

Attachment A30

Preliminary Public Art Strategy

Letter updating the Preliminary Public Art Strategy for 133–145 Castlereagh Street, formerly Stockland Piccadilly Complex

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133–145 Castlereagh Street

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1

Overview

Letter updating the Preliminary Public Art Strategy for 133–145 Castlereagh Street, formerly Stockland Piccadilly Complex
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This update to the Preliminary Public Art Strategy has been prepared by Barbara Flynn of Barbara Flynn Pty Ltd on behalf of Stockland. It accompanies a revised planning proposal for the land known as ‘Stockland Piccadilly Complex’ located at 133–145 Castlereagh Street, Sydney (the site) legally described as Lot 10 in DP828419. Flynn acts as public art advisor to Stockland and is author of the Preliminary Public Art Strategy for the project of 30 July 2020.

The intended outcome of the proposed amendments to the LEP and DCP is to facilitate the redevelopment of the site for a commercial office tower above a retail podium, including Wesley Mission facilities at lower ground level, together with basement car parking and associated facilities. Such a proposal aligns with the draft Central Sydney Planning Strategy to facilitate additional commercial floor space capacity in Central Sydney while also delivering improved outcomes for the public domain. Such outcomes will include a direct, northerly aligned through-site link between Pitt and Castlereagh Streets, and enhanced pedestrian amenity and activation at the ground plane.

A more detailed revised public art strategy will be drafted to inform the competitive design process that will occur after review and acceptance of the planning proposal.

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Executive summary

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Our objectives for public art have not changed since the July 2020 strategy was submitted. They remain those cited in the City of Sydney DCP 2012 – December 2012. Public art for 133–145 Castlereagh Street will:

- increase the number and improve the quality of public artworks in private developments
- promote sustainability through public art in new developments
- ensure that public art is an integrated and cohesive part of new developments
- deliver essential infrastructure in creative and innovative ways through the use of public art
- recognise former uses through interpretive public art.

The original strategy articulated these values for public art, which remain the values of the project:

- ensuring that art is visible and accessible to people, enabling experiences that are meaningful to them
- starting to work in close cooperation with artists as early as possible, helping them realise their proposed artworks
- encouraging openness, showing artists respect, and giving them free rein to think deeply about the project.

The Preliminary Public Art Strategy of 2020, in section 8, put forward initial ideas for types and locations for art for the project that were in keeping with the vision of Stockland and the design intent of architects 3XN. The hope was that the strategy would encourage further discussion of the possibilities for art, a discussion that – as I wrote at the time – would be critical to achieving the sort of imaginative and meaningful outcomes the project still aspires to.

We embrace this sort of discussion today but suggest it will be a different and more focused one than it could have been four years ago. Contemporary art moves rapidly. Much has changed in Sydney and the world in four years, and a curator’s thinking also evolves. From the vantage point of 2024, section 7 of the original strategy introduced perhaps too many artists to the conversation in what it admitted ‘could read like a long shopping list’. It nominated fewer artists who

identify as Aboriginal than we will today, and fewer artists who are, or whose families are, newcomers to Australia.

One of the changes Australia has witnessed since 2020 is the number of opportunities that have been made available to Aboriginal artists. Some of the most exciting artists working in Australia today are Aboriginal Australians and Torres Strait Islanders who are well equipped to address and make sense of any site they are invited to address. Their art is informed and current while retaining a commitment to Country. Their appointment is not gratuitous. They are selected for projects in recognition of the excellence of what they create, and the capacity of their art to engage and excite.

This tapping of Aboriginal artists for public art projects is recognition that is overdue and coming at a rate that is dazzling. Outside Sydney, Brisbane’s Cross River Rail has commissioned 13 Queensland Aboriginal artists to address four central city locations (Roma Street, Albert Street, Boggo Road and Woolloongabba). The spectacular new Sydney Metro City & Southwest line connecting Chatswood and Sydenham has commissioned artworks by **Bronwyn Bancroft** (Bundjalung), **Nicole Monks** (Yamaji/Wajarri) and **Dakota Dixon** (Dharawal/Dhungatti). In the Sydney local government area since 2018, Aboriginal artists **William Brian ‘Badger’ Bates** (Barkandji), **Megan Cope** (Quandamooka), **Karla Dickens** (Kamilaroi), **Julie Freeman** (Gorawarl/Jerrawongarla), **D Harding** (Bidjara/Ghungalu/Garingbal), **Jonathan Jones** (Wiradjuri/Kamilaroi), **Yhonnie Scarce** (Kokatha/Nukunu), **Judy Watson** (Waanyi) and others have realised major works of public art.

