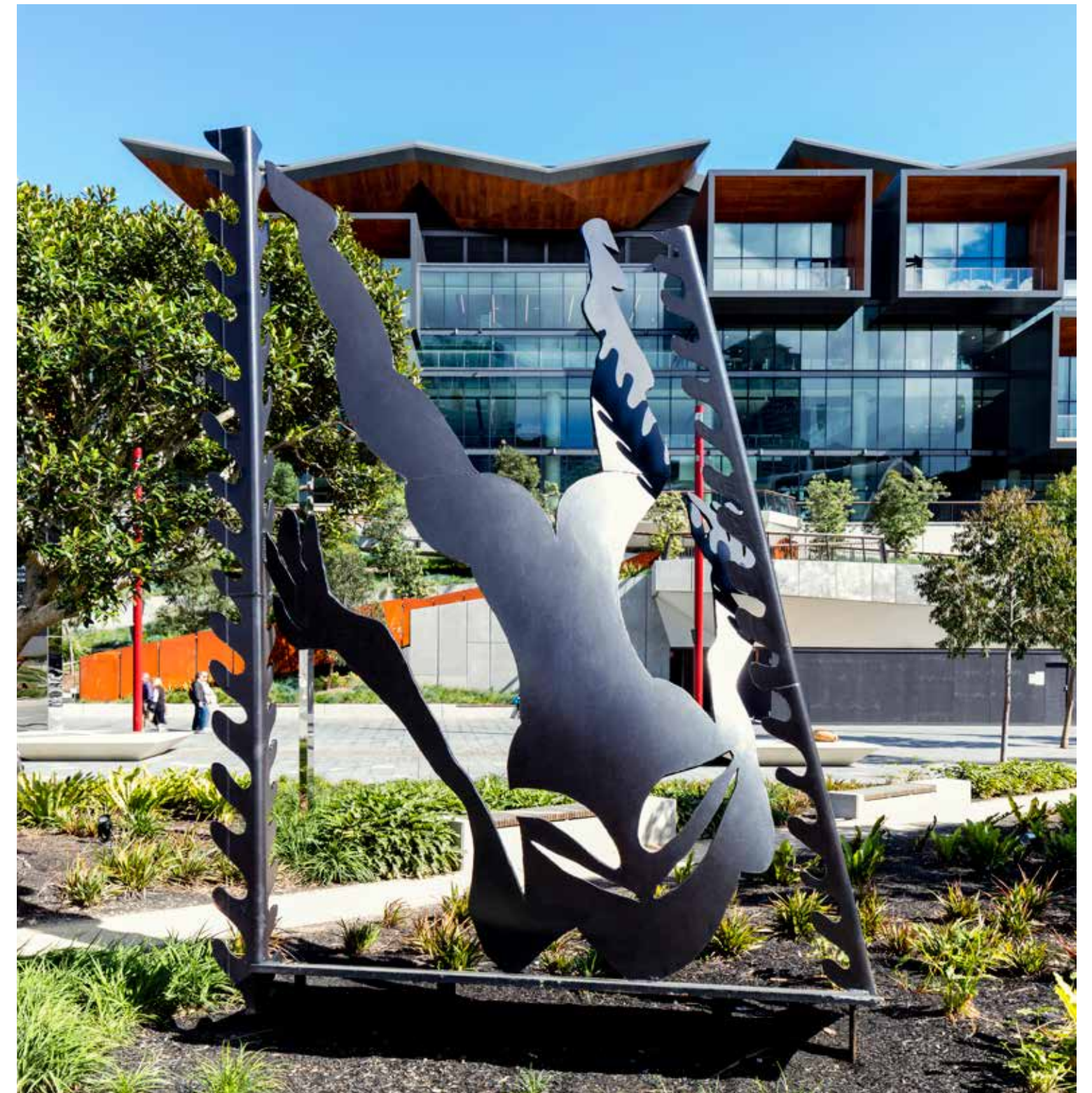
Snape's early work focused on abstract welded steel sculpture, assertive in the rough-hewn directness of its construction and raw placement in the world. However, even in the 1970s a tendency towards allusiveness emerged. A 1978 sculpture, *Box Can*, acquired by the Art Gallery of New South Wales, with its internal silhouettes suggesting figures, provided stronger evidence of Snape's stirring towards stronger imagery and metaphor.

