

Attachment A17

**Public Art Strategy - 133-145 Castlereagh
Street, Sydney**

Preliminary Public Art Strategy for the Stockland Piccadilly Complex

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Stockland Piccadilly Complex

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Stockland, art advisor Barbara Flynn, and the Stockland Piccadilly Complex design team pay respect to the Traditional Owners and Elders, past, present and emerging, of the lands and waters on which the Stockland Piccadilly Complex site is located. We acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years, and celebrate the enduring presence and knowledge of Aboriginal people.

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This Preliminary Public Art Strategy has been prepared by Barbara Flynn of Barbara Flynn Pty Ltd on behalf of Stockland. It accompanies a planning proposal seeking to initiate the preparation of a Local Environmental Plan amendment for the land known as ‘Stockland Piccadilly Complex’ located at 133–145 Castlereagh Street, Sydney (the site) legally described as Lot 10 in DP828419.

The planning proposal seeks to amend the floor space ratio development standard applicable to the site, under the Sydney Local Environmental Plan 2012 (the LEP), in accordance with Section 3.33 of the Environmental Planning and Assessment Act 1979 (EP&A Act).

In accordance with Clause 7.20 of the LEP, this planning proposal also seeks amendments to the Sydney Development Control Plan 2012 (the DCP) to establish site-specific provisions to guide the future development, including establishing a building envelope for the site as well as other key assessment criteria.

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 northerly aligned direct through-site link between Pitt and Castlereagh Streets, and enhanced pedestrian amenity and activation at the ground plane.

The planning proposal is supported by a concept reference design, but the final details of the development will be subject to a future design excellence process and a future detailed development application.

1

Overview

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Executive summary

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The purpose of this Preliminary Public Art Strategy is to put forward some initial ideas for types and locations for art in keeping with the vision of Stockland and the design intent of architects 3XN for the Piccadilly Complex. The hope is that the strategy will further discussion of the possibilities for art, a discussion that will be critical to achieving the sort of imaginative and meaningful outcomes the project aspires to. As the project reimagines the important through-site link that connects Pitt and Castlereagh Streets, art will contribute its special magic to bringing it new life and activating the ground plane.

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Vision for the project

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Vision for public art

The creation of a newly vital, well-designed, well-considered, comfortable, safe and inviting place is the objective of architecture and public art for the project. These values are basic to the vision for public art:

- 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 ideas this strategy puts forward are intentionally expansive and numerous. The number of artist partners nominated in Section 7, and the number of artwork types and locations for art proposed in Section 8, could read like a long shopping list and perhaps seem overly ambitious. But there is greater risk in scaling back ideas in the early stages than in allowing them to be big. Soon the project will be at the stage of inviting artists to respond to the site with their ideas; their ideas will be astounding and better than anything this strategy proposes – arguably, like nothing that anyone but an artist could come up with.

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Approach

In 2018 Flynn undertook a study at the University of New South Wales, Sydney, surveying art students and faculty about the kind of art they wanted to see housed in a new Chancellery building that was being planned at the time. The question was a basic one: What kind of art would you like to see?

This is very much the spirit in which the ideas of this strategy are presented: for discussion among client Stockland, the design team and Flynn. Listening and discussion are essential at the start of thinking about public art for a project. What does the team want to see? What will be most in the spirit of the architecture and vision for the project? What will help retail to thrive? There is a lot of development underway in the narrow confines of the block between Market and Park, and Pitt and Castlereagh Streets – how will this project dovetail with the other projects underway, and can it avoid easy, unimaginative solutions and ‘business as usual’ to contribute something new, outside the norm, and worth doing? By asking the questions, making the topics interesting enough that people will engage, and hearing what people have to say, the vision for public art will continue to evolve and the project will have a shot at doing something amazing.

Flynn does a lot of research at the start of projects and prizes knowledge of what artists are making in Australia and around the world today. This strategy looks closely at Australia and worldwide to present the latest in art making today. The artists proposed are leaders in the field of visual art – game-changers – whether they are young and just embarking on a life of art, or older and more experienced.

Artwork types, locations, artist selection and artwork delivery

In the way Flynn likes to work, research and the study of architectural plans and elevations at the start of a project begin to suggest the possible locations for art, the types of artworks that could work well in those locations, and the artists who could make them.

Art might take the form of permanent works or temporary ones, or ephemeral performances, programming and interventions in the space. Artists might choose to work with exterior paint sprayed or brushed on; in metal, stone, builder’s plaster or concrete, wire netting, polyester or other compounds in sculpture or objects; with water, organic detritus and plantings; or with fabric, found objects or store-bought things, and other consumables suggested by the site’s exciting retail history and future retail life.

Artists might make works that stand firmly on the ground, embed or place their art underfoot, or lift it up in the air. [Images 1–3] Art might be synonymous with architecture and the built form, monumental and spectacular, or small scale and the opposite of monumental.

Artwork types are matched to potential locations in Section 8, below. 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. The locations being imagined intentionally allow for a broad range of public experience, and promise an impact ranging from the spectacular to the more personal, intimate and contemplative.



1

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



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2

Micha Ullman
Bibliothek (Library), 1995
Glass, concrete, plaster in an excavated void
70.6 × 70.6 × 53cm
Bebelplatz, Berlin
Photo: Luis Alvaz/Wikimedia Commons
(CC BY-SA 4.0)

3

Mike Hewson
Illawarra Placed Landscape, 2018
200 tonnes of sandstone (contribution of Troy Stratti, Bundanoon Sandstone), four palm trees (*Livistona australis*), structural steel, irrigation systems, truck straps, one swing, soft fall
230 × 17m
Commissioned by Wollongong City Council
Project curator: Barbara Flynn, Art Advisor to Wollongong City Council
Photo: Mark Pokorny



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- Artists will be identified and selected with thought to and consideration of:
- the excellence, originality and power to excite of the art they make
 - their ability to work fluidly with the team and deliver on time and on budget.

Public art will be delivered in tandem with the larger development and construction program. Construction is anticipated to be completed sometime in 2026 or 2027, which is a time frame that provides more than adequate time to run a fair and impeccable process that will achieve art of excellent quality.

Working with 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 this place. Their art is informed and current while retaining the commitment to Country. The excellence of what they create, and the capacity of their art to engage and excite, is confirmed by one look at the work of Aboriginal and First Nations artists on our list of artist partners in Section 7 of this strategy.

Flynn is herself not Aboriginal, and in working on Gadigal land she seeks advice, shows respect, and does her best to follow protocols. She is open to collaborating with curators who are Aboriginal and keen to mentor the next generation of Aboriginal public art curators as part of the projects she takes on.

These documents can guide the process of working with Aboriginal and First Nations artists:

- Arts NSW, *Aboriginal Arts and Culture Protocols 2011*, www.create.nsw.gov.au/wp-content/uploads/2011/03/Arts-NSW-ABORIGINAL-PROTOCOLS-TI-logo.pdf
- Australia Council for the Arts, *Visual Arts: Protocols for producing Indigenous Australian visual arts*, 2nd ed., 2007, www.australiacouncil.gov.au/workspace/uploads/files/visual-protocols-for-indigenou-5b4bfce4b0333.pdf
- Arts NSW, *NSW Aboriginal Arts & Cultural Strategy 2015–2018: Connection, culture, pathways*, 2015, www.create.nsw.gov.au/arts-in-nsw/nsw-aboriginal-arts-and-cultural-strategy-2015-2018-connection-culture-pathways/
- Museums & Galleries NSW, *Keeping Places & Beyond: Building cultural futures in NSW – A reader*, 2019, https://mgnsw.org.au/wp-content/uploads/2019/01/keeping_places_and_beyondnew2.pdf

The Museum of Applied Arts and Sciences (MAAS) has also developed an excellent guideline document: *MAAS Australian Indigenous Cultural and Intellectual Property Protocol*, 2016, <https://maas.museum/app/uploads/2016/08/Australian-Indigenous-Cultural-and-Intellectual-Cultural-Property-Protocol-v1.0.pdf>

And a bit left of field, since it was written as a guideline document for a Melbourne project and not a Sydney one: Michael Hromek’s manual *Aboriginal Design Principles, Northwest Program Alliance, Wurundjeri Country*.¹ Hromek’s manual is included here because it explains with unusual clarity the impact on Aboriginal people of the construction of cities, roads, bridges and other infrastructure, and how construction can disrupt the connection between people and Country.

Flynn has developed a way to work with Aboriginal and First Nations artists with the help of these documents. As a curator, Flynn aspires to support and enable artists to:

- learn and tell the stories of the people of Aboriginal descent who live and work here, and the Aboriginal people who pass through
- consider Country and community
- direct and fully ‘own’ their projects.

It is also a good practice to stay away from labelling, categorising, ghettoising and bias. Curators recommend artists of Aboriginal descent to work in projects because they are excellent and best qualified by any standard.

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The site

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The legal designation of the site is Lot 10 in DP828419 which encompasses 4800 square metres of area at the address 133–145 Castlereagh Street, Sydney.

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Analysis of the precinct

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Civic context

A ‘happening’ neighbourhood with retail, theatres, cafés and art

Artists will be excited to think about the history of the Stockland Piccadilly Complex. It will be interesting for them to know that what exists as a sort of odd and crooked link between Pitt and Castlereagh Streets today is part of Sydney’s tradition of arcades, some grand and some less so. The blocks between George and Pitt Streets saw a number of arcades spring up in the latter part of the 19th century. Many had highfalutin names – Royal, Her Majesty’s, Imperial – meant to entice women shoppers attracted perhaps by the idea of Great Britain, royalty and the Queen. [Page 13, Figs 1–2] This was upscale 19th-century and early 20th-century style, with shopping offering the opportunity for escapism and to remake oneself – theatres and an important art school were just nearby. The area in and around Market Street, between George Street to the west and Pitt Street to the east, was positively glamorous.

This was a busy area of the city. Already in 1910, on the block between Market and Park, and Pitt and Castlereagh Streets, was the Royal Arcade, along with horse bazaars, three cafés and the Lyceum Theatre. The Lyceum Hall or Lyceum Theatre is considered to have been the only building of heritage quality to have ever been erected on the site.² The theatre was designed by ‘Messrs. Backhouse and Ladley for Mr Walter Ives’ and proposed to be the ‘handsomest, most complete and comfortable theatre in the southern hemisphere’. It opened on Boxing Day 1892 and was located at the centre of the Piccadilly site extending the full width of the block between Pitt and Castlereagh Streets. [Page 14, Figs 3–4]. The construction of the original Piccadilly Arcade was announced in an article in *The Sydney Morning Herald* from 19 October 1937 that heralded a new headquarters for the Grand United Order of Oddfellows, NSW, that would be part of the complex ‘between the new Picadilly [sic] Arcade and the third store being erected for David Jones, Ltd’.³ As of 1940 it seems a building called Fenchurch was above the arcade. Between 1949 and 1979 the Lyceum Theatre was still on the block, along with three more small theatres at various times: the Liberty, the

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News-Luxe, and the Variety. True to its name, the News-Luxe showed news reels in the pre-television era.⁴

The advent of new thinking in design in the 1960s saw the destruction of many of the arcades in the area, along with lanes and whole blocks. More construction was undertaken on the site in 1975 and in the early 1990s to create the Piccadilly Complex as we know it today, comprising Piccadilly Court, Piccadilly Shopping Centre and Piccadilly Tower. [Page 15, Fig. 5] Piccadilly Shopping Centre seems to be a genuine survivor. Though less grand than the others, perhaps it could be just as charming and attractive – as well as busy and, though the word wasn’t used back then, ‘sustainable’, with a roster of hardworking small boutiques and specialist shops, like its resident wig maker today.

A city block being transformed again

This is the mid-city, the important middle point of Sydney’s three important civic squares of Circular Quay, Town Hall and Central Station. Moving from south to north, there are four active developments commencing or underway on the block: Pitt Street North Over Station Development; City Tattersalls Club; Stockland Piccadilly Centre; and 65–77 Market Street. The through-site link of the Stockland Piccadilly Complex will be the space that is most clearly public of all those being planned, an arcade accessible to all that has the opportunity to be welcoming. Artists and the public alike are attracted to the experience of an arcade, which can offer protected space, a lot to look at and a lot going on.

Cultural guidelines

City of Sydney guidelines

The policies of City of Sydney relevant to public art are accessible on the City’s Public Art page (www.cityofsydney.nsw.gov.au/explore/arts-and-culture/public-art). They include: *Public Art Policy 2015*, City of Sydney (approved January 2016); *City Art Public Art Strategy*, City of Sydney, adopted 2011; and *Interim Guidelines for Public Art in Private Developments*, City of Sydney, September 2006. Also relevant are Flynn’s *City Centre Public Art Plan* of 2013 and the Central Sydney Planning Framework documents available on the City’s website at www.cityofsydney.nsw.gov.au/council/your-say/central-sydney-planning-framework.

The City’s public art guidelines require the art advisor to provide updates on projects, from the early stages of defining the vision and approach and identifying artists, through fabrication and installation, to final installation, inspection and acceptance on the site. The City also has guidelines for preliminary public art strategies such as this one, which should provide:

- an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives
- identification of the public art opportunities
- the methodology proposed for the selection and commissioning of artists, and
- an estimated budget and program.

Aboriginal heritage and culture in Australia today

The Gadigal people of the Eora nation are the traditional custodians of the land on which the Stockland Piccadilly Complex stands. The site is situated within the boundaries of the Metropolitan Local Aboriginal Land Council, an organisation that advocates for, supports and represents the Aboriginal communities of the Sydney region.⁵

In the first pages of his *Aboriginal Design Principles* manual referred to on page 7, above, Michael Hromek defines the term ‘Country’ as the embodiment of cultural connection to the landscape and environment: ‘The boundaries of Countries are expressed orally (song-lines), following prominent landmarks and features, traversing the landscape’. Walking in central Sydney, one is on Country all the time. Although a place has been covered in concrete, Hromek says, it is ‘still present physically and mentally for many Aboriginal people’.

As a possible starting point reflecting on these ideas, Flynn would like to take *NIRIN* – the 22nd Biennale of Sydney – organised by Melbourne-based artist and Artistic Director **Brook Andrew**, as a model of openness and inclusion.⁶

Two-thirds of the 94 artists in *NIRIN* – which means ‘edge’ in the Wiradjuri language – are First Nations people, or people of diaspora or colour from around the world. [Image 4] It could be that only an artist would have the boldness to pull together a Biennale like *NIRIN*. In the way it presents artists of all cultures and persuasions, the exhibition declares an openness to social norms that borders on utter fearlessness. The Biennale also looks good – fresh, free and daring – in the way probably only one installed by an artist could look. It’s a worthy aspiration for the presentation of public art at Stockland Piccadilly Complex to look like that.

