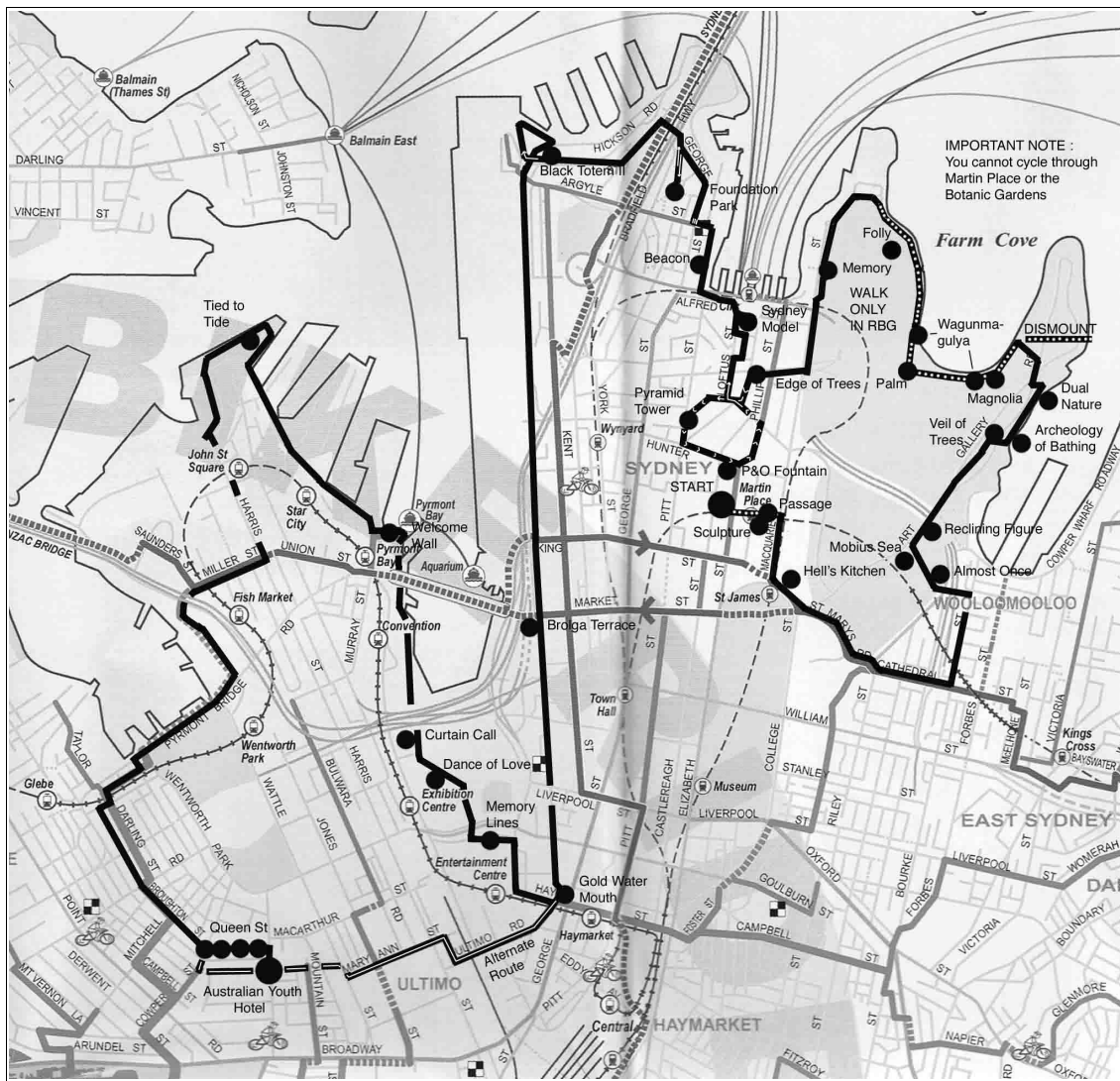


SYDNEY CONTEMPORARY SCULPTURE RIDE - JANUARY 2007



Start: Martin Place

Regroup 1: Almost Once (10 min rest) use elevator and bridge to cross roadway from Woolloomooloo to Domain.

Regroup 2: Memory is Creation Without End (10 min rest)

Regroup 3: Foundation Park (10 min to explore site)

Regroup 4: Gold Water Mouth - (10 min rest) Elapsed time about 100 minutes, stops at all sculptures. Alternate short route to hotel finish. Short ride total about 2 hours.

