Kangaroo Point Park

Public Artworks

This project is funded by the Queensland Government through art+place the Queensland Government Public Art Fund, Arts Queensland and the Department of Public Works.
In January 2009, Premier Anna Bligh announced that the former Kangaroo Point campus of the Southbank Institute of TAFE would be gifted back to the people of Brisbane by transforming it into a new green space that can be enjoyed all year round. Boasting a distinctly urban design this “rooftop” park is perched atop the heritage listed Kangaroo Point Cliffs making it the ideal viewing platform from which to take in stunning views to the city and the City Botanic Gardens. From early on in the process the park was identified as a landmark space for new public art.

Arts Queensland funded a design workshop, and with the gathering of many different skills, resources, teams and departments, the opportunities for public art took shape. The five artworks chosen for the park have received financial assistance through Arts Queensland from the art+place Queensland Government Public Art Fund.

A business unit within the Department of Public Works, Project Services’ Public Art Unit has managed the commissioning, design and installation of the works. The Public Art Unit brings together professional artists and the building industry to create vibrant and distinctive built environments that engage and inspire the community; and strives to deliver excellence and set international benchmark standards in the procurement and management of public art.

The artists are:

The winner of the ‘crescendo’ artwork for the park will be announced on the Opening Day, 24th January 2010. The two short-listed artists are ALEX PENTEK (Ireland) and WOLFGANG BUTTRESS (UK).

NICOLE VOEVODIN-CASH lives and works on the Sunshine Coast, Queensland. She holds a Diploma in Fine Arts, a Graduate Diploma in Art Teaching and a Masters in Visual Arts. She calls herself a Landscape Artist: she works within the landscape and examines interaction as a sculptural strategy creating work that is ‘shaped by behaviour’ of its users and site. She is unbounded by the white walls of a gallery, as she flouts the normal conventions by which we engage with art. Voevodin-cash merges art, architecture and landscape design in the production of her work. Voevodin-cash has been exhibited in national exhibitions such as: the Helen Lempriere National Sculpture Award, the McClelland Sculpture Prize, during the past 8 years she has received the Milan Studio from OZCO, Arthur Boyd residency, new works grants OZCO and assistance from Arts Qld. Nicole works across many disciplines especially using ‘living’ materials producing works that push the boundaries of art. She is represented by ARC One Gallery Melbourne.

ALEXANDER KNOX is a Melbourne artist whose public art projects are becoming a key part of the Victorian capital’s visual landscape. In 2008 he created a new kinetic light-work on the striking 1960s façade of Royal Mail House in Melbourne’s CBD; inspired by a Lewis Carroll poem about phantoms the work won the 2009 Melbourne Prize for Urban Sculpture. Alexander studied Fine Art (Public Art) at Melbourne’s RMIT. In 2006 he was awarded the first prize in the Helen Lempriere National Sculpture Award for his sculpture Death of a White Good. The previous year he was Highly Commended and won the Peoples Choice Awards in the same competition for his mirrored work Le chevalier aux miroirs. Alexander works across a wide range of disciplines producing kinetic sculptures, facade art works, moving light works, sound scapes and large public sculptures as well as exhibitions of light-works and smaller sculptural installations.

DANIEL BOYD is a Kudjla/Gangalu man from Far North Queensland. He was born in Cairns in 1982, and has been exhibiting his work nationally and internationally since 2005. In 2007 Boyd was selected for the first National Indigenous Art Triennial, Culture Warriors, curated by Brenda L. Croft at the National Gallery of Australia, Canberra. This significant show has since toured to the Art Gallery of South Australia (2008), the Art Gallery of Western Australia (2008), the Gallery of Modern Art, Brisbane (2009) and is currently on display at the Katzen Arts Center, Washington DC. Boyd’s work is held by the National Gallery of Australia, Canberra, the Museum of Contemporary Art, Sydney, the Tasmanian Museum and Art Gallery, as well as numerous private collections nationally.
In a first for Brisbane, the winner of the ‘crescendo’ artwork commission has been selected by the people of Queensland by public poll. The announcement of the winner will take place at the opening event on the 24th January 2010.

From 66 Expression of Interest submissions, four artists proceeded to Concept Design stage. From those four, the art+place Curatorial Panel selected two artists—Alex Pentek and Wolfgang Buttress. The work of these artists were voted on by the public.

The Kangaroo
Alex Pentek
—inspired by the origami of Peter Engel.

Venus Rising
Wolfgang Buttress
Afforest, The Green Room and A study: of different ways of being
Nicole Voevodin-Cash

Overview

Some people will barely notice a difference and adjust to the works as part of the natural landscape. Others will be surprised by the shifts and moods that the artist creates. But there is much more in these works than just subtle physical interventions in space and are redolent with references to Queensland history and culture.

The parks design is not just for summer, the park is also for winter, where people can enjoy open sunlit spaces, or enjoy romantic and intimate evening interludes in private spaces that the artist has suggested by the art. The art is not just about aesthetically pleasing objects the artwork presents to the viewer and participant a highly practical way of intervening with the place. This allows the viewer to recognize how a park can change naturally over different seasons or by human intervention.

The park is a place for everyone, a space that allows for both public and private activities and a levelling of social class.