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Five of the First Nations artists in *NIRIN*, 22nd Biennale of Sydney, from left to right: **Adrian Stimson**, **Latai Taumoepeau**, **Tony Albert**, **Mayunkiki** and **Nicholas Galanin**, 2020
Photo: Rhett Wyman/Sydney Morning Herald

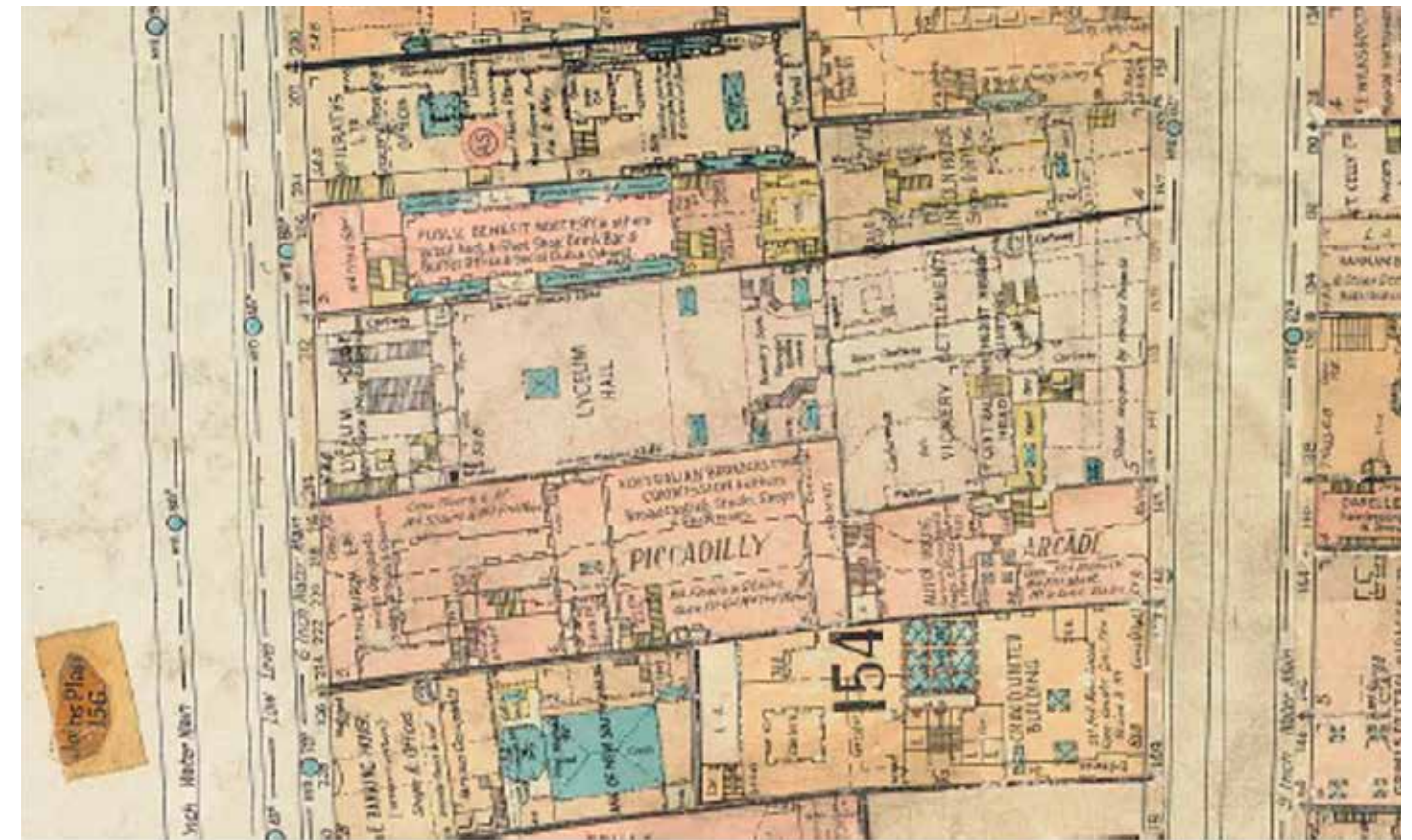


Fig. 1

The Piccadilly Arcade site, c. 1917–39
Image: City of Sydney Archives, *Historical Atlas of Sydney*, Plans of Sydney (Fire Underwriters), 1917–1939: Blocks 153, 154

Fig. 2

The Piccadilly Arcade site, c. 1938–50
Image: City of Sydney Archives, *Historical Atlas of Sydney*, City of Sydney – Civic Survey, 1938–1950: Map 7A – City Proper



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Fig. 3
The Pitt Street façade of the Lyceum Theatre, 1938
Photo: Sam Hood/State Library of NSW, Home and Away – 9542

Fig. 4
The Pitt Street façade of the Lyceum Theatre at night, c. 1927–28
Photo: Sam Hood/State Library of NSW, Home and Away – 7856



Fig. 5
Piccadilly Court, 1970
Photo: City of Sydney Archives, Sydney Reference Collection

6

Public art for the project

It is probably good to remember that Stockland, the art advisor and the design team are themselves not artists, and a reasonable approach is to leave it to artists to interpret a brief and come up with something original that aligns with their vision. Showing artists respect and leaving them free to respond to the site will see them propose and deliver great works of art we would never be able to even imagine ourselves.

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What makes great art?

Great art can be bright, exuberant and inviting, or more serious, multi-layered and content-based. Do we want to be uplifted or amused, engaged sensorially or intellectually? What kind of interior world do we want to create for the length of time visitors will frequent the complex? Will this world be one that is organic and natural or artificial and synthetic? Looking more closely at the surface and the core of art, ‘content-based’ doesn’t have to mean ‘confronting’; multi-layered works can be just as accessible and wonderful to look at as other kinds of works, and at the same time provide access to deeper messages that are of meaning to people. An example is the work *Ectopia* by **Yhonnie Scarce** in the entry foyer of the Foster + Partners building 100 Broadway, the home of the UTS School of Medicine, located within the Sydney development Central Park. [Images 5 a–b] *Ectopia* expresses itself spectacularly through its 700 deep-saturated red glass elements. The Scarce artwork provides us with options for how to experience it. For those who are interested, the colour red and the form of the glass elements refer to other meanings and histories that run parallel to the excitement of what we can see on the surface.

Tony Albert’s contribution to *NIRIN*, 22nd Biennale of Sydney, is *Healing Land, Remembering Country* (2020), another multi-layered work of art. [Image 6] The artwork takes the form of a greenhouse for use as a site for reflection and remembering. A simple timber canopy structure, indigenous plants and hanging baskets are elements of the work. The baskets were collected by the artist from Aboriginal communities around Australia and display a range of weaving and basket-making traditions and techniques. They refer to their intended use as cradles, in ceremonies and to hold food. Here they develop another purpose: as receptacles for notes visitors are invited to write. The reference here is to an earlier step in Albert’s art-making process, when he invited children who lived near the former Blacktown Native Institution to reimagine the lives of those children who had been forced to live in the Institution. Sadly, these residents were children who had been removed from their families – children of Australia’s Stolen Generations.



5 a–b

Yhonnie Scarce
Ectopia, 2019 (installation view and detail of glass calipers)
UTS Graduate School of Health
100 Broadway, Central Park, Sydney
Architects: Foster + Partners
Project curator: Barbara Flynn, Art Advisor to Frasers Property Australia and Sekisui House for Central Park



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Tony Albert
Healing Land, Remembering Country, 2020
Timber canopy, plants, baskets collected from
different Aboriginal communities
Exhibited *NIRIN*, 22nd Biennale of Sydney, Cockatoo
Island, March and June–September 2020

The opportunities for art

Permanent art that creates a legacy while remaining relevant and fresh

Permanent works have the potential to become familiar touchstones for the public over time. They develop landmark quality.

Casting a wide net

This strategy proposes drawing in artists working at the edges of an expanded definition of public art, wherever they may live and work. Art will be made by Australian artists, many of them based in Sydney, and non-Australians working with art forms and technologies not being pursued in the same way in Australia.

Local

It has perhaps been the Australian way to travel widely and experience the international; maybe COVID-19 has shown us the limitations of global and the virtues of local. But even if we were still jetting all over the globe today, there is something wonderful about coming to this place and being immersed in what artists, thinkers, innovators and young people are doing here – what makes Sydney special. It’s the opposite of the ever more generic and homogeneous world that we were accustomed to being exposed to when it was possible to be crossing borders and travelling great distances.

Reassessing the meaning of global

Is it still relevant to think and act globally when it has been made more difficult to do so in the current environment? Why would we?

There can be practical reasons: monumental-scale works by well-known international practitioners have been introduced into Australian cities courtesy of major civic developments that represent an opportunity for a local council to secure works they wouldn’t otherwise have access to. Projects that become important landmark projects are built on the original creations of artists – one cannot, out of convenience, ask or expect an artist to imitate a signature style that has been developed by one of their peers living elsewhere. We are not looking to commission a local version of an art-seat by Jeppe Hein,⁷ or a *Cloud Gate* by Anish Kapoor. [Images 7–8] The idea instead is to commission artists to make new and original works. In doing so, it should be possible to strike a balance between supporting Australian artists and working with international artists who may have enjoyed more opportunities in creating art for the public domain, enabling them to develop some unique and extraordinary ways of working.

What will be a significant and appropriate addition to this part of the city?

One artwork in the immediate vicinity of the Stockland Piccadilly Complex is by London-based artist Cerith Wyn Evans. *Light event for 161 Castlereagh Street* (2013) is suspended in the volume of the undercroft marking the Castlereagh Street entrance of the 2013 A-Grade ANZ office tower by FJMT architects (Sydney) at 161 Castlereagh Street. [Image 9]



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7
Jeppe Hein
All Your Wishes, 2020 (installation view of seating and mirror balloon)
70 mirror balloons, 3 Modified Social Benches
PVD-coated stainless steel (balloons); powder-coated aluminium (benches)
43 × 28 × 28cm (each balloon); dimensions variable (benches)
LaGuardia Airport, Terminal B, Queens, New York
Commissioned by LaGuardia Gateway Partners in partnership with Public Art Fund
Photo: Tom Powel Imaging
Courtesy of the artist

8
Anish Kapoor
Cloud Gate, 2004
Stainless steel
1006 × 2012 × 1280cm
Millennium Park, Chicago
Photo: Mike Warot/Flickr (CC BY)



9
Cerith Wyn Evans
Light event for 161 Castlereagh Street ..., 2013
Neon
ANZ Tower, 161 Castlereagh Street, Sydney
Commissioned by Grocon
Project curator: Barbara Flynn, Art Advisor to Grocon
for 161 Castlereagh Street

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The City of Sydney and the curators working here think constantly about how public art can be kept original and fresh. We work with an idea of the city as a whole, careful not to repeat ourselves and intent on giving even the least experienced artists a chance to make art on a public scale for Sydney. With all the active development on the block, a question we need to be asking one another is: how will the art commissioned for the different projects distinguish itself – or, conversely, how might these works all interrelate?

Integrating art with architecture

What does ‘integrated’ mean?

The process of identifying and selecting artists should commence early enough to allow for the full integration of art in architecture and the public domain. When public art is fully integrated it looks as if it belongs there. It is the opposite of the examples one sees of public art that looks random and out of place, as if it has been dropped in somewhere without any thought for its environs or physical context, or for the values of the city it is in. In contrast Junya Ishigami’s work *Cloud Arch* for Town Hall Square, Sydney, represents an integration of art and architecture of a high level. It will frame Sydney Town Hall and command Town Hall Square, and the trains of Sydney’s new light rail system will pass under it.

The ideal of working to harmonise art and architecture is to create a place that Stockland can be proud of, that people are attracted to and comfortable in. For art to look ‘right’, disciplines like lighting design and wayfinding need to be carefully coordinated with public art from the earliest stages of the project. A recommendation of this strategy is for lighting design to be developed with artists.

Integration through relationships between artists and the project team

For a project to go well, the development company, architects and design team are made fully familiar with the work of the artists under consideration and are fully involved in the selection of artists from the outset. They are invested. As artists are contracted, the art advisor works to ensure that the communication continues on a regular basis. A concept is put forward by the artist and it is then over to the design team and art advisor to work closely with the artist to achieve a successful result. One aspiration is to create working relationships that are a model of best practice. An outstanding outcome accrues when artists are encouraged to make their best work and realise their most ambitious ideas.

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What are the narratives?

With thought to who we are and how to reflect the history of this place – present day and future – three narratives for public art are presented here as possibilities. These are:

1 An arcade for 2050

What is it about the arcade that appeals, and what accounts for its continuing appeal today? Historically, arcades have been lofty, light-filled spaces providing a unified and protected market experience below. Perhaps it’s a mix of the gracious and the mercantile that’s hard to better.

Early wonderful examples of arcades are the bazaars of Isfahan in Iran, the first of which were built under the reign of Shah Abbas (1588–1629). Arcades named for Vittorio Emanuele II in Milan, Mazzini in Genoa and Umberto I in Naples became monumental, the secular equivalent of the cathedral. The arcade in Milan in particular led to the construction of hundreds of arcades in Great Britain, not in historic centres but in new urban ones, in the years 1840–70, the time of the Industrial Revolution. Sydney followed suit with its own constellation of the arcades discussed in Section 5, above.

How should an arcade be designed today to be viable for the longer term, well into the future? This strategy doesn’t have the answer but as the process of architectural design for the Piccadilly Complex continues and artists are drawn in, we can be asking how this tradition might be updated in a canny, modern, possibly even futuristic way.

2 Bringing the outside in: nature, light and landscape in the middle of the city

The reference design of 3XN for the Stockland Piccadilly Complex is for a vaulted, light-filled space. In one important difference to the Piccadilly Centre as it is today, it straightens the path through the space that pedestrians will follow while still retaining a quality of the desire line and some of the quirkiness of the existing arcade. Retaining a few qualities of the original seems good when so much of Sydney is being reconfigured today.

The quantity of natural light the reference design aspires to retain is striking, and suggests the idea of introducing nature in the form of water or greenery to the retail arcade environment. 3XN cite the green wall at the southern entrance to 1 Bligh Street as an example of how plantings can be introduced successfully to architecture. The green wall provides a lush backdrop and helps with sound insulation to make the experience for regulars of the bar–café there a very pleasant one.

3 Artists working in a retail environment

The rethinking of the Stockland Piccadilly Complex presents an opportunity to write a new episode of Sydney’s fascinating retail history.

The department store concept ascended to prominence in Europe and the US around the mid-19th century, following the significant social changes provoked by the Industrial Revolution. Australia was quick to follow suit with the launch by Welsh businessman David Jones of his first store in Sydney in 1838.

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Renowned retail establishment Le Bon Marché was launched in Paris in the same year.

Department stores globally revolutionised the way in which a savvy class of affluent and modern consumers – especially women – browsed and shopped for goods, and in particular textiles. In Paris, Le Bon Marché began as a seller of fabrics and other small goods. Harrods and Whiteleys both began as drapery shops.