Regroup 5: Tied to Tide (10 min rest) Continue to hotel finish. Allow about 45 minutes for long ride total about 3 hours.

Finish: Australia Youth Hotel beer garden.

Note: Cycling is not currently permitted in Martin Place or throughout the Botanic Gardens. Rangers have the power to impose fines.

The Art of Public Expression - SMH

"PUBLIC art is any artwork anywhere the public can see it. It's the memorial statue of the AC/DC singer Bon Scott in Fremantle. It's Victor Cusack's gigantic water feature, *Man, Time and the Environment*, in Hornsby. It's a cast-iron gate for a child-care centre in Glebe. Public art can be a sculpture, mural, paving pattern, lighting, seating, building facade, kiosk, gate, fountain, play equipment, engraving, carving, fresco, mobile, collage, mosaic, bas-relief, tapestry, photograph, drawing or landscaping.

The vast accumulation of public art is sculpture - durable, large-scale and relatively vandal-proof. But increasingly since the 1970s, sculpture's predominance is challenged by installation art, where the aim is to affect the senses. Installation art can be any combination of any number of art forms. There is agreement that public art promotes community identity, civic pride and creativity, thus playing an important part in the creation of liveable cities..."

"...Melbourne generally follows through on public art projects, Sydney often doesn't.

Sydney Sculpture Walk was conceptualised as a walkway of 20 sculptures through the Domain and Botanic Gardens. "The Sculpture Walk," says Sally Coucaud, curator of the project, "was part of a \$5 million pre-Olympic games public art project. There was also Chifley Square, Railway Square, Sydney Airport and Homebush Bay. But there was a drop off of desire to complete as soon as the Olympics were over. Funding was moved to other projects. I always thought the [Sculpture] Walk could be developed over time but it was less than half completed before the Olympics and remains uncompleted today..."

Anthony O'Grady

The Art Of Public Expression - SMH 18 November 2006

<http://www.smh.com.au/news/arts/the-art-of-public-expression/2006/11/17/1163266780254.html>

accessed Friday, 5 January 2007

Sustrans

"...Our Art in the Travelling Landscape team aims to create more memorable public spaces, and we're successfully accomplishing this with the regular commissioning of quality artworks. Interesting sculptures, mileposts, seats and drinking fountains can be seen throughout the National Cycle Network. Together we're building truly fantastic public spaces that can be appreciated by everyone..."

<http://www.sustrans.org.uk/>

accessed Friday, 5 January 2007



www.bikesydney.org

The list of contemporary sculptures beginning with,

"Free-Standing Sculpture" - Margel Hinder, Reserve Bank, Martin Place, Sydney. (Reserve Bank)

"...Margel Hinder (1906-1995) was one of Australia's most innovative and creative sculptors. She was born in New York city and brought up in Buffalo, New York. Margel studied at the school of the Boston Museum of Fine Arts in Boston, USA and began working in wood but progressed to metal as a medium in 1953.

Margel worked mainly on major commissions in the Australian public sector and produced a number of maquettes for some of these works. Major public commissions include the *Captain James Cook Memorial Fountain*, Newcastle; *Northpoint Tower* (now situated at Macquarie University, Sydney); *Sculptural Form*, Woden Town Square, Canberra; *Free-Standing Sculpture*, Reserve Bank of Australia, Sydney; Deakin University, Geelong and the State Office Block, Sydney. These sculptures now form part of Australia's cultural heritage. She also sculpted a number of small, individual pieces..."

<http://www.odanaonline.com/stock/margelhinder.htm>
accessed Saturday, 6 January 2007

"Passage" - Anne Graham, Martin Place, between Elizabeth and Phillip St, Sydney. (Sculpture Walk)

"...Passage recalls the walls of the original houses with inlaid black granite paving and a stainless steel grille floorplan, through which mist rises evoking the ghostly spaces once occupied by previous residents.

Three bronze bowls, reflection pools and fountains represent the Georgian washrooms located at the rear of the houses..."