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Artwork approaches

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The 2020 strategy called for a variety of approaches and artwork types.

Artists are continually inventing artwork types and approaches, and Flynn keeps up with these. That said, several of the ways that artists might work in the project mentioned in the 2020 plan remain indisputably exciting and viable: by making works that stand firmly on the ground, embedding or placing their art underfoot, or lifting it up in the air. Art might be located up high toward the light; throughout the entire length of the through-site link in the form of a single sweeping gesture or in multiple ones at regular intervals; or in the ground visitors will walk on. Art might be monumental and spectacular, or small scale and the opposite of monumental.

The possible locations for art

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The 2020 strategy proposed multiple locations for art, some of which remain viable even as the project design has developed. With the benefit of new thinking, we would like to distil the possible locations for art to two: the **atrium** and the **through-site link**.

Reimagining the important **through-site link** that connects Pitt and Castlereagh streets remains as important today as it seemed to us in 2020. Art commissioned for the soffits or the ground plane will bring new life to this important connection between Castlereagh and Pitt streets, and activate the ground plane.

The **atrium** is an exciting design refinement of architects 3XN – a dramatic space, 38 metres high and open to the sky. Art could be suspended in the space or located on the 10-metre-high wall of the atrium forecourt.

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The new physical aspects of the project that will attract artists

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The planning proposal will share details of the carbon savings that will be achieved in the construction of the tower by retaining a large portion of the existing structure. That is the kind of forward thinking that will attract artists to come up with their own forward-thinking ideas for art unique to the project. An increased amount of building setback will make for an abundance of daylight streaming in where the building is open to the sky at Castlereagh Street. Art that comes alive or changes with the light could find a perfect setting here.

Retaining Wesley Mission is another aspect that may appeal to artists who draw on the community to conceive their work – one thinks of the formative conversations with the community that Elisa Jane Carmichael, Agatha Gothe-Snape, Kyra Mancktelow and Jazz Money engage in to shape their work. For a 2023 submission for a Western Sydney project, Carmichael, Mancktelow and Money set out how they would work with the local community through a weaving project. They wrote, ‘As you weave, you yarn. Your hands are busy as you’re talking. In this way, poetry and story are woven together by people, passed on from generation to generation, with care and purpose. Communities of recently arrived peoples to the area, and all people who call this place home, will be welcomed in.’

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The artists and what they might do

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Involving artists early provides them with the time and encouragement to invent such new approaches.

Single artist

The project might decide to select a single artist to work through all the nominated locations. This will provide a satisfying unity to the public space. An example is the two-part artwork by William Brian ‘Badger’ Bates for the entry portico of the Paul Ramsay Foundation in Darlinghurst, *Sharing Barkandji stories of land, water and sky* (2022), comprising metal entrance gates and a ceiling artwork beyond them. Bates is a Barkandji Elder and Knowledge Holder who was born in 1947 in Wilcannia, New South Wales. He lives and works in Wilcannia and Broken Hill.

As you arrive at the Foundation’s building, you notice the imagery of the gates’ central panel first. It tells the story of the Seven Sisters who, as in the story handed down through time, appear to be drawn up to the sky. Your eye follows the motion of the ascending female figures and swirling metal curves upwards to a painting on the ceiling of the emu in the sky. As your gaze lands there, your mind appreciates the logic of placing a sky-based story above head height on a ceiling. The gap between the top of the gates and the ceiling acts as a metaphor for the transition from day to night, and from earth to sky. Quoting Bates: ‘Day and earth will be the province of the gates, and night and sky of the ceiling painting above.’