While he continued to pursue abstract works into the 1980s, Snape was steadily admitting a greater complexity of ideas and references in his work. Along with his abstract steel works of the 1980s, Snape's earlier use of cut-out simplified figures, within a boxed construction, expanded into a fully-released exploration of the flexing of shape and energetic action that could be intimated by fully activated silhouettes of cut-out steel figures in motion. While still working with the restrictions of large cut-out plates of welded or bolted steel, flat-painted for industrial finish, Snape established a dialogue with the volumetric presence and energy of the French master of figurative sculpture from in the late 19th century, Auguste Rodin, when Snape's 1985 work *The Thinker* – the same title as Rodin's famous work but with assembled blue-painted cut-out forms to outline a figure exploding with energy and tumbling side-long. The exuberant figure's cut-out forms also reference Picasso and Matisse. *The Thinker* was significantly admired and collected by Philip Cox, architect of the 1988 Darling Harbour Exhibition Centre.

Diver leaves Rodin behind and further explores his engagement with Picasso. His works reveal a strong dialogue with their remarkable abstraction and splicing of the human figure's forms in space, in both painting and drawing rather than their works in stone or bronze. The painted, cut-out steel figure of the *Diver*, with its enlarged hands, splayed legs and plunging torso anchored by wave-like supporting struts, carries a direct response to Sydney's foreshores and ocean beaches.

In the 1990s, Snape expanded his silhouettes of the human figure into a new iconography of grouped figures in action. These were laser-cut in extended steel screens, sometimes horizontal in orientation and flattened for use in architectural settings, or attached to actual buildings. At other times he used cut-out figures within angled or curved screens and folding cylinders, seeming to animate their diverse poses in parabolas of vibrant action. Many of his later works have further activated the social engagement sought by his sculpture by introducing language: in steel screens of cut-out words or phrases, some dense in their use of text.

In view of his later development, Michael Snape's work for the Darling Harbour collection can be seen as marking a watershed period of his turning towards new ideas and subjects in which the human figure's presence, and a more direct appeal to an audience's interaction, is sought in his work.



Sheet steel
500 x 315 x 140 cm
© Michael Snape/Licensed by Viscopy, 2017

Ken Unsworth

Equation, 1989

After a period of studying architecture at the Gordon Institute of Technology in Geelong, Ken Unsworth turned away from architecture. He qualified as a secondary school art teacher at Melbourne Teachers College, including courses at technical colleges and Melbourne University. In 1962, he moved to Sydney and took a diploma course at the National Art School. It was while teaching art at Bathurst Teachers College that he took up sculpture as a defining direction for his subsequent work. A period of three years followed at the Tasmanian School of Art before Unsworth returned to Sydney in 1972 to take up a position at the Sydney Teachers College, where he taught while his focus on sculpture developed exponentially. He finally had his first solo exhibition in 1975.

During subsequent decades, Unsworth has been represented in many major national and international exhibitions, and has had numerous solo exhibitions and public art commissions. In the 1970s, his work was twice included in the *Mildura Sculpture Triennial*; in the 1980s and early 1990s his work was represented on three occasions in the *Australian Sculpture Triennial*, Melbourne; he was shown in the *Australian Perspecta* survey exhibitions in Sydney on four occasions, and included in the *Biennale of Sydney* six times between 1976 and 2000.

Unsworth has also participated in major international exhibitions including *Magiciens de la Terre*, Paris, in 1989; and the Biennale of Istanbul, Turkey, in 1995. He represented Australia at the Venice Biennale in 1978, with a much admired work, *Suspended Stone Circle*. A re-made version of this work, *Suspended Stone Circle II* is in the collection of the Art Gallery of New South Wales (NSW).

In 1989, Unsworth was the first visual artist awarded an Australian Creative Fellowship by the Australia Council and a major survey of his work was shown at the Art Gallery of NSW in 1998. His works are collected in major state and national institutions in Australia; and internationally in the Museum Sztuki, Łódź, Poland, the Statens Museum, Copenhagen, and other public and private collections in Australia and abroad.