The Sculpture Walk
to request a brochure email publicart@cityofsydney.nsw.gov.au
other walks can be found at the City's website: www.cityofsydney.nsw.gov.au
or call the Open Museum Curator on 1300 651 301 or TTY 9265 9276

"Hell's Kitchen" - Hossein and Angela Valamanesh, Hyde Park Barracks, Prince Albert Road, Sydney. (Historic Houses Trust of NSW)

"...An Gorta Mor (The Great Hunger) afflicting Ireland in the 1840s has been described as the single most crucial event in that nation's history. Between 1845 and 1851, Ireland lost almost a quarter of its total population of about eight million. One million people died through hunger and disease -- a further one million were shed in the emigration of Irish men, women and children pursuing their hopes of abundance in colonies in North America and the Pacific..."

<http://www.thewildgeese.com/blogs/2006/08/sydney-monument-recalls-grit.html>
accessed Sunday, 7 January 2007

"Almost Once" - Brett Whiteley, rear Art Gallery of New South Wales, The Domain. (AGNSW)

"Brett Whiteley sculpture of black butt timber and fibreglass consisting of two large 'redhead' matches, one live and one burnt, on a concrete base (conceived in 1968 and finished in 1991)."

Botanic Gardens Trust
Art - fountains, sculptures and memorials in the Royal Botanic Gardens and Domain
http://www.rbgsyd.nsw.gov.au/royal_botanic_gardens/visitor_information/map_and_photos/sculptures
accessed Saturday, 6 January 2007

"Möbius Sea" - Richard Goodwin, adjacent Art Gallery of New South Wales, The Domain. (AGNSW)

<http://www.richard-goodwin.com/flash/html/chronology.htm>
accessed Sunday, 7 January 2007

"Reclining Figure - Angles" - Henry Moore, front Art Gallery of New South Wales, The Domain. (AGNSW)

"The reclining bronze is by the English sculptor Henry Moore (1898 - 1986), considered to be one of the greatest of all twentieth-century sculptors. The original plaster was made in 1975. This cast was purchased from the artist in 1981."

Botanic Gardens Trust (op cit)

"Veil of Trees - Janet Lawrence and Jisuk Han, Lawson Precinct, Mrs Macquaries Rd, The Domain. (Sculpture Walk)

"...Consists of a meandering line of forest red gums with glass panels embedded with seeds, ash, honey, resin, and fragments of prose and poems by Australian writers, inspired by the landscape, 1999. Janet Lawrence also created "The Edge of Trees" (with Fiona Foley) in the forecourt of the Museum of Sydney."

Botanic Gardens Trust (op cit)

"The Archeology of Bathing" - Robyn Backen, western side of Woolloomooloo Bay, The Domain. (Sculpture Walk)

"... The Cadigal people swam here before and after European settlement and Sydney's first swimming baths also were built along this shore.

Between 1833 and 1955, the western side of the bay was the site of four separate ladies' bathing establishments..."

The Sculpture Walk (op cit)

"Dual Nature" - Nigel Helyer, Woolloomooloo Bay, The Domain. (Sculpture Walk)

"...The steel shells serve as natural reverberation chambers that allows ambient sounds from the sea to mix with a solar powered sound recording that emanates from the land-based sculptures..."

The Sculpture Walk (op cit)

"Magnolia" - Bronwyn Oliver, Farm Cove, Royal Botanic Gardens. (Sculpture Walk)

"...Made from copper, the seed-like forms of Magnolia and Palm symbolise organic materials washed up by the tide, blown by the wind and laden with the potential for new life, growth and vigour..."

The Sculpture Walk (op cit)

A larger piece of Bronwyn's work, "Vine" is visible in the reception area of the newly remodelled Sydney Hilton.

"Wagunmagulya" - Brenda L Croft, Farm Cove, Royal Botanic Gardens. (Sculpture Walk)

"...Wagunmagulya (Farm Cove) pays homage to the Yura - the original clans of the site - as well as the clans who travelled great distances to attend ceremonies here..." Two sites with path edging etched with language.

The Sculpture Walk (op cit)

"Palm" - Bronwyn Oliver (see above).

"Folly for Mrs Macquarie" - Fiona Hall

"...A sketch from the period indicates that Mrs Macquarie had a folly constructed. In architectural terms a folly is a building without practical purpose..."

The Sculpture Walk (op cit)

"Memory Is Creation Without End" - Kimio Tsuchiya, Tarpeian Way, Off Macquarie Street. (Sculpture Walk)

"Following European settlement the Tarpeian Way was quarried for sandstone... (set as a spiral ~) Each piece of discarded stone, carved and embellished by stonemasons of the past, but darkened with age and scarred from use, testifies to their lost function, place and history..."