It was the French retailers who came to the idea of merging art with retail. The combination of the two inspired the French writer Émile Zola’s infamous Au Bonheur des Dames department store in his 1883 novel of the same name, a place in which commerce and art are closely intertwined.

Fast forward to today, and in 2016 contemporary artist and activist Ai Weiwei was invited to engage with this history with *Er Xi (Child’s Play)*, his installation of more than 100 kites throughout the Le Bon Marché store in Paris. The kites were hand-constructed from bamboo, faced in white silk and shaped into larger-than-life mythical creatures. Ten vignettes that filled the store’s exterior display windows and a 20-metre-long dragon lying on the floor of the central atrium were the other elements of an art experience the artist aspired to make larger than life.⁸ The French retail tradition continues to be marked today by a spirit of daring to innovate and surprise.⁹

Building on such exciting precedents, in Section 8, below, this strategy thinks about how Australian artists interested in shopping and the retail experience can make art for Piccadilly Complex.

7

The possible artist partners

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Sydney, Western Sydney, New South Wales		
Abdul Abdullah (b. 1986, Perth, lives and works in Sydney)	Nell (b. 1975, Maitland, New South Wales, lives and works in Sydney)	
Tony Albert (Kuku Yalanji, b. 1981, Townsville, Queensland, lives and works in Sydney)	Ramesh Mario Nithiyendran (b. 1988, Colombo, lives and works in Sydney)	
Uncle Badger Bates (Barkandji, b. 1947, Wilcannia, New South Wales, lives and works in Wilcannia and Broken Hill)	Rachel Perkins (Arrernte/Kalkadoon, b. 1970, Canberra, lives and works in Sydney)	
Lauren Brincat (b. 1980, Sydney, lives and works in Sydney)	Thea Anamara Perkins (Arrernte/Kalkadoon, b. 1992, Sydney, lives and works in Sydney)	
Lorraine Connelly-Northey (Wiradjuri, b. 1962, Swan Hill, Victoria, lives and works in regional New South Wales)	Tom Polo (b. 1985, Sydney, lives and works in Sydney)	
Karla Dickens (Wiradjuri, b. 1967, Sydney, lives and works in Goonellabah, New South Wales)	Estate of Michael Riley (Wiradjuri/Kamilaroi, b. 1960, Dubbo, New South Wales, d. 2004, Sydney)	
Nicole Foreshew (Wiradjuri, b. 1982, Sydney, lives and works in regional New South Wales)	Clarence Slockee and Christian Hampson (Clarence: Bundjalung; Christian: Woiwurrung/Maneroo; both live and work in Sydney)	
Simryn Gill (b. 1959, Singapore, lives and works in Sydney and Port Dickson, Malaysia)	Shireen Taweel (b. 1990, Sydney, lives and works in Sydney)	
Agatha Gothe-Snape (b. 1980, Sydney, lives and works in Sydney)	Latai Taumoepeau (b. 1972, Sydney, lives and works in Sydney)	
Taloi Havini (Hakö, b. 1981, Bougainville, Papua New Guinea, lives and works in Sydney and Bougainville)	Warwick Thornton (Kaytej, b. 1970, Alice Springs, lives and works in Sydney)	
Barbara McGrady (Kamilaroi/Gummaroi Murri, b. 1950, Mungindi, Queensland, lives and works in Sydney)	Aunty Esme Timbery (Bidjigal/Dharawal, b. 1931, Sydney, lives and works in Sydney)	

Wider Australia

Brook Andrew (Wiradjuri, b. 1970, Sydney, lives and works in Melbourne, Berlin and Oxford, UK)

Robert Andrew (Yawuru, b. 1965, Perth, lives and works in Brisbane)

Rebecca Baumann (b. 1983, Perth, lives and works in Perth)

Megan Cope (Quandamooka, b. 1982, Brisbane, lives and works in Melbourne)

Brenda L Croft (Gurindji/Malngin/Mudpurra, b. 1964, Perth, lives and works in Canberra)

Destiny Deacon (KuKu and Erub/Mer, b. 1957, Maryborough, Queensland, lives and works in Melbourne)

Mikala Dwyer (b. 1953, Sydney, lives and works in Melbourne)

David Doyle (Lives and works in Melbourne)

Alicia Frankovich (b. 1990, Tauranga, New Zealand, lives and works in Melbourne)

Genevieve Grieves (Worimi, b. 1976, Melbourne, lives and works in Melbourne)

Dale Harding (Bidjara/Ghungalu/Garingbal, b. 1982, Moranbah, Queensland, lives and works in Brisbane)

Iltja Ntjarra (Many Hands) Art Centre (Artists live and work in/around Alice Springs)

Linda Marrinon (b. 1959, Melbourne, lives and works in Melbourne)

Alex Martinis Roe (b. 1982, Melbourne, lives and works in Melbourne)

Ricky Maynard (Ben Lomond/Cape Portland peoples, b. 1953, Launceston, Tasmania, lives and works on Flinders Island, Tasmania)

Archie Moore (Kamilaroi, b. 1970, Toowoomba, Queensland, lives and works in Brisbane)

Vincent Namatjira OAM (Western Arrernte, b. 1983, Alice Springs, lives and works in Indulkana, APY Lands, South Australia)

SJ Norman (Wiradjuri, b. 1984, lives and works in Australia, Germany, UK and USA)

Patrick Pound (b. 1962, Auckland, New Zealand, lives and works in Melbourne)

Reko Rennie (Kamilaroi/Gamilaraay/Gummaroi, b. 1974, Melbourne, lives and works in Melbourne)

Yhonnie Scarce (Kokatha/Nukunu, b. 1973, Woomera, South Australia, lives and works in Melbourne)

Tangentyere Artists (Sally M. Nangala Mulda, Betty Nungarrayi Conway, Nyinta Donald Peipei, Grace Kemarre Robinya and Doris Thomas)(Sally: Arrernte/Southern Luritja; Betty: Pintupi/Luritja; Nyinta: Luritja/Yankunytjatjara; Grace: Arrernte/Luritja; Doris: Luritja; artists live and work in/around Alice Springs)

Salote Tawale (b. 1976, Suva, Fiji Islands, lives and works in Melbourne)

The Unbound Collective (Ali Gumillya Baker, Faye Rosas Blanch and Simone Ulalka Tur) (Artists live and work in Adelaide)

Ronnie van Hout (b. 1962, Christchurch, New Zealand, lives and works in Melbourne)

Judy Watson (Waanyi, b. 1959, Mundubbera, Queensland, lives and works in Brisbane)

Katie West (Yindjibarndi, b. Badgingarra, Western Australia, lives and works in Melbourne)

International

Ai Weiwei (b. 1957, Beijing, lives and works in Cambridge, UK)

Firelei Báez (b. 1981, Santiago de los Caballeros, Dominican Republic, lives and works in New York)

Vanessa Beecroft (b. 1969, Genoa, Italy, lives and works in Los Angeles)

Phyllida Barlow (b. 1944, Newcastle upon Tyne, UK, lives and works in London)

Huma Bhabha (b. 1962, Karachi, Pakistan, lives and works in Poughkeepsie, New York)

Daniel Buren (b. 1938, Boulogne-Billancourt, Hauts-de-Seine, France; lives and works ‘in situ’)

Tacita Dean (b. 1965, Canterbury, UK, lives and works in Berlin and Los Angeles)

Janet Echelman (b. 1966, Tampa, Florida, lives and works in Cambridge, Massachusetts)

Nicole Eisenman (b. 1965, Verdun, France, lives and works in Brooklyn, New York)

Elmgreen & Dragset (Michael Elmgreen, b. 1961, Copenhagen; Ingar Dragset, b. 1969, Trondheim, Norway; both live and work in Berlin)

Tracey Emin (b. 1963, Croydon, UK, lives and works in London)

Sylvie Fleury (b. 1961, Geneva, lives and works in Geneva)

Katharina Grosse (b. 1961, Freiburg/Breisgau, Germany, lives and works in Berlin)

Estate of Huang Yong Ping (b. 1954, Xiamen, China, d. 2019, Paris)

Cristina Iglesias (b. 1956, San Sebastián, Spain, lives and works in Madrid)

Joan Jonas (b. 1936, New York, lives and works in New York)

Isaac Julien (b. 1960, London, lives and works in London)

Bharti Kher (b. 1969, London, lives and works in New Delhi)

Barbara Kruger (b. 1945, Newark, New Jersey, lives and works in New York and Los Angeles)

Lee Mingwei (b. 1964, Taiwan, lives and works in Paris)

Simone Leigh (b. 1967, Chicago, lives and works in Brooklyn, New York)

Maya Lin (b. 1959, Athens, Ohio, lives and works in New York and Colorado)

Zanele Muholi (b. 1972, Durham, South Africa, lives and works in Durban and Johannesburg, South Africa)

Laura Owens (b. 1970, Euclid, Ohio, lives and works in Los Angeles)

Tomás Saraceno (b. 1973, San Miguel de Tucumán, Argentina, lives and works in Berlin)

Yinka Shonibare (b. 1962, London, lives and works in London)

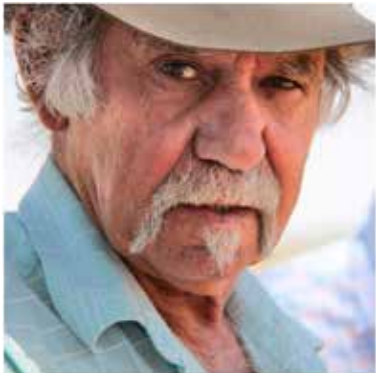
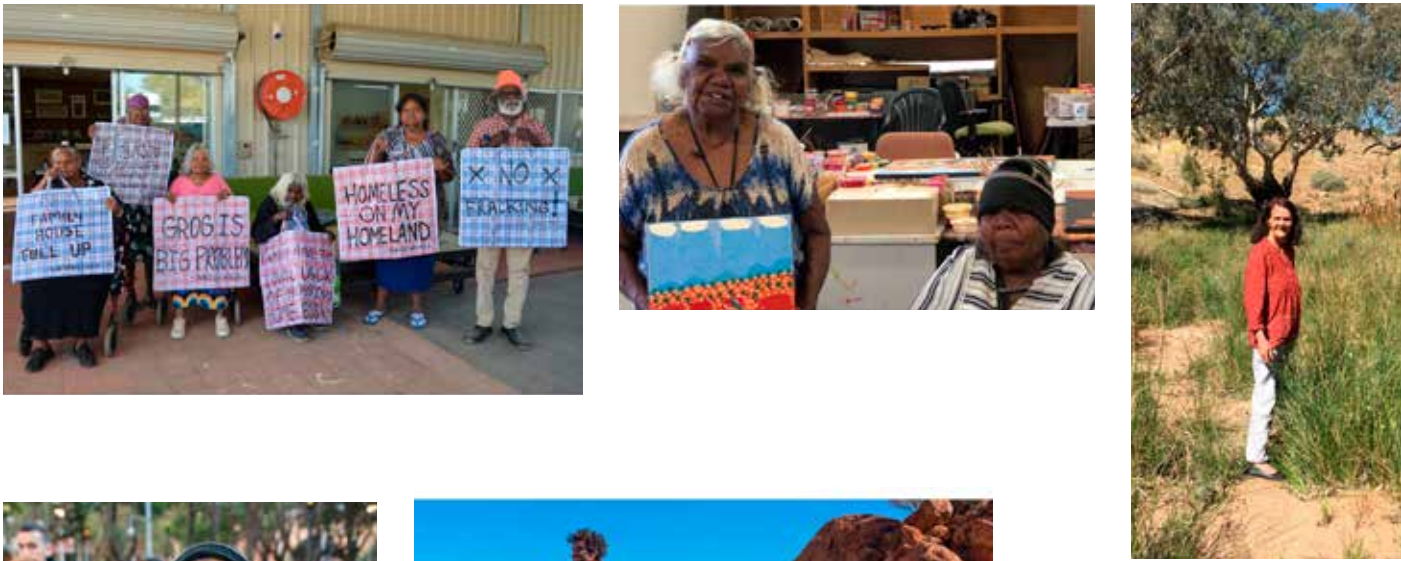
Sarah Sze (b. 1969, Boston, Massachusetts, lives and works in New York)

Francis Upritchard (b. 1976, New Plymouth, New Zealand, lives and works in London)

Andrea Zittel (b. 1965, Escondido, California, lives and works in Joshua Tree, California)

The artists listed here are among the most exciting artists working in Australia and around the world today, whose work is shaping the conversation in contemporary art. At the same time, their art appeals to a wide range of people.

Not every artist listed here is matched to a location for art. Flynn has made a start in making those correspondences between sites and the way artists work in Section 8, immediately below, but the bulk of that work will be done in collaboration with Stockland and the design team as the project gets underway.