It is exciting to think of the artists like Bates and Torres Strait Islander Alick Tipoti (Maluyilgal, b. 1975, Badhu Island, Torres Strait, lives and works in Wakaydh village, Badhu Island), whose talent and capacity extends to all the mediums an artist can work in today, including linocut printing, carving, forging and painting. Either one of them could very effectively address the whole of the through-site link space. *Sowlal* (2016) was Tipoti’s monumental-scale rooftop painting installed for *Taba Naba – Australia, Oceania and the Arts of the Peoples of the Sea*, Oceanographic Museum of Monaco, 24 March – 30 September 2016. This example of Tipoti’s art tells a story of marine life and the dangers it faces from

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diminishing sea levels in the Torres Strait – a topic of interest to a Sydney public living on a coastline. The artist also makes suspended sculptures and performance art working with the traditions and members of his community.

Another artist might aspire to relate a complex story through their artwork. They would have adequate scope to tell the story in its entirety by working through the full expanse of the link. An example is the Jonathan Jones (Wiradjuri/Kamilaroi) artwork *remembering Arabanoo* at Quay Quarter Lanes, Sydney (2022). His projects are grounded in research and work with local Aboriginal elders and community to tell local stories. Jones is an artist and a researcher at Jumbunna Institute for Indigenous Education and Research, University of Technology Sydney.

Jones could be a wonderful artist for the 133–145 Castlereagh Street project. He has exhibited nationally and internationally. In 2019–20 he presented the curated exhibition *Bunha-bunhanga: Aboriginal agriculture in the south-east* at *Tarnanthi* festival, Art Gallery of South Australia and Museum of Economic Botany, Adelaide. In early 2020 he created the site-specific ephemeral artwork *untitled (maraong manaóuwi)* at the Hyde Park Barracks, presented by Sydney Living Museums and Art & About Sydney. Jones’s solo exhibition *untitled (transcriptions of country)* was presented by the Palais de Tokyo, Paris, in conjunction with Artspace, Sydney, in 2021–22 and at Artspace 15 December 2023 – 11 February 2024. A major public artwork commissioned and created in collaboration with Elders and community from across New South Wales for the Art Gallery of New South Wales, *bíal gwiýúño (the fire is not yet lighted)*, will be inaugurated in 2025.

The artwork *remembering Arabanoo* is based on an engaged response to the Quay Quarter site. It is made up of a series of five artwork elements that together form one installation narrative; these are integrated into the site and unite the site, while contributing creatively to the site and the community. Made with the permission of elders from Gadigal Country, in particular Uncle Charles ‘Chicka’ Madden, the artwork acknowledges the Gadigal people as traditional owners, the wider Eora Aboriginal community and the site’s pivotal role in early colonial relationships.

The artwork tells the story of Arabanoo, the first Aboriginal man to be captured by the British; the British thought by doing so they could learn Aboriginal language and customs. Arabanoo was captured when Lieutenant Henry Ball and Marine Lieutenant George Johnston ambushed two Aboriginal men at Manly Cove to force a dialogue with the local Eora community, who had been avoiding the British. As Captain John Hunter noted of Arabanoo when captured, ‘The terror this poor wretch suffered, can better be conceived than expressed; he believed he was to be immediately murdered.’ The few vignettes we have of this significant man demonstrate Aboriginal values, including his affection for children and animals; his pride, which was offended when jokes were made at his expense; and the horror he expressed by gesture and expression in reaction to the impact of smallpox on his people.¹

1 With details drawn from the Curatorial and Maintenance Manual for *remembering Arabanoo*, prepared by Jonathan Jones in 2022.