The Sculpture Walk (op cit)

"The Edge of Trees" - Janet Lawrence and Fiona Foley, forecourt Museum of Sydney cnr Phillip and Bridge St, Sydney. (MoS)

"This is award-winning sculptural installation (right) by contemporary Aboriginal artist Fiona Foley and English artist Janet Lawrence.

This public art work is situated in the front of the Museum of Sydney - the site of Australia's first Government House. The symbolism of the site, dealing with aspects of memory through 29 large pillars of sandstone, wood and steel is gained by walking through and around the artwork. A natural and cultural history is told not only through the use of organic material such as shells, bones, feathers, ash and human hair that form windows within the large pillars, but also through extracts from early Eora language that quietly and poetically echo the different clan groups around Sydney.

This artwork is indeed quite unique and enlightening."

cached page of
http://www.gadigal.org.au/main.php?option=edge_trees&itemid=28&parentid=arts
accessed Saturday, 6 January 2007

"Pyramid Tower" - Bert Flugelman, Cnr Spring and Pitt Streets, Sydney. (Opposite Australia Square) (AGNSW?)

"...The *Silver Shish Kebab* as it was known, was created in the late 1970s for Martin Place after Bert won the William Dobell Foundation Design Competition. There was an outcry at the time, with many objecting to the abstract design of a stack of pyramids and tetrahedrons.

The most vociferous of critics was Lord Mayor Frank Sartor who was behind its removal to a new site in Spring Street.

...Much of Flugelman's work can be seen as a triumph of the human spirit — the dignified complex aspect that makes us feel good about ourselves..."

http://sunday.ninemsn.com/sunday/art_profiles/article_1067.asp?s=1
accessed Thursday, 4 January 2007

"The P & O Fountain" - Tom Bass, Hunter Street, Sydney.

http://www.tombasssculptureschool.org.au/tombass_majorworks.html
accessed Saturday, 6 January 2007

1964, September... "23 Sydney magistrate Gerald Locke SM rules that the satirical magazine Oz is an obscene publication. Editors Richard Neville, Richard Walsh and Martin Sharp are sentenced to six months' hard labour, but are released on bail pending an appeal."

<http://www.milesago.com/Almanac/1964.htm>
accessed Saturday, 6 January 2007

Sydney Scale Model - Customs House (Council of the City of Sydney)

"...One of the most spectacular features of Customs House is the 1:500 scale model of the Sydney's CBD embedded under the glass of the ground floor..."

<http://www.cityofsydney.nsw.gov.au/customhouse/visiting/model.html>
accessed Saturday, 6 January 2007

"The Beacon" - Robert Klippell, First Fleet Park, Circular Quay.

"...By the time Klippell returned to Sydney in 1950, he was committed to construction as a method of working and was producing totally abstract sculptures, which may have been appreciated by his fellow artists but did not sell well in a relatively conservative postwar society. Forced to work full-time, his production dropped to a mere 18 pieces between 1950 and 1957. But there were significant developments. He continued to produce works on paper, which are limited in size but among the best abstract expressionist paintings produced in Australia at this time..."

<http://www.sculpture.org/documents/scmag04/april04/WebSpecials/Klippel.shtml>
accessed Saturday, 6 January 2007

"Foundation Park" - Peter D Cole, Gloucester Walk, off George St, The Rocks. (Sydney Harbour Foreshore Authority)

The Authority decided to revitalise Foundation Park by incorporating the newly found remains into the public recreational space. The historic significance of the site lay in both C19th and 1970s fabric and both periods of building work had to be retained in the new design.

Archaeological interpretation was the prime factor determining the design concept. The imposing remains added such a heightened sense of history and richness to the site that their incorporation into the new park design was essential. The ruins should remain uncovered to tell their own story whilst additional layers within the park should serve only to conserve, interpret, and meet some of the more pragmatic aims of the design such as access and egress.

The Authority commissioned Peter D. Cole, a renowned Australian landscape sculptor, to provide sculptures within the park, which would serve as the primary means for the interpretation of these remains. Context Landscape Design was engaged to document all new architectural elements needed within the park."

<http://www.shfa.nsw.gov.au/uploads/documents/Foundation%20Park%20Archaeological%20Landscape%20Interpretation.pdf>
accessed Saturday, 6 January 2007

"Black Totem II" - Brett Whiteley, forecourt Transfield Building, Windmill St, Walsh Bay. (Transfield)

Black Totem II was conceived and created posthumously under the supervision of Wendy Whitely with financial assistance from the Transfield Corporation in 1993.