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10-17

Portraits of some of the artists
 Top row (left to right): Tony Albert; Uncle Badger Bates; Betty Nungarrayi Conway. Middle row: Megan Cope (at right) with Parbin-ata Carolyn Briggs AM, Boon Wurrung Elder; Brenda L Croft; Nicole Foreshow. Bottom row: Dale Harding; Alicia Frankovich



18-27

Top row (left to right): Iltja Ntjarra (Many Hands) Art Centre (Kathleen France, Gloria Pannka, Noreen Hudson, Ivy Pareroultja, Vanessa Inkamala, Mervyn Rubuntja); Tangentyere Artists' Grace Kemarre Robinya and Sally M. Nangala Mulda; Yvonne Koolmatie. 2nd row: Barbara McGrady; Vincent Namatjira; Tangentyere Artists' Sally M. Nangala Mulga with Thea Anamara Perkins. 3rd row: Reko Rennie; Christian Hampson (left) and Clarence Slookee (third from left). 4th row: Judy Watson; Katie West (centre) with two members of the Juluwarlu Group Aboriginal Corporation

8

Possible types of art matched to locations

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The Piccadilly space can be addressed by a single artist realising a single all-encompassing work, or by a number of artists implementing multiple works. There are several possible artwork locations and ways that art can positively articulate the space, by:

- 1 *utilising the full length of the space*
and encouraging people to:
- 2 *look up*
- 3 *look down*
or by offering an artist’s take on:
- 4 *retail therapy.*

1 Utilising the full length of the space

There are multiple ways artists can work with and highlight the dramatic length of the space. They may place art along the full length of the ground plane, or high up – on the full length of the elevated wall or in the entirety of the generous volume of the space.

a Create a meandering landscape for the ground plane

With water

Artist: Cristina Iglesias

Concept: Works in the series *Deep Fountain* by **Cristina Iglesias**¹⁰ grace the forecourts of imposing buildings worldwide. These artwork fountains have proven to fit with a range of architectural styles, from the classical style of a 19th-century temple of art of the Royal Museum of Fine Arts in Antwerp, to the technological prowess and futuristic design of Foster + Partners’ Bloomberg European Headquarters building in London. [Images 28–29]



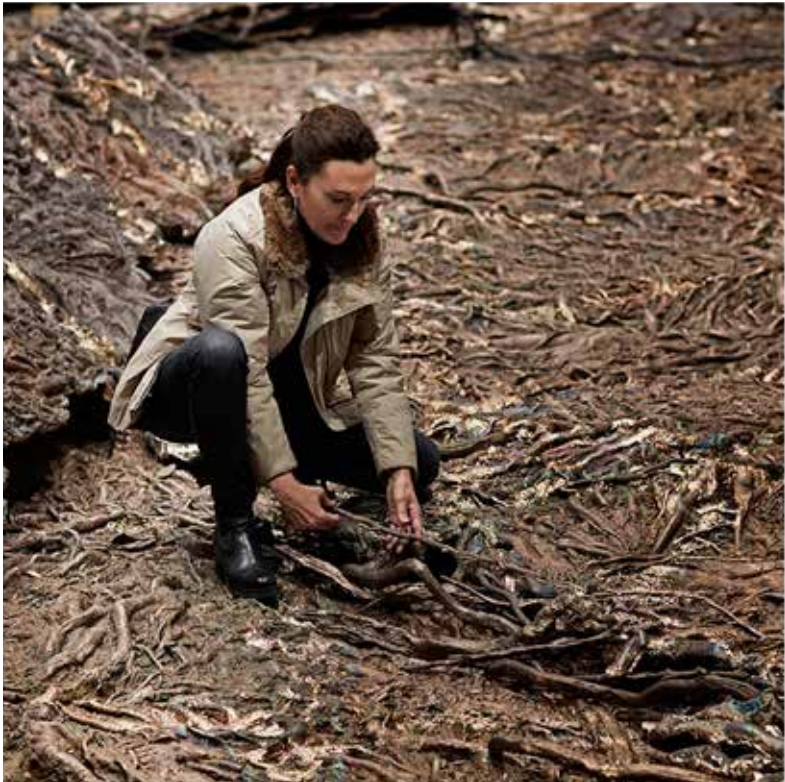
28

Cristina Iglesias
Forgotten Streams, 2017
Cast bronze, water, stone, stainless steel,
hydraulic mechanism
Bloomberg European Headquarters building,
London

29

Cristina Iglesias
Deep Fountain, 2006
Water, raw concrete, wood, hydraulic mechanism
68 × 130 × 115.5cm
Reverse fountain technology, 64-min loop
Royal Museum of Fine Arts, Antwerp, Belgium

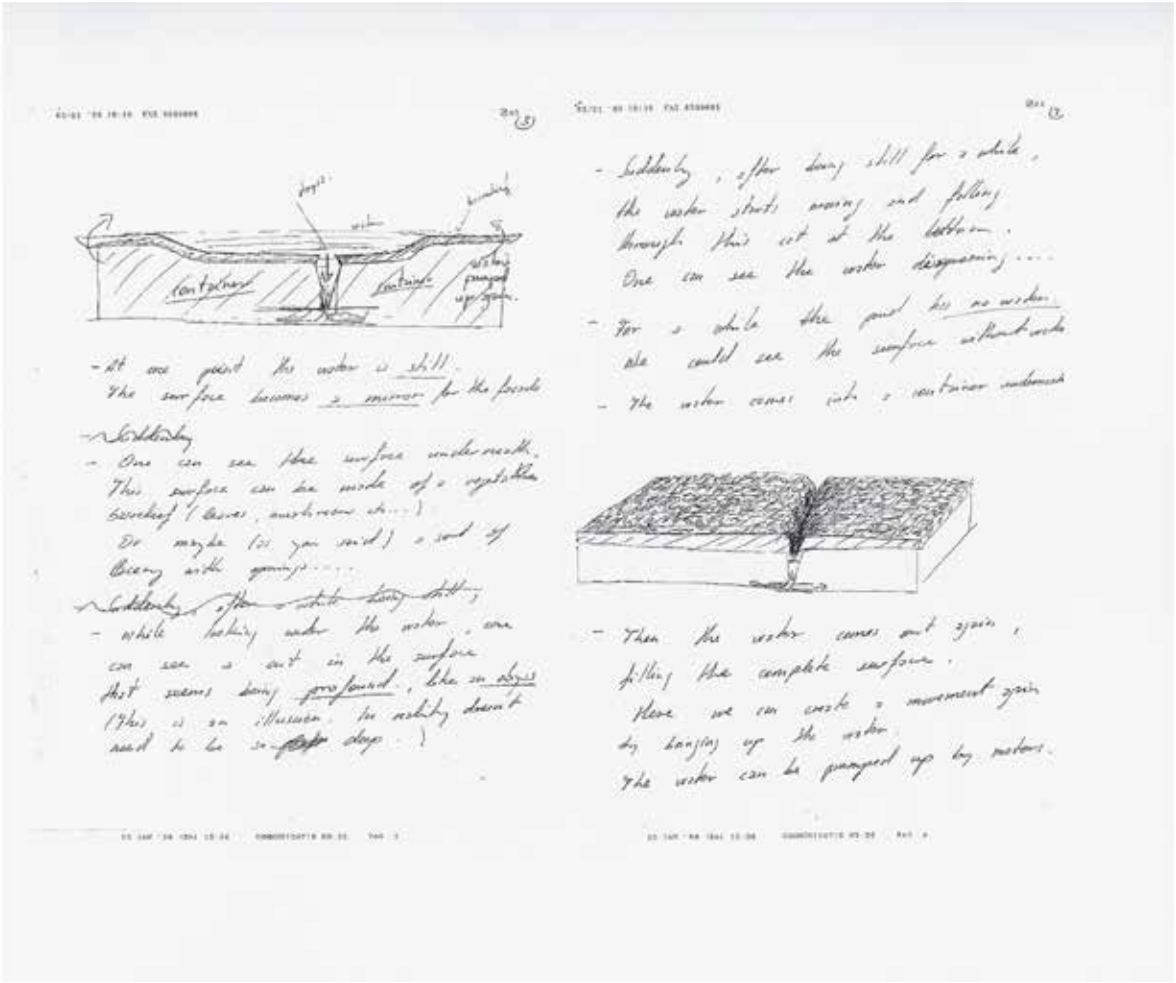
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30
Cristina Iglesias at work on one of the substrates for her fountain works
Photo: © López de Zubiria

The experience of these fountains is key to their beauty and effectiveness as works of public art. They fill and empty again at a pace that elicits a kind of watching in wonder. A fax sent by the artist on 3 January 1998 contains sketches and the artist's poetic handwritten notes about how she envisioned the series at the outset. One proposal of this strategy is to configure an Iglesias fountain to run the length of the Piccadilly Complex ground plane, following its centre line.

The fountains are reverse fountains, rectangular in shape. In Antwerp the bottom of the fountain is covered in a bas-relief composed of sixteen different tiles created manually from a mix of resin and concrete in the artist's studio. The pattern is one of meandering eucalyptus leaves. At the centre of the rectangle is a transverse gap 89 centimetres deep. [Images 30–32] Mechanics and pumps situated below the gap enable the water to flow gently into the basin through the action of a computer-controlled mechanism.



31
Cristina Iglesias
Fax of the artist, 3 January 1998, with sketches and handwritten notes about reverse fountain technology



32
Cristina Iglesias
View of Deep Fountain, 2006, showing transverse gap
Water, raw concrete, wood, hydraulic mechanism
68 x 130 x 115.5cm
Reverse fountain technology, 64-min loop
Royal Museum of Fine Arts, Antwerp, Belgium

With greenery

Artists: Tony Albert
Lauren Brincat
Lee Mingwei
Maya Lin
Clarence Slockee and Christian Hampson
Katie West

Reference images: Jonathan Jones [Images 33–35]

Concept: Many artists today work with landscape, greenery and plants as their art form. Artists such as **Lauren Brincat, Lee Mingwei, Maya Lin, Clarence Slockee and Christian Hampson**, and **Katie West** make no distinction between their works in those living mediums and the other kinds of art they might make. What they are achieving has inspired the idea to consider commissioning greenery as art for the Piccadilly Complex. Examples include the planting of kangaroo grass in the Royal Botanic Garden Sydney that formed part of Jonathan Jones’s project *barrangal dyara (skin and bones)* in 2016.

Slockee and Hampson are not themselves artists, but what they have created as co-founders of Yerrabingin (‘We walk together’) shares many of the qualities of art including as a force for change in society. One of Yerrabingin’s initiatives is the rooftop garden in South Eveleigh, Sydney, that is a site for rehabilitating threatened species, including bush tucker, Australian botanicals and medicinal plants. Apprentices are employed and the program seeks to break patterns of Aboriginal disadvantage. [Image 36]

West brings together naturally dyed textiles, installation and social practice in her art to draw attention to an ecologically compromised world. Giving herself over to chance, she collects whatever fallen leaves, bark and other organic detritus she finds on walks on Wurrundjeri Country in Melbourne. She creates natural dyes and uses a bundle-dyeing technique to create her textile artworks from them. West’s 2019 exhibition *Clearing* [Image 37] combined the products of her natural dyeing with the creation of ‘listening spaces’ in the museum in which Indigenous voices dominated. The manifestation of the artist’s ideas in the form of dyed cloth could have a further significance and meaningful connection to the retail environment of the Piccadilly Complex.

Brincat’s *The Plant Library* was a 2019 project of the Museum of Contemporary Art Australia’s C3West initiative created for the residents around Tallawong metro station in Sydney’s north-west. The physical installation consisted of ‘sculptural greenhouses’ made by the artist to house edible flora grown by locals and plants essential to Darug cultural practices. Over ten days in September last year, more than 1000 people visited *The Plant Library*. People who visited were encouraged to share stories of gardening and their lives in exchange for a seedling. An important focus for the project was the Cumberland Plain, once the food bowl of Sydney and a residential community today. [Image 38]

In 2004 Lee Mingwei began negotiations to obtain a cutting from the sacred Bodhi Tree in Sri Lanka in the initial stages of a work of conceptual art. He planted the tree in front of the new Gallery of Modern Art in Brisbane in 2006 as a performance; it has since grown into a full-size tree that is now a site of ceremony and celebration for people of all beliefs and denominations. [Images 39 a–d]

Describing the Lee work as performance downplays the seriousness of the endeavour and the extraordinary efforts of the artist to secure the cutting. The artist first approached Raja Maha Temple, the custodian of the ancient tree, in 2004. Only a few cuttings had been allowed throughout history. Initially hesitant, the temple priest finally granted permission and the temple took the cutting, having become convinced that Lee was sincere in his intention to spread the story of enlightenment to Australia through the act of respectfully transporting and planting the cutting.

Maya Lin achieved fame in 1981 as the 19-year-old winner of the competition to design the Vietnam Veterans Memorial in Washington, DC. She was an undergraduate at Yale College at the time. Lin has continued life as an artist and, since 1993, has made earth sculptures.¹¹ These are contoured earthworks planted with grass that, similar to the proposal for an Iglesias reverse fountain discussed above, could be implemented on an appropriate scale following the centre line of the ground plane at Piccadilly Centre. [Images 40–41]



33

Jonathan Jones
barrangal dyara (skin and bones), 2016
Aerial view of the artwork as sited in Royal Botanic Garden, Sydney
Gypsum, kangaroo grass (*Themeda triandra*), 8-channel soundscape
of the Sydney Language and Gamilaraay, Gumbaynggirr, Gunditjmara,
Ngarrindjeri, Paakantji, Wiradjuri and Woiburrung languages
32nd Kaldor Public Art Project, Royal Botanic Garden, Sydney,
17 September – 3 October 2016
Photo: Kaldor Public Art Projects



34

Jonathan Jones
barrangal dyara (skin and bones), 2016
 Kangaroo grass (*Themeda triandra*) planted on the site of
 the dome of the original Garden Palace (1879–82) that was
 destroyed by fire
 32nd Kaldor Public Art Project, Royal Botanic Garden, Sydney,
 17 September – 3 October 2016
 Photo: Kaldor Public Art Projects

35

Jonathan Jones
barrangal dyara (skin and bones), 2016
 Schoolchildren who participated in the project, viewing the
 kangaroo grass portion of the artwork; their participation
 involved learning and recording their language for the 8-channel
 soundscape that accompanied the artwork
 32nd Kaldor Public Art Project, Royal Botanic Garden, Sydney,
 17 September – 3 October 2016
 Photo: Kaldor Public Art Projects



Yerrabingin was founded by Clarence Stockee and Christian
 Hampson in 2018. The pair envisioned a new way of disrupting
 Aboriginal disadvantage; by interweaving Indigenous tacit
 knowledge and collaborative design thinking. They have sought to
 walk a new path, away from conventional approaches, to create
 new opportunities for intergenerational capital for future
 Indigenous generations to thrive.

A vast, growing network

After more than a year of collaboration with Mirvac and multiple
 community networks, Yerrabingin launched their first project in
 April 2019: a community, Indigenous rooftop farm in the heart of
 Eveleigh in Sydney, looking to create more opportunities for their
 people to use their innate skills for environmentalism, education,
 entertainment and more.



**"Our culture is embedded in the landscape,
 and environmental consciousness. Sharing
 this tacit knowledge and wisdom through a
 cultural landscape, at this point in time,**

36

Christian Hampson at left, with apprentices at the rooftop farm,
 South Eveleigh
 Image: Yerrabingin, 'Our story', www.yerrabingin.com.au/ourstory



37

Katie West
Installation view of the exhibition *Clearing*
Tarrawarra Museum of Art, Healesville, Victoria,
23 March – 19 May 2019

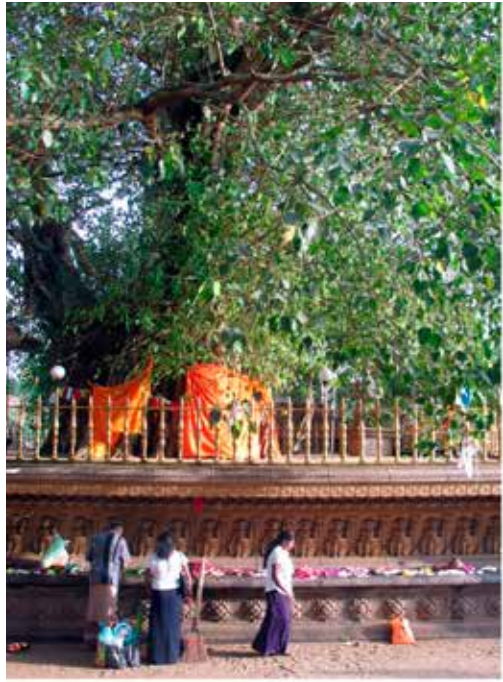
38



38

Lauren Brincat (left) with a visitor who shared her story
for a seedling as part of the project *The Plant Library*, 2019
Project of C3West, MCA Australia
Curator: Anne Loxley
Photo: Romello Pereira/© Lauren Brincat

39



39 a–d

a–b
Lee Mingwei
Bodhi Tree Project, 2004–ongoing
 Photos (left) showing the original Bodhi tree in 2004, and (right) monk releasing the cutting to the artist in 2006
 Gallery of Modern Art, Brisbane
 Commissioned by the Queensland Government for the Millennium Arts Project, Queensland Cultural Centre
 Photo: LEE Studio

c
 Initial planting, 2006
 Bodhi tree and marble seats, designed as part of the artwork

d
 Extent of the tree's growth in nine years by 2015



40

Maya Lin
Eleven Minute Line, 2004
 Grass, stone, earth
 500m (length)
 Wanås Foundation, Wanås, Sweden

41

Maya Lin
Wave Field, 2007–08
 Grass, earth
 44,500m²
 Storm King Art Center, Mountainville, New York
 Photo: Jerry L Thompson

b Establish familiar touchstones with a curated walk through the space

Through vignettes in mosaic

Artists: Brenda L Croft
Destiny Deacon
Karla Dickens
Agatha Gothe-Snape
Ricky Maynard
Barbara McGrady
Zanele Muholi
Vincent Namatjira OAM
Thea Anamara Perkins
Estate of Michael Riley
Tangentyere Artists

Concept: For impact, this strategy proposes to commission and locate a great number – upwards of 50 – mosaic vignettes by various artists throughout the length of the Piccadilly Complex site. Through as many personal expressions, taken together, the vignettes will present a picture of Australia today, much in the way Laura Owens’s ceramic tile work at LaGuardia Airport (discussed in section 2a, below) presents images of things immediately identifiable as unmistakably New York.