Pairing two artists

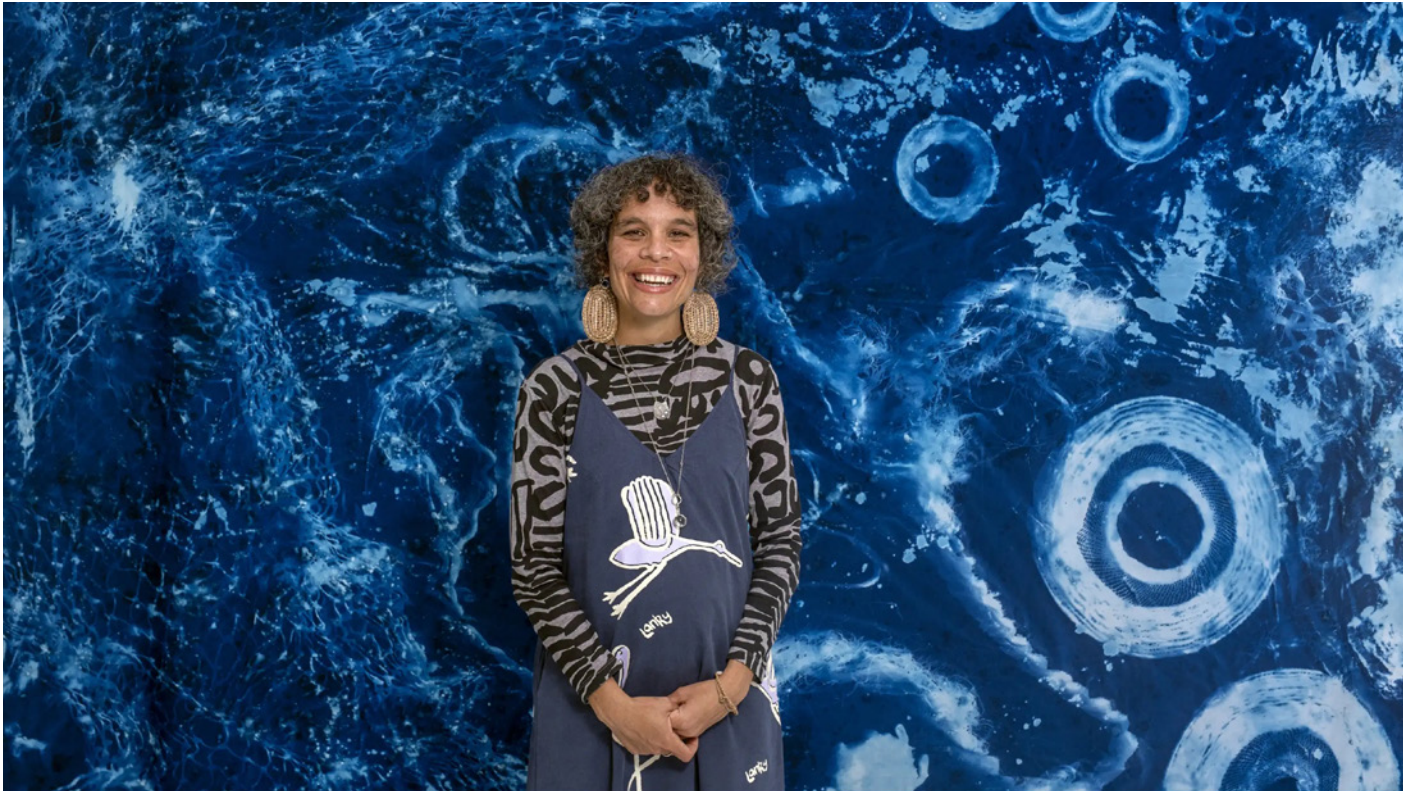
Two artists working in relation to each other could articulate the 133–145 Castlereagh Street site in interesting ways. An example would be the pairing of **Vincent Namatjira** (Western Aranda, b. 1983, Alice Springs, Northern Territory, lives and works in Indulkana, Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia; and Alice Springs, Northern Territory) and **Tom Polo** (born 1985, Sydney, lives and works in Sydney). The artists share an economy in the way they approach portraiture, working quickly to capture the fleeting nature of a gesture or expression. They create works that rely on developing the trust of the people they portray.

The idea of bringing together **Mabel Juli** (Gija, b. 1932, Moola Bulla Station, East Kimberley, Western Australia, lives and works in Warmun, East Kimberley, Western Australia) and **Shireen Taweel** (b. 1990, Bankstown, New South Wales, lives and works in Sydney) is equally intriguing. Juli is an innovator in her depiction of an important Ngarranggarni story of which she is custodian. The story explores forbidden love, Gija law, kinship relationships and mortality. Taweel employs traditional coppersmith artisan skills of Middle East and North African regions, reminding us of the importance of cultural heritage. The art of Juli and Taweel is linked through preoccupation with the night sky. For Juli, sky is the scene of personae transformed into moon and stars. For Taweel, sky is an endless expanse that can be understood using instruments like the ancient astronomical devices of Islamic and European cultures.