Brolga Terrace - Ivana Perkins, forecourt of IBM building, Cnr Market and Sussex Street, Sydney.

"Born in Cairo, Egypt, of Italian and French/German parentage, Ivana Perkins now lives in Australia. Early studies in ceramic sculpture gave her the chance to explore 'form' and 'texture', which she was able to apply to her beginnings in pieces of precious metal jewellery. This progression came to realisation with her sculptural works in cast and forged bronze. The organic influence is a primary motivation in all her works, sculptural or jewellery. Ivana's work is represented in private collections in Japan, United Kingdom, United States of America, France, Italy and Australia. Public works include a fountain in bronze in the Atrium foyer, Melbourne Stock Exchange and a fountain in stainless steel in the IBM Building, Darling Harbour, Sydney."

<http://www.botany.unimelb.edu.au/botany/gumleafauction/perkinsivana.html>
accessed Sunday, 7 January 2007

"There is no plaque as it wasn't commissioned artwork. It was a joint exercise between Belt Collins Landscape Architects and Eric Kune design. Ivana Perkins was commissioned to create the Brolga birds for placement within the concept..."

Kim Kemp
Waterforms International Pty/Ltd
<http://www.waterforms.com.au/company/project.php>

"Golden Water Mouth - Lin Li, Cnr Sussex and Hay St, Haymarket. (Sydney Open Museum)

"The gum tree survived flood, fire and drought
Witnessing dreams and destinies
Cockatoo calling from shade across the river
It was a hot, still day.

Lin 9.9.99

Golden Water Mouth celebrates contemporary life and the historic character of Chinatown. Australian and Chinese cultures are signified in the combination of materials creating a Yin-Yang harmony using traditional Chinese principles of Feng Shui.

The five Natural Elements of gold, wood, water, fire and earth have been incorporated in the design in order to encourage positive energy and good fortune.

The artist found this two centuries old *Eucalyptus Melliodora* (*Yellow Box*) in Condobolin near the Lachlan River in NSW. Many Chinese went to Condobolin during the Gold Rush and later settled beside the river and grew vegetables for trade."

Sydney Open Museum

"Memory Lines" - Ingrid Skirka, forecourt, Entertainment Centre, Haymarket.

"This memorial is dedicated to those Australian workers who never returned home from work and to all those whose lives have been tragically cut short in the pursuit of earning a living.

The life cycle, the void of loss and lines of memory are symbols represented in this sculpture.

Sponsored by WorkCover New South Wales and Unions NSW. Unveiled by the Hon. John Della Bosca MLC, Minister for Commerce, on international mourning day 28th of April 2004.

Darling Harbour

"Eight significant works of sculpture from prominent Australian artists are displayed throughout Darling Harbour. The artworks were commissioned during Darling Harbour's reconstruction in the 1980s..."

http://www.darlingharbour.com/sydney-Discover-Heritage_History.htm
accessed Sunday, 7 January 2007

"Dance of Love" - Larissa Smagarinsky, Tumbalong Park, Darling Harbour. (SHFA)

"Born in Belogorsk, Russia.

As a teenager her talent was recognised and she graduated from the institute of Art at St Petersburg followed by a master's degree in architectural and decorative sculpture.

Smagarinsky specialises in monumental public artworks, landmark sculptures and busts. Since arriving in Australia, Smagarinsky has developed both semi-figurative and abstract forms.

At one level the Soviet Union was kind to the artist, offering plenty of opportunity she is well represented in Moscow and St Petersburg.

But at a deeper level there was little scope for spirit in the Soviet system. So it happened that twenty years ago Larissa opted for spirit over security. She came to Australia. She did not realise however that for the artist in Australia freedom of expression comes at a price of a very precarious livelihood. Even so her work is represented on permanent display in Australia and internationally..."

http://www.sohogalleries.net/upload/artist_img/311220041649371.doc
accessed Saturday, 6 January 2007

"Curtain Call" - Les Kossatz, Darling Harbour. (SHFA)

"Les Kossatz is a prominent Australian sculptor whose work is in the collections of the Australian national gallery state and regional galleries; and in private collections in Australia and overseas..."

<http://www.coatesandwood.com.au/kossatz.html>
accessed Wednesday, 10 January 2007

"Welcome Wall", Australian National Maritime Museum, Pyrmont Bay Wharf.