It is important to know how the ideas for art in various mediums can be made cost-effectively. For her artwork for Greenland Centre, artist **Agatha Gothe-Snape** has forged a relationship with Trivisanutto, a family-owned company and one of the world’s leading artisan mosaic makers, located in Spilimbergo in the Pordenone region of Italy. Thanks to the dedication of company director Fabrizio Trivisanutto and his workers, Gothe-Snape’s 17-metre-long mosaic artwork was completed while Italy was in COVID-19 lockdown in March as the individual artisans took and worked on sections of the artwork at home. *The Noblest* will be installed at Greenland Centre in August 2020 (curator: Barbara Flynn). [*Images 42–45*]

Through its traditional connection to monuments and religious sites, mosaic conveys richness and promises permanence through the ages. Lucio Fontana’s mosaic portrait bust from 1940 shows the kind of deep-saturated colour and sparkle that artists can achieve in mosaic. [*Image 46*] In contemporary times mosaic has made a frequent appearance as an expression in metro stations. One of those is New York City’s Second Avenue Subway which was opened on New Year’s Day in 2017, 97 years after it was first conceived. The mosaics at 86th Street and 72nd Street stations are beautiful: giant portrait heads of well-known New York artists (by Chuck Close) and of everyday New Yorkers (by Vik Muniz). The excitement they created on opening day was such that a writer described it as a ‘subterranean love-in’.¹² [*Images 47–52*]

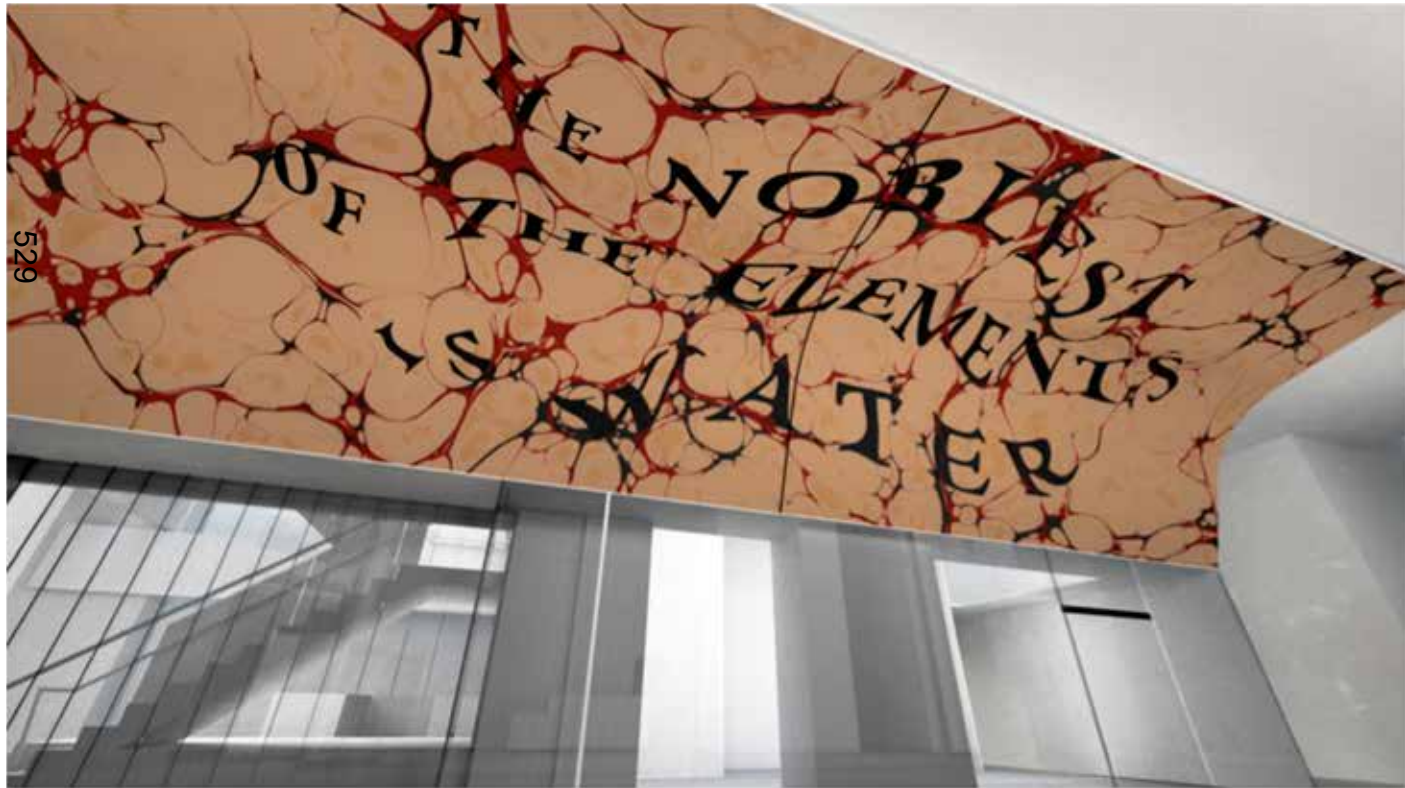
As a medium, mosaic gleams and sparkles – as we saw in the Fontana work – and looks wonderful when lit. It also lends itself to figurative art, the depiction of people. It is no accident that Chuck Close, one of the world’s most inventive painters, who has expressed the human figure in gridded black-and-white paintings, daguerreotype, printmaking, drawing and collage, was tapped to depict the power and gravitas of humankind in mosaic in such a high-profile context.

Depictions of people, their faces, attributes and accessories – all the things of meaning to them – could be translated into mosaic across the Piccadilly Complex. The portraits of Australian artists working in photography could be translated with great vividness into the medium of mosaic. Artists like **Barbara McGrady, Brenda L Croft, Karla Dickens, Michael Riley** and **Destiny Deacon** have depicted their families and communities for decades ‘through a black lens’.¹³ A survey of the art in photography of Destiny Deacon is on view now at the National Gallery of Victoria, and one hopes will be extended, with the lockdown that has been reintroduced in Melbourne. [*Images 53–57*]

Painter **Thea Anamara Perkins** has had a very good year, commencing with being awarded The Alice Prize in March, followed by being named recipient of the Australia Council’s Dreaming Award for First Nations emerging artists in May. Her sitters are other Aboriginal artists, including five elder women artists of Mparntwe (Alice Springs) who paint in association with Tangentyere Artists, Alice Springs.¹⁴ Perkins depicts the women in the act of painting and speaks of how much she has learned, and how much she has been able to apply to her own work, by observing how these women make their paintings. She feels great pride in making a body of work that is a record in paint of such exceptional, strong Aboriginal women. Perkins’ portraits are life-size and perfect in scale for the mosaic vignettes proposed for the Piccadilly Complex. [*Image 58*]

The paintings of the Tangentyere artists Perkins maintains such a close working relationship with would also lend themselves to translation into mosaic. The **Tangentyere Artists** – Sally M. Nangala Mulda, Betty Nungarrayi Conway, Nyinta Donald Peipei, Grace Kemarre Robinya and Doris Thomas – paint what they see, experience and know – their true stories: ‘What makes Tangentyere art unique is the way in which ... traditional and historical subject matter interplays with urban scenes, including Town Camp life: kangaroo tail cooking in the fire, children playing, families talking stories, drinking, playing cards and fixing cars.’¹⁵ Such scenes are depicted by the artists in vivid colours and with a directness that the medium of mosaic would capture beautifully. [*Images 59–60*]

The paintings of **Vincent Namatjira OAM** explore the worlds of power and influence. Realised in mosaic as vignettes, the community leaders and other notables whom he depicts would introduce a few familiar Australian types and characters to the project for the public to comment on, relate to and occasionally snarl at. [*Image 61*]



42-43

Agatha Gothe-Snape
 Digital renders of mosaic artwork *The Noblest*, proposed for Greenland Centre Sydney, showing the view of the artwork from Bathurst Street (top), 2018
 Commissioned by Greenland Group
 Project curator: Barbara Flynn, Art Advisor to Probuild and Greenland (Australia) Investment Pty Ltd for Greenland Centre



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Agatha Gothe-Snape
The Noblest, 2020
 Assembling of mosaic for Greenland Centre Sydney, prior to shipping
 Commissioned by Greenland Group
 Project curator: Barbara Flynn, Art Advisor to Probuild and Greenland (Australia) Investment Pty Ltd for Greenland Centre

45

Agatha Gothe-Snape
The Noblest, 2020
 Mosaic for Greenland Centre Sydney, laid out for final inspection in Italy prior to shipping
 Commissioned by Greenland Group
 Project curator: Barbara Flynn, Art Advisor to Probuild and Greenland (Australia) Investment Pty Ltd for Greenland Centre



530

46

Lucio Fontana
Portrait of Teresita, 1940
 Fondazione Lucio Fontana, Milan
 Exhibited *Like Life: Sculpture, Color, and the Body*,
 Metropolitan Museum of Art, New York, 21 March –
 22 July 2018
 Photo: Barbara Flynn

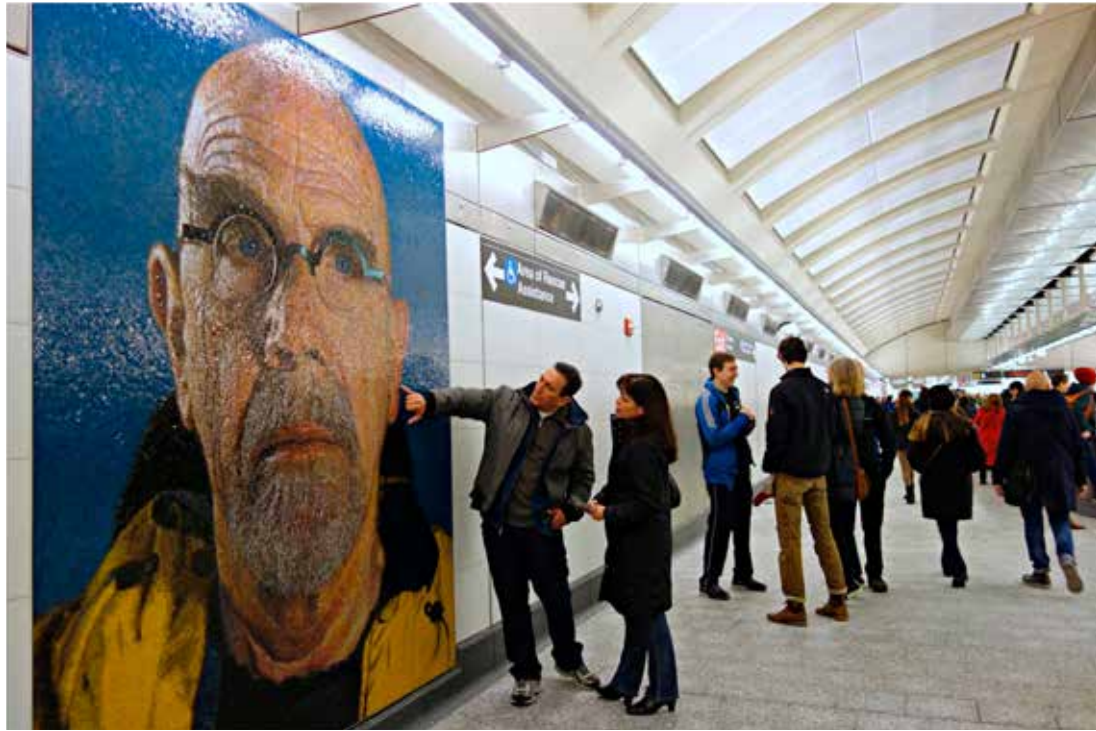


47

Vik Muniz
Perfect Strangers, 2017
 Mosaic
 72nd Street Station, Second Avenue subway,
 New York
 Photo: Damon Winter/*New York Times*

48

Vik Muniz
Perfect Strangers, 2017, with the artist's brother
 in tiger costume at left
 Mosaic
 72nd Street Station, Second Avenue subway,
 New York
 Photo: Damon Winter/*New York Times*



49

Chuck Close
Self-portrait, 2017
 Mosaic
 86th Street Station, Second Avenue subway,
 New York
 Photo: George Etheredge/*New York Times*

50

Chuck Close
Mosaic of unidentified sitter, 2017
 86th Street Station, Second Avenue subway,
 New York
 Photo: George Etheredge/*New York Times*

51

Chuck Close
Kara Walker, 2017
 Mosaic
 86th Street Station, Second Avenue subway,
 New York
 Photo: George Etheredge/*New York Times*

52

Chuck Close
Kara Walker, 2017 (detail of jacket)
 Mosaic
 86th Street Station, Second Avenue subway,
 New York
 Photo: George Etheredge/*New York Times*



Barbara McGrady
Anthony Mundine, Redfern, 2013

Brenda L Croft
Noel Collett and Shane Phillips, Eveleigh Street, Redfern, 1992
Duratran print
182.6 × 275cm
Collection: Art Gallery of New South Wales

Karla Dickens
Hard-hitting Brother I, 2019, from the series A Dickensian Circus, 2019
Inkjet print on PVC
350 × 120cm
Exhibited *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales, March and June–September 2020