Equation displays the kind of unexpected juxtaposition of elements that mark much of Ken Unsworth's work. However, his pieces employing dramatic suspensions and often combining contrasting physical forces – such as compressive weight and transferred thrusts in complex objects – are among the most significant of his monumental sculptures. Unsworth's work continually intermixes sculpture and site-specific public art along with expressionist drawings in the privacy of his studio – many of which are dreamscapes, sculptural visions, or scale models of works that may later be commissioned. And performances have continued as a strong theme in his work, where his own body has been either subject or accessory in tableaux that intermix physical and psychological tensions. Music has also been an abiding theme in Unsworth's development.

The physical components of *Equation*, for Darling Harbour, combine three solid sandstone cubes and four circular bronze rings. Three of the bronze rings pass through adjoining faces of the two stones, forming a 'circuit' of connections. The fourth ring links only one stone and the perimeter's space, forming an open-ended extension of the arrangement. This infinite extensibility, however, is metaphorical only.

The physical finiteness of the sculpture closes with the last bronze ring resting on the ground, as if part of an unfinished proposition, or forming the coda to a mathematical exercise. Such metaphorical edginess, heightened also by its title, reveals a temperamental ambiguity favoured in much of Unsworth's work.



Sandstone and bronze
137 x 550 x 390 cm

Robert Woodward

Tidal Cascades, 1988

Born in Sydney, Robert Woodward studied at Granville Technical College and Sydney Technical College. During World War II he trained as an armourer at Victoria Barracks, in Paddington, where he studied fitting and turning, engineering and woodwork. After the War, Woodward undertook an architecture degree at the University of Sydney, graduating with honours in 1952. From 1953 until 1954, seeking international experience, he worked in Finland studios under architect Alvar Aalto and then Viljo Rewell (spending a year with each).

After his return to Sydney, Woodward formed a partnership, Woodward Taranto and Wallace, through which he hoped to implement Aalto's attitudes of seeking (often small) projects in which all aspects of a commission might be designed in detail, including furniture and even light fittings. The firm took on design projects involving commercial and industrial buildings. Woodward's subsequent success in a fountain design competition was to redirect his subsequent work. It also redirected his professional career and caused the eventual dissolution of the partnership he had formed to focus on architecture.

Woodward's 1958 winning of the competition to design the *El Alamein Memorial Fountain* in Kings Cross, Sydney, commemorating allied action in World War II, was life-changing. Completed in 1961, the fountain commemorated the war service of the 9th Division of the Second Australian Imperial Force, and it later won the 1964 New South Wales (NSW) Institute of Architects Civic Design Award, establishing Woodward as an accomplished designer of fountains. In 1966, Woodward gave up his wider architectural practice and concentrated on the design of fountains for public spaces and new buildings. His sheer technical brilliance, in a field where fountains so often failed ultimately for technical reasons, resulted in numerous commissions over subsequent decades. Woodward's accomplishments in this field, in no small measure due to the success and fame of the King's Cross 'dandelion' fountain, earned him wide recognition and international opportunities. Among notable works realised abroad were the Bank of California Fountain in Portland, Oregon (1969); and the *Geyser Room*, for the New Zealand Pavilion at Expo 70, in Osaka, Japan (1970). Other notable works in Australia included the *Wall of Water* at Sydney Square, Sydney (1976); the *Canberra Times Fountain* (1979) marking the newspaper's 50th anniversary; and the *Cascade Waterfall*, flowing over descending levels in front of the High Court of Australia, Canberra (1979–1980).