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Dialogue and trialling things: **Elisa Jane Carmichael** and **Jazz Money** imaging baskets suspended from the St Marys soffit
The Clothing Store, Carriageworks, Sydney, 1 September 2023



Eliza Jane Carmichael in front of her work *Dabiyil wunjayi (water today)*, 2020



Sonja and Elisa Jane Carmichael
Wunjayi (today), 2020
 Ungaire, talwalpin, yugari shells, ginyingara shell, quampie shell
 Dimensions variable
 Exhibited *Tarnanthi 2020: Open Hands*, Art Gallery of South
 Australia, Adelaide, 16 October 2020 – 31 January 2021
 Photo: Louis Lim



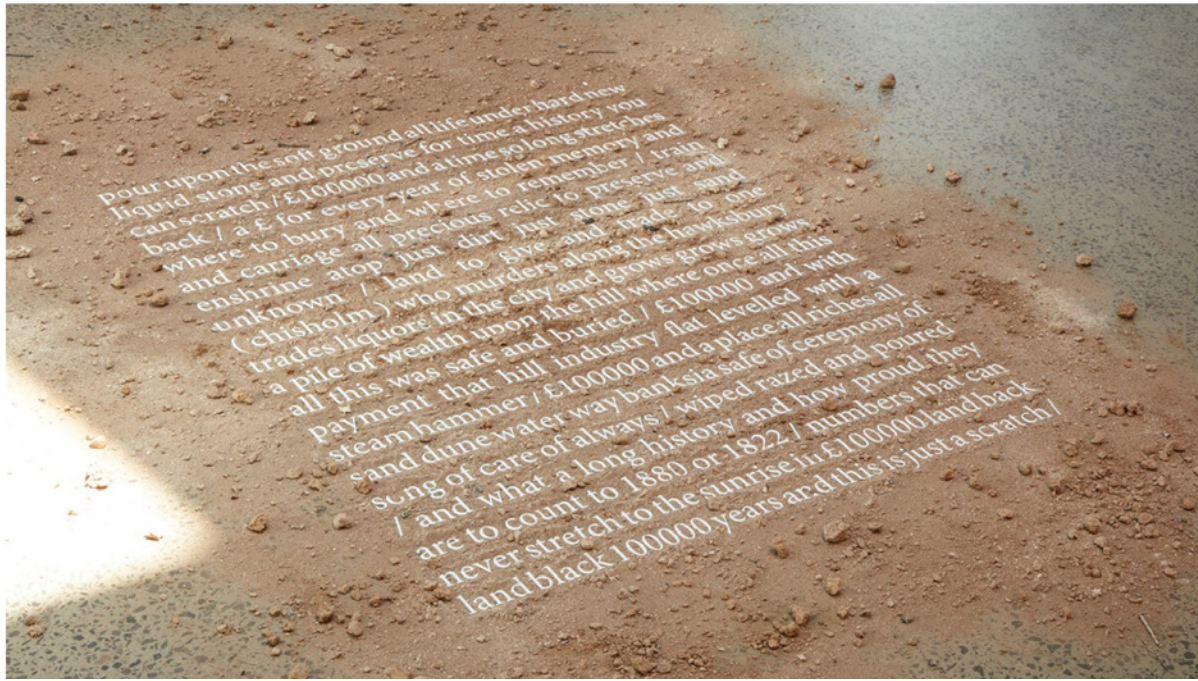
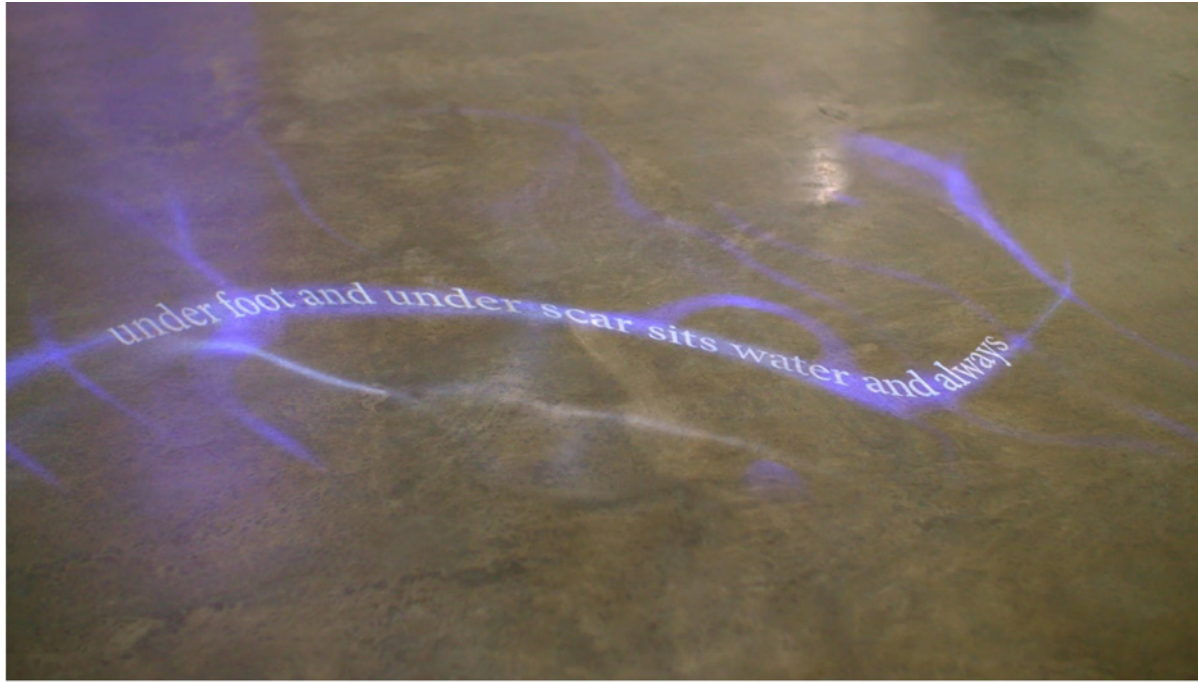
Elisa Jane Carmichael
Drawing Our Weaves, 2021 (installation
 views)
 Copper