Michael Riley
Mr and Mrs Lyall Munro, from the series A common place: Portraits of Moree Murries, 1990
Epsom UltraChrome pigment ink on Ilford Gold Mono Silk
75 × 53cm
Estate edition 15 + 1 AP (+ exhibition set), inventory TCG7082
Photo: © Michael Riley Foundation

Destiny Deacon
Man & Doll (c), 2005
Lightjet print from orthochromatic film negative
81 × 111.2cm
Commissioned by the Australian Centre for Contemporary Art
Exhibited *NEW05*, Australian Centre for Contemporary Art, Melbourne, 14 March – 15 May 2005



533



58

Thea Anamara Perkins
Sally, 2019
Synthetic polymer paint on clay board
30.5 × 40.5 × 2.5cm
Exhibited *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, Art Gallery of South Australia, 18 October 2019 – 27 January 2020
Collection: Art Gallery of South Australia
Image: © Thea Anamara Perkins

59

Sally M. Nangala Mulda
Three Women Eating Breakfast, 2019
Synthetic polymer paint on linen
35.7 × 45.7cm
Exhibited *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, Art Gallery of South Australia, 18 October 2019 – 27 January 2020
Collection: Slatery, Sydney
Image: © Sally M. Nangala Mulda and Tangentyere Artists



60

Betty Nungarrayi Conway
Family Camping, Illari Spring, 2019
Synthetic polymer paint on linen
61 × 152.4cm
Exhibited *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, Art Gallery of South Australia, 18 October 2019 – 27 January 2020
Collection: Slatery, Sydney
Image: © Betty Nungarrayi Conway and Tangentyere Artists



61

Vincent Namatjira OAM
Top: *Prime Minister* series, 2016
Middle: *Seven Leader* series, 2016
Bottom: *The Richest* series, 2017
Exhibited *9th Asia Pacific Triennial of Contemporary Art (APT 9)*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24 November 2018 – 28 April 2019
Photo: Natasha Harth/QAGOMA

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Sculpture walk

Artists working in figuration:

- Abdul Abdullah
- Huma Bhabha
- Karla Dickens
- Nicole Eisenman
- Tracey Emin
- Bharti Kher
- Simone Leigh
- Linda Marrinon
- Yinka Shonibare
- Salote Tawale
- Francis Upritchard
- Ronnie van Hout

Concept: **Tracey Emin**’s artwork *The Distance of Your Heart* (2018) is a Sydney art walk. Comprised of 68 handmade bronze birds placed on façades of buildings along Bridge and Grosvenor Streets and in Macquarie Place park, it introduced the possibility of working in an anti-monumental way when making sculpture for a city. As Emin put it, ‘Public sculpture can be about something really intimate and special. [Australia] is big but the birds [I have made] are tiny, delicate, fragile – just like we are as human beings.’ There are many benefits to commissioning art on an intimate, personal scale. For one, the recognisable trace of an artist’s hand in art leads to the realisation that someone has made that work of art; this can add significantly to one’s experience of it. *[Image 62]*

The rich continuation of the tradition of portraiture in the hands of talented living artists was noted above. A sequence of figure sculptures on a human scale in the Piccadilly Complex could form a sculpture walk to guide the public through the space. Examples include Canberra Airport, which introduced figure sculptures by artist Ante Dabro sited on seating that, together with a sequence of other sculptures, create a walk through the terminal.¹⁶ Figurative sculptures thoughtfully placed will achieve something else as well: reflect the diversity of Sydney’s population through the work of artists of a great variety of national affiliations, cultural backgrounds and belief systems.

The idea of deploying figurative sculpture in this way – with its associations with a tradition that can seem irrelevant and stultifying – may seem surprising. But the tradition has proven to be resilient and still resonant to a younger generation of living artists working with it today. Examples are Caroline Rothwell’s two *Youngsters* in Barrack Street, Sydney, and the contributions of **Karla Dickens** and **Huma Bhabha** exhibited as part of the 22nd Biennale of Sydney, *NIRIN*, this year. *[Images 63–64]*

Exhibitions like the Metropolitan Museum of Art’s *Like Life: Sculpture, Color, and the Body (1300–Now)* from 2018 further indicate that the tradition of figuration is not only alive and well but also topical. The show tracked how over time artists have shifted – in some cases, very far away from – the ideal of white classical marble statuary. All sorts of norms have been shaken up in interesting ways. Figure sculptures might be realistically coloured to look like mannequins and replicants, dressed, in the hands of **Yinka Shonibare**, in Dutch wax-printed cotton textile to evoke the dubious histories and impacts of numerous colonial empires. London-based contemporary artist Marc Quinn made a portrait bust of

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himself in his own blood, froze it and kept it intact by exhibiting it in refrigeration equipment. Or New Delhi’s **Bharti Kher** might ‘convey every last ridge and fall of her [mother’s] wrinkled and sagging flesh’ in feminist response to how men represent women.¹⁷ *[Images 65–66]*

The walk can be configured through permanent works commissioned for the project that will become touchstones for the public and develop landmark quality over time. Retail project NorthPark Center – the Dallas, Texas development of art collector and shopping centre magnate Raymond D Nasher – includes sculptures placed throughout the main thoroughfare of the centre. NorthPark is the design of architect luminaries Eero Saarinen and Kevin Roche. As the mall became a retail success, Nasher collected sculptures to site there. He is quoted in a 2003 article as saying that ‘Paintings are great, but sculpture changes with every glance ... A great piece of sculpture is totally different from different angles. Walk around it and you get 360 separate views.’ And: ‘More people will see art at the shopping center in a month than they will at the city’s museums. Unfortunate but true.’¹⁸

Piccadilly Complex can implement permanent works or temporary ones. If the preference is the latter, with curatorial direction, works of art can be changed out on some regular basis, which might appeal to a public reputedly short on time and attention and hankering for change. Models for a changing display in a fixed setting are High Line Art and The Fourth Plinth art initiative at Trafalgar Square in London.¹⁹ Since 1999, The Fourth Plinth has been repurposed as an ever-changing public exhibition space, hosting an annual commission of single sculptures by the world’s most acclaimed artists. Past works include Katharina Fritsch’s *Hahn* (2013), *[Image 67]* a five-metre-high cockerel in an unlikely blue colour, and Elmgreen & Dragset’s *Powerless Structures, Fig. 101* (2012), a young boy astride a rocking horse. Speaking about the work, the artists said they ‘wanted to create a public sculpture which, rather than dealing with topics of victory or defeat, honours the everyday battles of growing up’. The outstanding program curated by Cecilia Alemani for the High Line Art in New York relies on the rotation of works of art along the length of the elevated walkway from Gansevoort Street north to West 34th Street.



62

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

63

Karla Dickens
Sugar Tears, 2019, from the series
A Dickensian Circus, 2019
 Mixed media
 60 x 30 x 16cm
 Exhibited *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales, March and June–September 2020



64

Huma Bhabha
Waiting for Another Game, 2018
 Cork, styrofoam, wood, acrylic, oil stick
 305cm (height)
 Exhibited *NIRIN*, 22nd Biennale of Sydney, MCA Australia, March and June–September 2020
 Photo: Ken Leanfore



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65

Yinka Shonibare
Girl Ballerina, 2007
 Mannequin, Dutch wax-printed cotton textile, antique flintlock pistol
 120 × 50 × 60cm
 Exhibited *Like Life: Sculpture, Color, and the Body (1300–Now)*, Metropolitan Museum of Art, New York, 21 March – 22 July 2018
 Collection: John and Amy Phelan

66

Bharti Kher
Mother, 2016
 Plaster of Paris, wood
 140 × 63 × 96cm
 Photo: Courtesy of the artist and Hauser & Wirth



67

Katharina Fritsch
Hahn/Cock, 2013
 Fibreglass
 The Fourth Plinth Commission
 Trafalgar Square, London, 25 July 2013 – 17 February 2015

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2 Looking up

Art placed high up encourages people to look up and away from their devices. In looking up, people may momentarily escape their routine; entertain thoughts of something other than themselves, their problems and obligations; let go and let their mood lift.

Art placed up high can be spectacular. It is readily visible and can act as a marker to attract people to the space. It actually does happen that people can take to an artwork that is conspicuously placed and make it a landmark. Works that are conspicuously sited are often the ones that become beloved and nicknamed, like *Forgotten Songs*, Michael Thomas Hill’s work suspended in Angel Place, Sydney, known affectionately as ‘the bird cages’. People really do say things like ‘Let’s meet at the bird cages’. [Image 68] The Guggenheim Bilbao Museum, and the Museum of Old and New Art (MONA) in Hobart are often cited as models for the claim that if you build it, they will come. You don’t need a vast museum complex for this to occur. Art that is exciting and unique can also attract people to a public place like the Piccadilly Complex.

Artists can lift their art up and make it visible in the Piccadilly Complex space by addressing the dramatic long wall or the equally generous volume and impressive height of the space.



68

Michael Thomas Hill
Forgotten Songs, 2011
Bird cages, sound
Angel Place, Sydney
Commissioned by City of Sydney

a Address the dramatic long wall

- Artists: Abdul Abdullah
Robert Andrew
Uncle Badger Bates
Mikala Dwyer
Katharina Grosse
Dale Harding
Laura Owens
Tom Polo
Reko Rennie
Judy Watson

Concept: The long wall can be given an undulating shape as in the example of Santa Caterina Market, Barcelona, by Catalanian architects Enric Miralles and Benedetta Tagliabue of the firm EMBT, Barcelona. In EMBT’s building, it is the billowing and undulating shape of the roof and its vibrant colour that stand out. High technology meets artisanship in the form of the roof. Its form, so complex and fascinating, was determined by computer while its laminated roof panels were fashioned by hand. Imagine how a long, shaped wall could bring vividness – and theatricality – to the interior of the Piccadilly Complex.²⁰ The tiles of EMBT’s market building roof are hexagonal in shape and made of a paste of white ceramic that is well adapted to take high-gloss glazes. The high-gloss glazes account for the vibrancy of the colours – 67 of them in all, manufactured by Ceràmica Cumella, Seville.²¹ The technology of ceramic tile is available in Australia: in his project with the City of Sydney for completion later this year, Melbourne-based artist Callum Morton is using tiles to draw attention to forgotten spaces and disused doorways in the central city. [Image 69] The materials needed for the Morton work are readily accessible. Like mosaic, tiles are easily cleaned and maintained, and uniquely suited to public spaces where they introduce a broad spectrum and vibrancy of colour.²² [Images 70–71]

Los Angeles-based artist **Laura Owens** has used 625,000 ceramic tiles in her artwork for the Terminal B main departures hall at the newly refurbished LaGuardia Airport in Queens, New York. Covering an area of more than 2300 square metres, the tile work is one of the largest in the world. According to the New York art magazine *ArtNews*, the title of Owens’s mural is I 🍕 NY, and, as per the artist’s request, neither the letters nor the pizza emoji are italicised in the title. [Image 72]

In her review of Owens’s 2018 Whitney Museum of American Art show, critic Roberta Smith describes Owens as one of the artists emerging in the 1980s–1990s who ‘ransack[ed] painting’s history and conventions, toying with its taboos and its pursuit of a signature style’. [Image 73] Smith goes on to say that Owens’s work ‘has a playful, knowing, almost-Rococo lightness of being in which pleasure, humor, intelligence and a seductive sense of usually high color mingle freely’.²³ Owens’s airport mural includes symbols of New York, like the Statue of Liberty, Staten Island Ferry, hot dogs and MetroCards. [Image 74] There is also text written in some of the languages that people, including new immigrants, speak there, depicted on a welcome sign and land acknowledgment in the mural in the indigenous North American Lenape dialects.

The Owens mural is exuberant in a way that New York City needs now as it emerges from its COVID-19 crisis. The proud unveiling of Owens’s work, and three others by artists Jeppe Hein, Sabine Hornig and Sarah Sze, by New York Governor Andrew Cuomo on 10 June brought some needed cheer to New York City. Cuomo’s comments at the dedication demonstrate how uplifting public art can be. He said that New York ‘needed this today. We needed to see the light at the end of the tunnel ... We needed to remember how great a place this is and how great a people we are.’ He added, ‘Public art is a key medium to show the world who we are and to say when you come to New York you will be amazed and inspired.’²⁴

The Owens airport work demonstrates how effectively paintings can be translated into the medium of ceramic tile and how effectively details can be included in artworks to personalise and tie them to place. Looking at the pool of the qualified artists living locally, one can imagine the boldness of paintings by the Western Sydney-based artists **Abdul Abdullah** and **Tom Polo** translated onto the long wall of the Piccadilly Complex space. Senior artist **Mikala Dwyer**’s 2018 proposal for the T1 Marketplace at the International Terminal, Sydney Airport, suggests how she might approach a commission for the wall. A *Paeon for Birds, Bugs and Bees* (2018) was a proposal for a monumental-scale immersive work ‘celebrating the magic of flight’ and the ‘spirit of human endeavour’.²⁵ Shape, colour and scale provided the ordering principle the artist felt was important in a place of travel with so much going on, with ‘high levels of emotion and exhaustion along with great excitement’. [Images 75–77]

Artists like **Reko Rennie** and **Katharina Grosse** could paint through and across the length of the wall, building the illusion that paint, colour and form are consuming everything in their path. The scale of their works is larger than human scale and people feel swallowed up in the bold worlds of vibrant colour, and magnified gesture and form they create. Grosse dons protective equipment and applies the paint by spraying it from a compressor over large areas. The equipment enables her to make her art herself but on an industrial scale. Rennie’s site-specific work *OA_CAMO* (2017) covers the wall in Gallery 17 at the Art Gallery of South Australia in Adelaide. The work was commissioned as a temporary work as part of *Tarnanthi*, the museum’s annual exhibition and festival of Aboriginal and Torres Strait Islander Art, and made permanent. *OA_CAMO* is an extension of Rennie’s *Visible Invisible* series, which inverts the idea of camouflage designs conventionally used to render the visible invisible. As a Kamilaroi/Gamilaraay/Gummaroi man, Rennie uses camouflage to amplify, rather than conceal, his identity. [Images 78–80]

Other artists – **Uncle Badger Bates**, **Dale Harding**, **Judy Watson** – might approach the long wall by carving into it as Watson has done in her work *Ngarunga Nangama: Calm Water Dream* (2016) at 200 George Street, Sydney. Watson’s mural is a composite of maps and images of the Tank Stream. The metaphor is water: her mother’s family are from the Waanyi language group of north-west Queensland, and the Waanyi are ‘running water’ people. In his art, Dale Harding employs the techniques of Aboriginal rock art – stencilling and spitting a mouthful of pigment onto a wall surface. Bates is proficient in the linocut and eager to extend his art to carving. [Images 81–86]





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70-71

EMBT Architects
 Santa Caterina Market, Barcelona, 2015
 Roof of ceramic tile



72 (top)