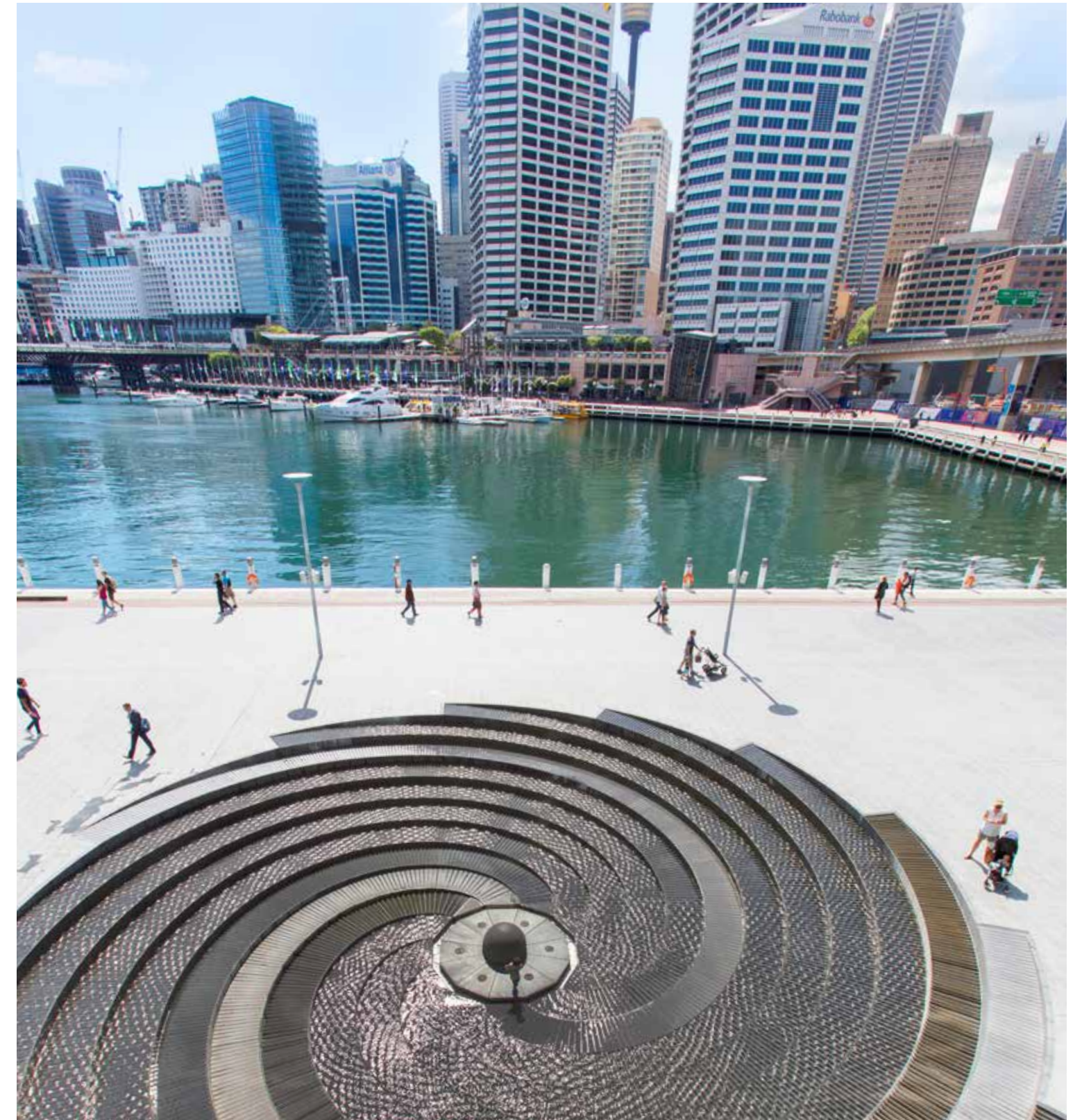
Woodward's later NSW Parliament House fountain, with gently moving stainless steel rods creating filaments of water falling like ruffled tulle in a dancer's tutu, formed the central image of the Fountain Court in the 1985 – completed extensions of the state's Parliament House in Sydney.

Tidal Cascades is a double-helix, water-activated construction set into the stone pavement on the western plaza of Darling Harbour, adjacent to the northern end of the convention centre. When realised, this was one of the most complex works of Woodward's career. It reveals a subtle and intense invention that in many ways pays a late tribute to his early architectural education in Finland in Aalto's studio:

*The fountain is a spiral water feature in an unassuming saucer-shaped depression in the bare harbour-side concourse; a shape cleanly cut, as if by an auger, into the pavement; ten spiralling paths for water and two for people; a mesmerizing flow of shallow rippling water.**

The complex mathematics generating form along with the ultimate humanism of his concept, the choice of stone, and the fountain's configuration of ground-inserted spirals, reflect Woodward's mastery of fountain design in such an accomplished and subtle late work.

* Property NSW 2016, Darling Harbour Woodward Water Feature, www.shfa.nsw.gov.au.



Water cascading over
3,000 granite weir stones



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ICCSYDNEY.COM
+61 2 9215 7100
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