Right:
 Close-up showing the different types of
 weaving, coiling, looping and twining in
 traditional Quandamooka weaving



Jazz Money
these words will remain, 2021 (installation view)
 Construction mesh
 Dimensions variable
 Installation on the Fremantle Traffic Bridge, Perth
 Text: Jazz Money
 Noongar translations: Auntie Sandra Harben
 Graphic design: Jenna Lee
 Site-responsive work commissioned for *Fremantle Biennale 2021: Crossings*, 5–21 November 2021
 Photo: Jazz Money



Jazz Money
 Above:
hold this water in the waters of your knowing, 2022 (installation detail)
 Video projection, sound
 Dimensions variable
 Commissioned for *Primavera 2022: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 4 November 2022 – 12 February 2023
 Photo: Marcus Wright

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



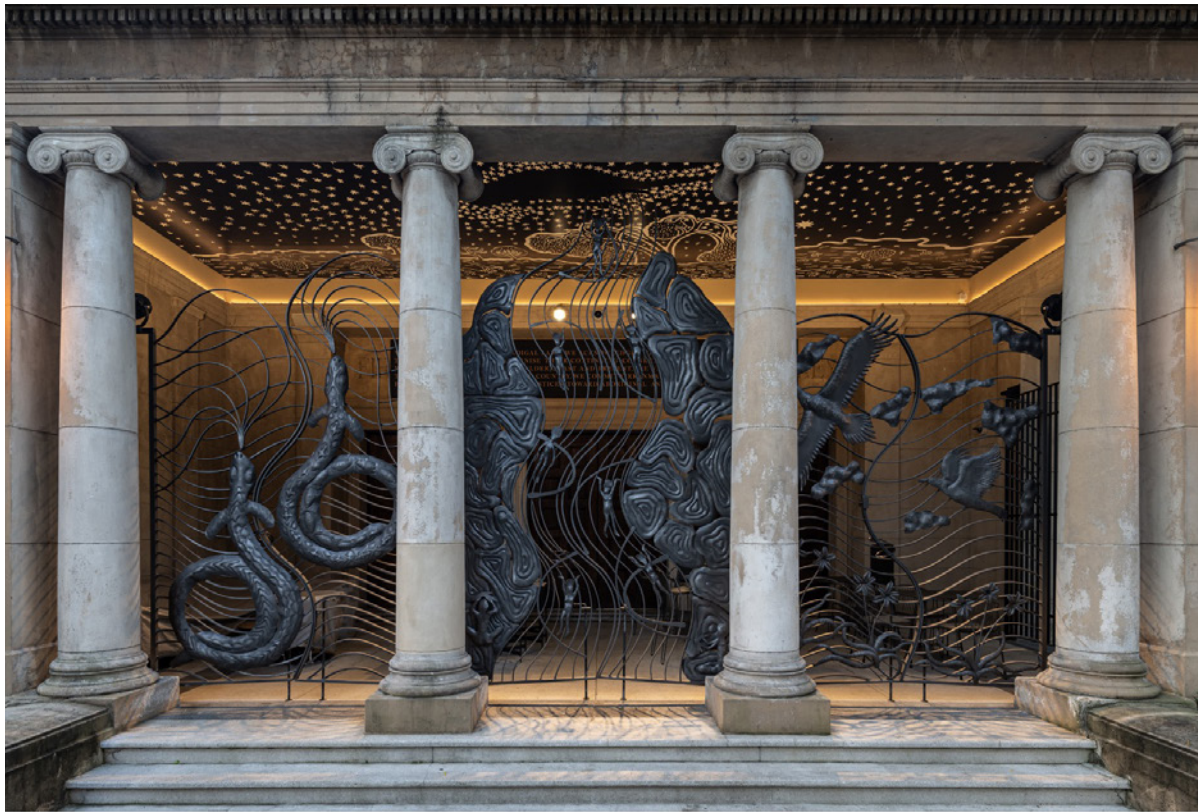
Kyra Mancktelow
Gubagulabu (Y1205), 2022
 Unique bronze sculpture
 24 x 29 x 22cm
 Photo: N.Smith Gallery



Kyra Mancktelow
Gingali III, 2022
 Unique ink impression on Hahnemühle paper
 80 x 60cm
 Photo: N.Smith Gallery



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



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



William Brian 'Badger' Bates
Nhatji (Rainbow Serpent), 1993
 Wilcannia sandstone granite
 Living Desert Sculpture Trail, Broken Hill,
 New South Wales
 Photo: Courtesy Broken Hill Regional Art
 Gallery



William Brian 'Badger' Bates
 Above:
Kalti Paarti, 1990
 Emu egg
 Photo: Stuart Humphreys/Australian
 Museum

Right:
Kirri, n.d.
 Exhibited *Barka: The Forgotten River*,
 Australian Museum, 16 March – 23 July 2023