Laura Owens
 I NY, 2020
 Ceramic tile
 LaGuardia Airport, Terminal B, Queens,
 New York
 Commissioned by LaGuardia Gateway Partners
 in partnership with Public Art Fund
 Photo: Tom Powel Imaging
 Courtesy of the artist; Gavin Brown's Enterprise,
 New York, Rome; Sadie Coles HQ, London; and
 Galerie Gisela Capitan, Cologne

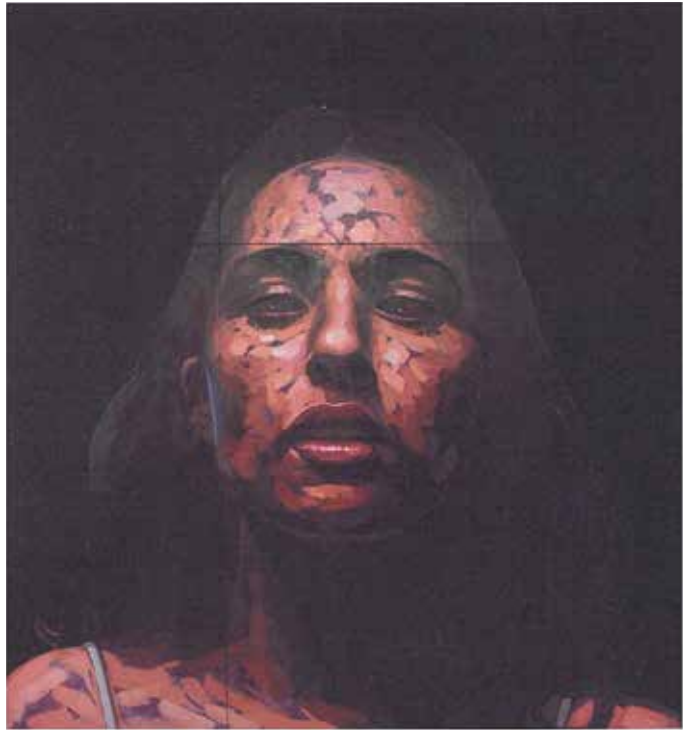
73 (above left)

Laura Owens
 Untitled, 1997
 Acrylic and modelling paste on canvas
 243.84 x 304.8cm
 Photo: Vincent Tullo/*New York Times*

74 (above)

Laura Owens
 I NY, 2020
 Details of Statue of Liberty and iconic
 New York hot dog mosaics
 LaGuardia Airport, Terminal B, Queens,
 New York
 Commissioned by LaGuardia Gateway Partners
 in partnership with Public Art Fund
 Photo: Tom Powel Imaging
 Courtesy of the artist; Gavin Brown's Enterprise,
 New York, Rome; Sadie Coles HQ, London; and
 Galerie Gisela Capitan, Cologne





540



75

Abdul Abdullah
Sycorax, 2015
 Oil on board
 270 x 270cm
 Exhibited *Primavera 2015: Young Australian Artists*, MCA Australia, Sydney, 22 September – 6 December 2015
 Curator: Nicole Foreshe

76

Tom Polo
 Installation view of three works, 2018
 Exhibited *Tom Polo, Michael Staniak, Marian Tubbs*, STATION Project Space, Sydney, 10–25 March 2018
 Photo: Tom Polo/tompolo.com.au



77

Mikala Dwyer
A Paean for Birds, Bugs and Bees, 2018
 Artist's render of proposal for the T1 Marketplace, International Terminal, Sydney Airport
 Project curator: Barbara Flynn, Curatorial Advisor to Sydney Airport



541

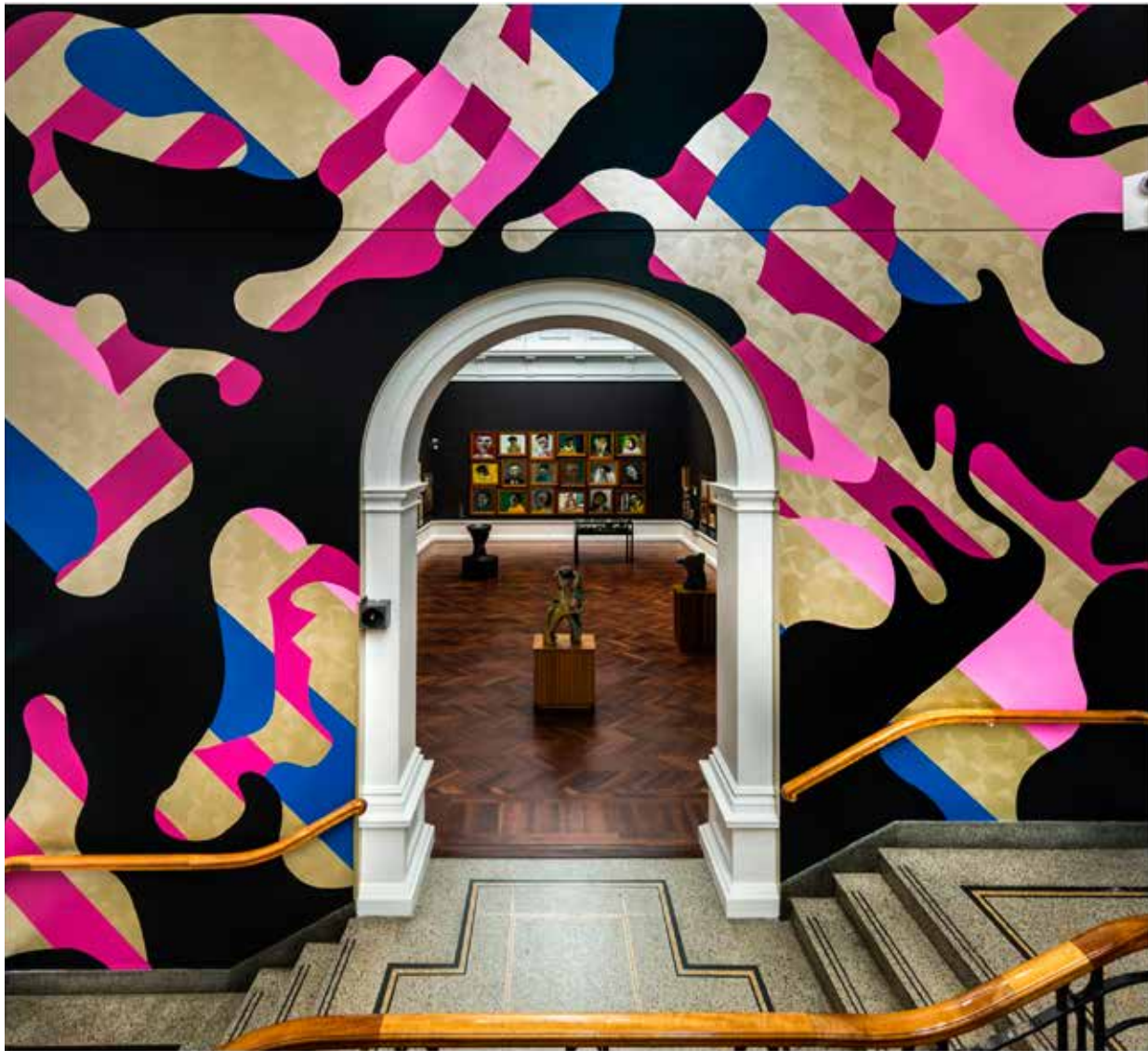


78

Katharina Grosse
Untitled, 2015
 Acrylic on concrete
 14.8 x 70m
 Commissioned by the Cologne Public Transport
 Company – KVB for Chlodwigplatz Station
 Photo: Katharina Grosse

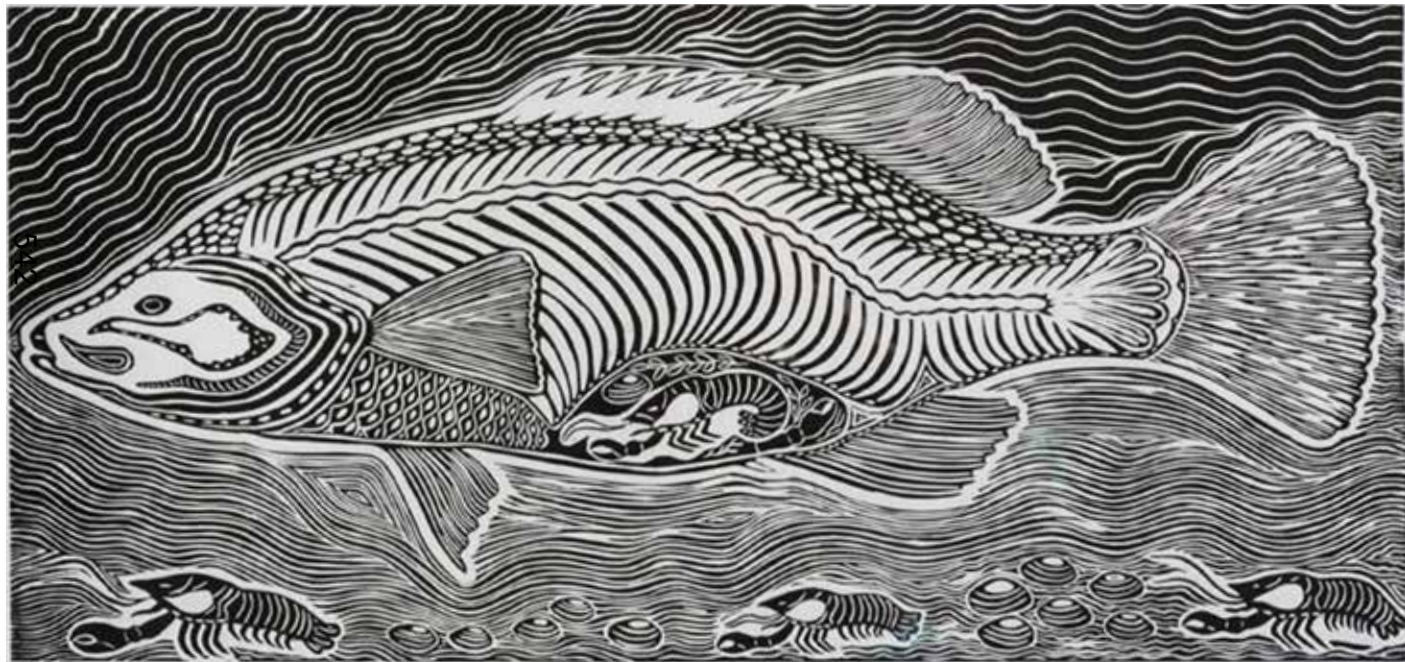
79

Katharina Grosse
Untitled, 2016
 Acrylic on wallboard, wood veneer and steel
 12.2 x 24.4 x 1.7m
 Gary M Sumers Recreation Center, Washington University,
 St Louis, Missouri
 Commissioned by Art on Campus, Washington University
 Photo: Katharina Grosse



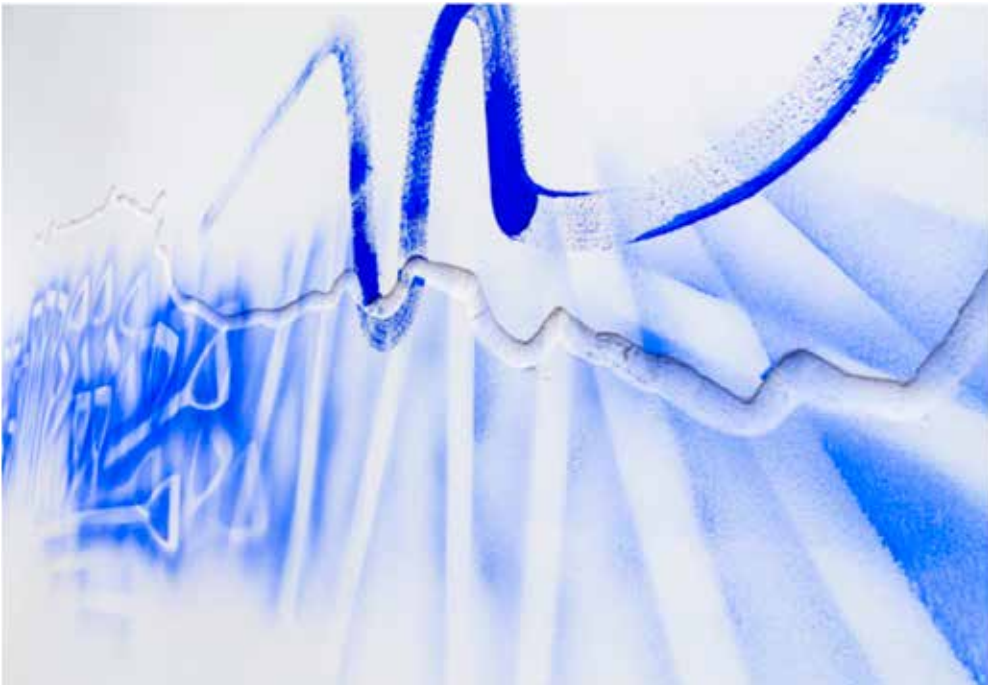
80

Reko Rennie
OA_CAMO, Adelaide, 2017
 Commissioned for *Tarnanthi: Festival of Contemporary
 Aboriginal and Torres Strait Islander Art*, Art Gallery of South
 Australia, 13 October 2017 – 28 January 2018
 Photo: Saul Steed
 Courtesy of the artist and blackartprojects, Melbourne



81
Badger Bates
Warrego Darling Junction, Toorale, 2012
 Linocut on paper
 42.5 × 73cm (blockmark)
 Collection: Art Gallery of South Australia
 Image: Courtesy Belconnen Arts Centre

82
Badger Bates
Parntu Thayilana Wiithi (Cod Eating Yabbies), 2004
 Linocut on paper
 Collection of the artist
 Image: Courtesy of the artist



83
Dale Harding working on his commission *Wall Composition in Reckitt's Blue, 2017*
 Reckitt's Blue laundry powder, charcoal and *Grevillea robusta* resin, incision into wall
 Dimensions variable
 Commissioned by Queensland Art Gallery/Gallery of Modern Art, Brisbane
 Collection: Queensland Art Gallery
 Photo: Chloe Callistemon

84
Dale Harding
Wall Composition in Reckitt's Blue, 2017 (detail)
 Reckitt's Blue laundry powder, charcoal and *Grevillea robusta* resin, incision into wall
 Dimensions variable
 Commissioned by Queensland Art Gallery/Gallery of Modern Art, Brisbane
 Collection: Queensland Art Gallery
 Photo: Chloe Callistemon



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b Address the volume and height of the space

Artists: Rebecca Baumann
Daniel Buren
Brenda L Croft
Janet Echelman
Phyllida Barlow
Tacita Dean
Nicole Foreshew
Taloi Havini
Estate of Huang Yong Ping
Joan Jonas
Isaac Julien
Barbara McGrady
Archie Moore
Rachel Perkins
Estate of Michael Riley
Tomás Saraceno
Sarah Sze
Warwick Thornton

Reference images: Doug Aitken [Image 87]

Concept: Artists can exploit the generous volume 3XN is creating for the Piccadilly Complex space in a number of singular ways. They might work in a material way by lifting sculptural elements into the air; or immaterially by employing coloured light or introducing lightweight structures like flags or screens, as Los Angeles-based artist Doug Aitken did with his multi-screen work *Sleepwalkers* that hovered over the Sculpture Garden of the Museum of Modern Art in 2007, visible over several New York City blocks.