"To honour their achievements a Welcome Wall 100 metres long has been established next to the National Maritime Museum at Darling Harbour (Sydney). It's close by the Pyrmont docks where millions of new settlers first stepped ashore in Australia..."

<http://www.anmm.gov.au/site/page.cfm?u=404&print=1>
accessed Sunday, 7 January 2007

"Tied To Tide" - Jennifer Turpin and Michaelie Crawford, Pyrmont Point Park. (Promenart - SHFA)

"Jennifer Turpin and Michaelie Crawford also met at university and subsequently formed the Turpin Crawford Studio in 1992. Since that time they have produced site-specific public art works which rely on natural elements such as wind and water to affect the way something moves. The Turpin Crawford Studio aims to attune the viewer's body to the rhythm inherent in the work by creating a relationship predominately based at a physical level. They describe their approach as building a relationship with the site and then letting it respond to them.(5) Both artists acknowledge that they have similar interests and backgrounds which have enabled them to maintain and develop a strong working relationship. They refer to their collaborations as the creation of a 'third artist,' who creates the sort of work that neither of them would be able to do independently.

Turpin and Crawford work with structural and mechanical engineers, physicists, landscape architects, fluvial geomorphologists,(6) developers, subcontractors, biologists, hydraulic engineers, metallurgists, and sanitation and water treatment specialists. These people are specialist technicians whose expertise is called upon to help realise aspects of the collaborative project; however they would be considered as support personnel in any discussion of collaboration. The preservation of artistic integrity throughout these projects, particularly when dealing with such a diverse group of people, is of course predominant. For this exhibition Turpin and Crawford have provided schematic drawing and montage boards of their work, some of which have been created, and others which exist in the proposal stage. The monumental scale of their work necessarily takes a long time before it is completed. A DVD featuring significant works such as Tied to Tide, based in Sydney Harbour, reveals the scale and significance of the work, which we see moving within the site itself. The effect is endless, rhythmic and provides the viewer with an appreciation of the rhythms of nature by, in some cases, purposefully slowing them down..."

(5) Interview with Jennifer Turpin and Michaelie Crawford 17/10/05 by Margaret Baguley at the Turpin Crawford Studio, Sydney.

(6) Fluvial geomorphologists are scientists who study the formation of rivers.

Margaret Baguley, Exhibition curator. August 2006
Partnership or Perish? A study of Australian Collaboration
Academy Gallery, Launceston, July - September, 2006.
part of the First Aid - Emerging Curator Program.
http://www.acadarts.utas.edu.au/gallery/PDF/2006_Partnership_OP.pdf
accessed Thursday, 4 January 2007

"...NSW Deputy Premier and Minister for Urban Affairs and Planning, Dr. Andrew Refshauge launched PROMENART on 29 October 1999 at the unveiling of the first commission in the program, Tied to Tide, by Sydney artists Jennifer Turpin & Michaelie Crawford. PROMENART is playing a significant role in positioning Sydney as a city of international urban quality and standard, a centre for creative activity and a destination for cultural tourism."

<http://www.promenart.com.au/intro.html>
accessed Monday, 8 January 2007

Queen Street, Glebe.

A whole street becomes the exhibition space.

Australian Youth Hotel, Glebe.

The nude bar is named in honour of its trading past as a brothel... since when did alcohol, food and sex ever go hand in hand?

<http://www.australianyouthhotel.com.au/index.cfm>
accessed Sunday, 7 January 2007

See also:

The Art of Public Expression (SMH Nov06) <http://www.smh.com.au/news/arts/the-art-of-public-expression/2006/11/17/1163266780254.html>

Public Art Created At Olympic Venues (archived) <http://www.gamesinfo.com.au/of/PA/OFPA/index.html>

Sydney Olympic Park - Urban Art http://www.sydneyolympicpark.com.au/Visiting/arts_and_culture/urban_art

North Sydney Council - Public Art Guide (pdf) <http://www.northsydney.nsw.gov.au/www/default.asp?guiValue=F52B9113-001A-41D3-802F-1FDB65440361>

Euran Global Culture Networks - Australian Visual Culture and the Art Program at Sydney Airports (1999-2000) <http://www.euran.com/airportsydney.htm>

Public Art - Australians Womens Art Register <http://www.womensartregister.org/statues.htm>

National Centre for Culture and Recreation Studies (via ABS Statistics Working Group) <http://www.dcita.gov.au/swg/absdirectory.html>



www.bikesydney.org