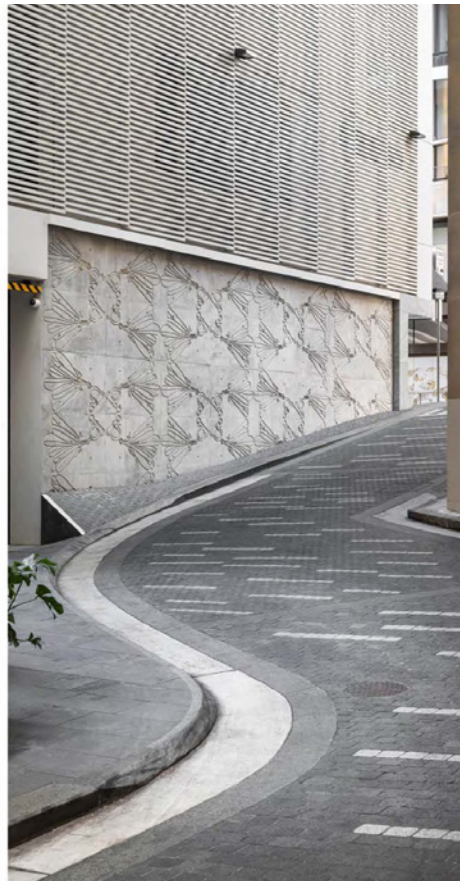
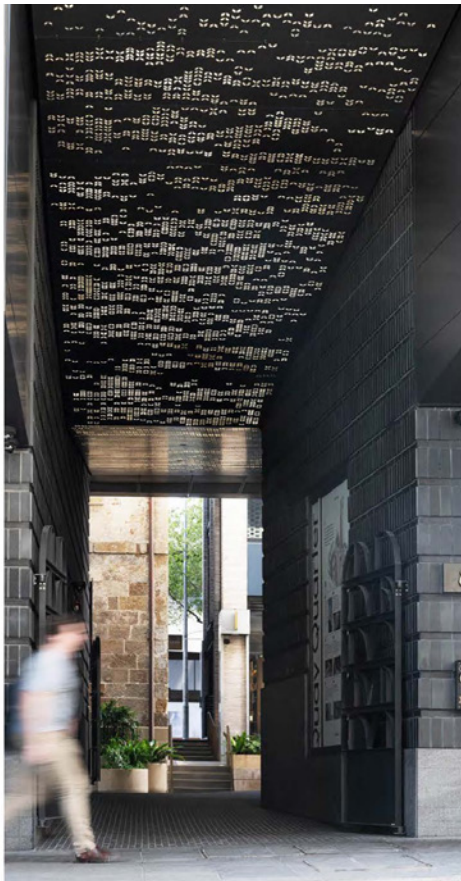
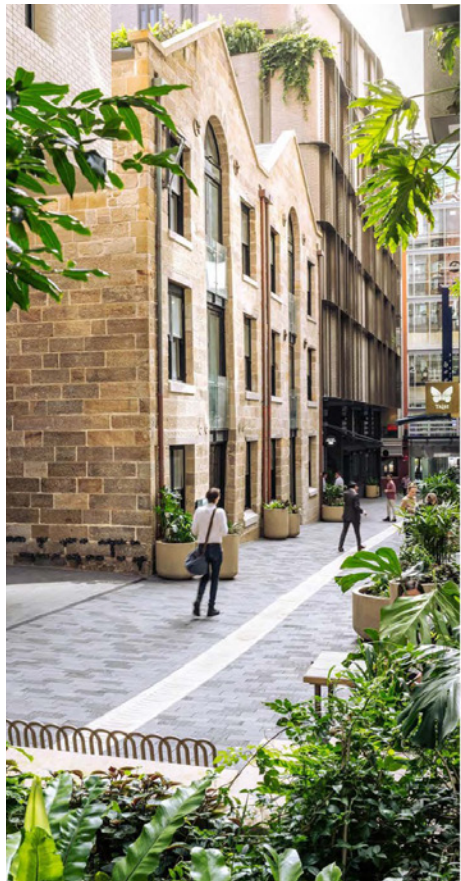
Alick Tipoti

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



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

Alick Tipoti
Baydham a Dhangal Sagul, 2021
 Live cultural performance performed by Alick Tipoti, Alick Tipoti Jr, Dagumaara Tipoti, Kowsa Tipoti, Taumatini Tipoti, Teoni Tipoti
 Performed at *The National 2021: New Australian Art*, Art Gallery of New South Wales, Sydney, 26 March – 5 September 2021
 Photo: Felicity Jenkins/Art Gallery of New South Wales



Jonathan Jones
remembering Arabanoo, 2022
 Left to right: *betūjigo* (oysters); *weerong* (Sydney Cove);
bengadee (ornament)



Jonathan Jones
remembering Arabanoo: betūjigo (oysters) 2022 (detail)
 Bronze (lost-wax technique)
 3500 individual oysters, welded together into approximately 60 clusters
 Each cluster: 13.2cm (height) × 64cm (length)
 Affixed at height of 1m off the ground to approximate the high-tide mark to southern wall of Gallipoli Memorial
 Club, 19.25m (length)
 Quay Quarter Lanes, Sydney
 Commissioner: AMP Capital
 Project curator: Barbara Flynn, Art Advisor to AMP Capital for Quay Quarter Sydney
 Photo: Mark Pokorny

7

Methodology and next steps

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The methodology to deliver a successful public art project has not changed in the years since submission of the initial Public Art Strategy in 2020. Pages 121–23 of the strategy document set out the steps and milestones that still apply today.

We appreciate the opportunity to put these ideas forward in the form of this simple letter to accompany the planning proposal. As the original strategy stated, we are open to hearing ‘what kind of art you would like to see’ and welcome your response. With benefit of your response, we will proceed to rewrite the original strategy before the start of the Design Excellence Competition that is planned. The integration of art and architecture will be critical to the success for the project. The updated plan will serve as an accurate guide to our thinking for the competing architects to consider.

F L Y N N

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