Afforest

Artwork partially installed—to be completed late 2010

This sculpture is a forest and consists of avenues and lines of species—Hoop, Wollemi and Cycad at the rear, Kauri in the middle and Bumpy Ash in the front, the protector and shade provider of the forest. As these trees grow they help to create spaces and moods and powerfully represent life and the development and growth of the state of Queensland. A sculptural arbour meanders its way through the last 2 avenues of trees crossing it like a DNA strand, further emphasizing the trees as the life force of the site. This arbour will grow a purple flowering Petrea, the ‘Queens Wreath’ or commonly known as the sandpaper vine.

Afforest is a space in which people can move through and under and is like a giant tunnel of nature joining a series of spaces or rooms. Each entry path into Afforest will be marked by a series of ‘shaped’ trees (grafted brachychiton acerifolius), grown, pleached and shaped specifically for the park and planted later in the year in 2010.

In this sense Afforest becomes a different kind of contained space which exaggerates and heightens our relationship with nature, emphasizing through the shaped tree humans manipulation and control of nature and our role in the natural environment.

The Brachychiton has been selected for shaping because of its quick growth and because its bark was once used by Indigenous people to make fishing baskets; in so doing to weave and shape these trees today is a reminder of the trees past use and reminiscent of white settlers gardening practices brought from their homeland of ‘grafting’ and ‘pleaching’, a contemporary version of both traditions. All the other trees are past cabinet trees of the region.

Pine trees symbolize: creativity, life, longevity and immortality.

Purple colour symbolizes: royalty and romance.
**The Green Room**

Is essentially a soft amphitheatre and ironically by name *The Green Room* suggests a room, but this room is an open environment; it is a space which brings people together, confines people and suggests possibilities of interaction and encounter. It is an artwork that people will be able to walk through, sit on, play on, picnic on, sleep on, dream in, and meet at, and from afar they will be able to admire and enjoy it shapes and colour. The (purple) umbrellas though temporary (for the opening day) will further focus these activities as a room within a room. Whilst *The Green Room* is more a contained amphitheatre like space the “theatre” takes place on the amphitheatre seats as opposed to the stage, allowing the focus on the cityscape especially at night.

A row of warm white lights will light the central pathway cut through the the work exposing the ‘tuff’ (granite) through *The Green Room*, reminiscent of theatre row lighting. The trees to the right on entry to *The Green Room* will glow red and on returning and walking out of the space the colour will change to a warm white light, the colours and lights add depth and a playful romanticism to the site.

**Conclusion**

The term sense of place\[1\] has been defined and used in different ways by different people. To some, it is a characteristic that some geographic places have and some do not, while to others it is a feeling or perception held by people (not by the place itself). It is often used in relation to those characteristics that make a place special or unique, as well as to those that foster a sense of authentic human attachment and belonging.

In summary, a sense of place is a social phenomenon that exists independently of any one individual’s perceptions or experiences, yet is dependent on human engagement for its existence.\[2\]

1. investigation of the way in which the concept of place relates to certain core philosophical issues such as the nature of ground, of the transcendental, and of concepts of unity, limit, and bound.

untitled - wormholes. 2010

Alexander Knox

untitled - wormholes. 2010 is an interactive sculpture / sound environment conceived as a sort of tactile time machine where children (and adults) can discover the site and its histories through a combination of free form exploratory play and historically evocative sounds.

Artist Alexander Knox wanted to create an environment that invites play and exploration without overly prescribing particular activities or readings. The works vaguely zooamorphic forms suggest any number of fantasy creatures and scenarios whilst remaining formally abstract. Bold stripes of bright and muted colour form a disruptive patterning that simultaneously hides and jump out of their newly reforested environment.

An audio element, designed by the artist with musician, Michael Munson, draws from the site’s history and permeates the work while remaining dreamlike and elusive. The sounds of birds and frogs, of clap stick and children’s squeals, ships whistles and church bells move about the work coming in and out of audible focus and mixing with the ambient sounds of the park. The voice of Shannon Ruska and other members of the Nunukul Yuggera Aboriginal Dancers speak of the site’s rich Indigenous history and their continued connection with the area. Other histories represented in the sound track are the old schools, the Anglican Church, the Navy and the convict women who worked the quarry. Sounds of the primeval forest that once covered Kangaroo Point will also once again be heard.

untitled - wormholes. 2010 provides a sensorial platform for exploratory play; or as children instinctively know, large multi colour ‘worms’ make good time traveling companions.
Seven Versions of the Sun

Daniel Boyd

Artwork in design development stage—to be installed mid-2010

Seven Versions of the Sun is an artwork integrated into seven arbours via seven highly polished screens water-cut to create motifs of the sun. The artworks are created to cast shadows on the landscape, illuminated by the sun light flooding through the negative space, projecting motifs of the sun inside the cast shadow. Forming a visual connection to the trajectory of the sun, the motifs are there to trigger people’s awareness of seasons, following the position of the earth’s rotational axis.

The driving component of Seven Versions of the Sun is people moving through the landscape. Connected by a common signifier, the sun. People and their journeys overlap. The sun becomes a symbol of this process irrespective of what place in time one passes through a specific landscape.

Kangaroo Point has a special personal relevance to the artist as Kitty and Piggi Nerang, his great, great, great grandparents, walked the path where present day Kangaroo Point exists from the 1840s onward.
Seven Versions of the Sun
Daniel Boyd

Afforest
Nicole Voevodin-Cash

untitled - wormholes. 2010
Alexander Knox

The Green Room
Nicole Voevodin-Cash

This brochure has been produced by the Public Art Unit, Project Services, for the opening day of Kangaroo Point Park, 24th January 2010. A full catalogue of the artworks will be produced when all works are finished and installed in the Park.