One model for the material approach is High Line Plinth, the newest prong of New York’s High Line Art program, featuring a changing roster of long-running temporary, single-sculpture installations on a new section of the walk called The Spur that is lifted up high above 10th Avenue at 30th Street in Manhattan.²⁶ The first commission went to Simone Leigh. The Spur is the sort of site for a work of public art that curators only dream of. The view from the street below is especially resonant and spectacular, making you want to walk up on the elevated walkway to get a closer look. [Image 88]

The unique approaches of **Huang Yong Ping**, **Tomás Saraceno** and **Phyllida Barlow** are particularly well suited to creating the sort of drama and excitement that will put the Piccadilly Complex public art on the map. Described posthumously as ‘a contemporary version of the scholar-artist of Chinese tradition’,²⁷ Huang created the seminal work *Empires* (2016) that filled the cavernous space of Paris’s Grand Palais with a 250-metre aluminium skeleton of a python and 305 shipping containers – to represent a symbolic landscape of today’s economic and geopolitical world. [Image 89] Ambitious in scale and message, the artwork suggested the decline of empires and the ascension of new geographical regions, and the movement of peoples and human jockeying for power, intertwined with the immutable power of the snake, suggesting the things that do not change. The serpentine form was a leitmotif in Huang’s art, based in the mythology of his homeland, China. *Serpent d’Océan* (2012) was a commission for Nantes Estuary at Saint-Brévin-les-Pins, Nantes – Saint Nazaire, and *Ressort*



Judy Watson
Ngarunga Nangama: Calm Water Dream, 2016
CNC-carved sandstone wall
265m²
200 George Street, Sydney
Photo: Roger D’Souza and UAP



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Doug Aitken
Sleepwalkers, 2007
Seven-channel outdoor video installation with
digital-video players
Projections on the south and west facades
surrounding the Museum of Modern Art, New York,
Sculpture Garden
Commissioned by the Museum of Modern Art in
association with Creative Time

(2011), another earlier iteration of the form of Huang’s snake, is in the collection of the Queensland Art Gallery/Gallery of Modern Art and has commanded the high vaulted entry space of the new GOMA building. [Images 90–91]

One can imagine a Utopian work from the series *Cloud Cities* by Tomás Saraceno placed mid-air and straddling the length of the Piccadilly Complex. Perhaps it could be made accessible to the public as has been possible with the artist’s works for the Metropolitan Museum of Art in New York and at Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus, Düsseldorf. [Images 92–93] Tactility is an important dimension of the experience of sculpture in both Saraceno’s work and that of *Phyllida Barlow*. Barlow’s contribution to the 57th Venice Biennale in 2017 as the artist representing the UK shows how she might approach the airspace at Piccadilly by lifting a continuous zigzag of colour bundles in the air. Barlow is a proud ‘worker’ artist whose sculptures transform everyday builders’ materials and have the additional appeal of being clearly handmade. [Image 94]

Artist **Rebecca Baumann**’s *Radiant Flux*, presented 8 January – 14 June as part of the Summer 2020 exhibition at Carriageworks, Sydney, demonstrated how she might fill the upper register of the Piccadilly Complex space with coloured light. [Image 95] **Archie Moore**’s *United Neytions*, the artist’s 2018 commission for Sydney Airport International Terminal, had been seen by 60 million people in the year prior to the advent of COVID-19. That hugely significant statistic belies the lightness of touch of the artwork, which is comprised of 28 flags lifted above the T1 Marketplace food court at the airport.

Moore’s *United Neytions* flags represent as many imagined Aboriginal nations, referring to a map published by anthropologist RH Mathews in 1900 that incorrectly represented only 28 Aboriginal groups in Australia at the time of European colonisation. In fact, more than 500 different Aboriginal nations were sovereign at the time.²⁸ The way the Moore artwork functions in that space is eye opening for anyone thinking about public art placement and impacts. Its flags might flutter in the movement of air of the airport’s circulation system and seem delightful while at the same time their height off the ground lends them visibility and endows them with importance. *United Neytions* has the status that international flags have.²⁹ [Image 96]

Flags are an intriguing medium for artists.³⁰ They communicate a message through a minimum of colour and form that people can pick up on and comprehend quickly; artists designing them must express themselves economically. Flags also signify affiliations and ideals that people share and are of meaning to them. Artists designing them are working on a platform that people instinctively pay attention to. [Image 97]

Sarah Sze is one of four artists, along with Laura Owens, to create a work for the newly reopened LaGuardia Airport serving New York. Hers is a sphere suspended above baggage reclaim that enjoys multiple sightlines. Its title, *Shorter Than the Day*, is a line from a poem by the American poet Emily Dickinson (1830–86). The subject of Sze’s work is the passage of the day, depicted across 900 photographs of the New York sky taken from dawn to dusk. These are placed along concentric rings at the centre of the sphere. Flynn hasn’t yet seen the work but in photographs of it, these appear as a kind of ethereal mist. [Images 98 a–b]

Suspending a sphere in public space is a tried and tested approach that succeeds to mark and lift a space. Other examples of suspended spheres include Cerith Wyn Evans’s *Arr/Dep (Imaginary landscape for the birds)* of 2006, a white

neon drawing in space of the routes Lufthansa flies around the world, and **Janet Echelman's** *She Changes* of 2006 and *Tsunami 1.26* of 2011, which are spherical constructions made of galvanised steel and TENARA, a fibre product used in building. [Images 99–101]

Suspending screens at interesting angles in the lofty height of the space would be another exciting approach to the Piccadilly Complex. **Isaac Julien's** configuration exhibited at the Museum of Modern Art, New York, in 2014 is a major work by the artist that shows how this is done. Julien is a storyteller who uses screens displaced in this way to tell episodes of a single story. [Image 102] As a precedent, Doug Aitken's *Sleepwalkers* is another model for a narrative of local significance made visible over a great distance. Other artists who work effectively with narratives expressed through projection include **Tacita Dean, Nicole Foreshew** and **Joan Jonas**. Dean's career-defining 2018 exhibition project saw the artist insert works of hers alongside the icons of three of London's most hallowed museum venues. The pairings and juxtapositions she made revealed the artist as perhaps the most sophisticated visual master working today. Jonas presented her consummate multimedia installation piece, *They Come to Us Without a Word*, as US representative for the 56th Venice Biennale in 2015. *New York Times* critic Roberta Smith described the work in a review as 'one of the best solo shows to represent the United States at the biennale in over a decade – an effortless combination of maturity and freshness'.³¹ Indefatigable and undiminished at the age of 84 today, Jonas is an artist much admired by the younger generation of artists. Foreshew was the first artist to be commissioned by curator Hetti Perkins for Eora Journey, the City of Sydney's important initiative to commission permanent works by Aboriginal artists for the Sydney public domain. For *born in darkness before dawn* (2013), Foreshew took images of the women she is close to – family members and friends from Sydney and Western Sydney – and projected them onto the façade of the Australian Museum as a way of telling the stories of her Country; the women were dressed in cloaks she had sewn of fabric dyed with bark and leaves found in the urban habitat of gutters and drains and at the base of trees. [Images 103–106]

If portraiture is the direction artists want to take, the impact of seeing oneself presented on a monumental, public scale is powerful. In a recent example, US artist Mary Beth Meehan photographed the people of Newnan, Georgia, in a public art project for that small southern US town. Residents were drawn out of their daily routines and mindsets to face how a town that historically had had only two social classes and a single divide – between white people and African Americans – had, almost without knowing it, welcomed new groups of immigrants including new Muslim Americans.³² [Images 107–108]

Presenting photographs scaled up to monumental billboard size is a way to introduce art to the Piccadilly Complex that the public would notice and appreciate. **Barbara McGrady** is exhibiting two bodies of work in Sydney currently as part of *NIRIN*, 22nd Biennale of Sydney. A trained sociologist and athlete in addition to being a photographer, McGrady presents her photographs at the Art Gallery of New South Wales and Campbelltown Arts Centre in a way that can be taken as a model for how photography on a monumental scale might be presented effectively at the Piccadilly Complex. At the AGNSW her work is shown as floor-to-ceiling-scale 'wallpaper', and at Campbelltown as large-scale images playing like a slide show on overhead screens. The scaling up of McGrady's images in *NIRIN* has made for an entirely new way of seeing images of people that normally circulate online. It endows them and the moments they witness with gravitas. [Image 109]

Photography has been the tool of choice of **McGrady, Brenda L Croft** and the late **Michael Riley**, whose art is introduced in the discussion of figuration in mosaic as a possible approach, above. In their profound, lifelong commitment to telling the stories of their people, the three artists work closely with community to create their images. They shoot from an insider's place. Capturing the essence of a person in a portrait requires an understanding of people, and the integrity and personal skills that build trust and allow their subjects to reveal themselves to the camera. The portrait *Kristina*, of Kristina Nehm, who was a dancer with the Aboriginal Islander Dance Theatre at the time Riley photographed her in 1984, certainly seems to capture the essence of its subject. It was the first formal portrait Riley exhibited, in the context of NAIDOC week in 1984. The portraits of McGrady, Croft and Riley are singular in their achievement for the way they capture both the dignity of the sitters and the power of the relationship that has facilitated the shot. [Images 110–111]



88

Simone Leigh
Brick House, 2019
Bronze
Approx. 4.8m (height)
A High Line Plinth commission
The Spur, 30th Street and 10th Avenue, New York,
June 2019 – September 2020



546

89

Huang Yong Ping
Empires, 2016, with artist right foreground
 Cast aluminium and mixed media
 28.7 × 133 × 64.3m
 Exhibited *Monumenta* 2016, Nave of the Grand Palais, Paris, 8 May – 18 June 2016
 Photo: Didier Plowly/Rmn-Grand Palais/© Adagp, Paris
 Courtesy of the estate of the artist and Kamel Mennour, Paris



90

Huang Yong Ping
Serpent d'Océan, 2012
 Saint-Brévin-les-Pins, Création pérenne Estuaire Nantes –
 Saint Nazaire, 2012
 Photo: Gino Maccarinelli/© Huang Yong Ping
 Courtesy of the estate of the artist and Kamel Mennour, Paris



91

Huang Yong Ping
Ressort, 2011
 Aluminium and stainless steel
 53m
 Exhibited *7th Asia Pacific Triennial (APT 7)*, 2012,
 Queensland Art Gallery/Gallery of Modern Art, Brisbane,
 8 December 2012 – 14 April 2013
 Collection: Queensland Art Gallery



92

Tomás Saraceno
Cloud City, 2012
 Exhibited *Tomás Saraceno on the Roof: Cloud City*,
 Metropolitan Museum of Art, New York, 15 May –
 4 November 2012

93

Tomás Saraceno
In Orbit, 2013
 Safety net, air-filled PVC spheres
 2500m² in area; spheres measuring up to 8.5m
 in diameter
 Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus,
 Düsseldorf



94

Phyllida Barlow
Folly, 2017
 Concrete and scrim, wire mesh, hewn chunks of polystyrene,
 polyurethane drool, paper and fabric, paint
 Dimensions variable
 Exhibited British Pavilion, 57th Venice Biennale,
 13 May – 26 November 2017



95

Rebecca Baumann
Radiant Flux, 2020
 Dichroic film on glass windows and skylights
 Exhibited *Summer 2020*, Carriageworks, Sydney,
 8 January – 23 March 2020

96

Archie Moore
United Neytions, 2014–18
 28 flags, polyester, nylon, zinc-plated alloy
 Two sizes: 456 × 228cm; 228 × 228cm
 Stainless steel frame: 2000 × 1700cm
 T1 International Terminal, Sydney Airport
 Commissioned by Sydney Airport and MCA Australia
 Project curator: Barbara Flynn, Curatorial Advisor to Sydney Airport
 Photo: Jessica Maurer



97

Daniel Buren
 2019 work from the series *Les Guirlandes* (*The Garlands*, or
 tinsel), first presented in the exhibition *Documenta 12* in 1982
 Hundreds of striped flags in 16 sections, crisscrossing the
 Western Rail Yards of the High Line
 Exhibited *En Plein Air*, High Line Art, High Line,
 New York, April 2019 – March 2020
 Photo: Timothy Schenck
 Courtesy of the High Line



549

98 a–b

Sarah Sze
Shorter Than the Day, 2020
 Photographs, metal rods
 LaGuardia Airport, Terminal B, Queens, New York
 Commissioned by LaGuardia Gateway Partners in
 partnership with Public Art Fund
 Photo: Nicholas Knight/© Sarah Sze
 Courtesy of the artist



99

Cerith Wyn Evans
Arr/Dep (imaginary landscape for the birds), 2006
 Lufthansa Headquarters, Frankfurt
 Photo: Interior Furniture Design Magazine/ifdm.design



550

100

Janet Echelman
She Changes, 2005
 Painted galvanised steel, TENARA architectural fibre
 91.44 × 73.15 × 48.77m
 Porto, Portugal



101

Janet Echelman
Tsunami 1.26, 2011
 Painted galvanised steel, TENARA architectural fibre
 Exhibited *Art and About*, Town Hall Square, Sydney,
 23 September – 22 October 2011



551

102

Isaac Julien
Ten Thousand Waves, 2010 (installation view)
 Video installation of nine double-sided screens
 55min
 Exhibited *Isaac Julien: Ten Thousand Waves*, Museum of Modern Art, New York, 25 November 2013 – 17 February 2014
 Photo: Jonathan Muzikar/moma.org



103

Tacita Dean
His Picture in Little, 2017 (still)
 35mm anamorphic colour film, silent, reduced to spherical 16mm for exhibition as a miniature
 15min 30sec loop
 Courtesy of the artist; Frith Street Gallery, London, and Marian Goodman Gallery, New York/Paris



104

Joan Jonas
They Come to Us Without a Word, 2015
 Video installation
 Exhibited US Pavilion, 56th Venice Biennale, 9 May – 22 November 2015
 Photo: Casey Kelbaugh/*New York Times*



105–106

Nicole Foreshow
born in darkness before dawn, 2013
 Pigi projection transparency
 Duration: Approx. 13-min loop
 Projection on the façade of the Australian Museum,
 Sydney, 19 November 2013 – 20 January 2014
 Commissioned by City of Sydney, Eora Journey
 Design director: Bridget Smyth
 Project curator: Hetti Perkins, Curatorial Advisor,
 Eora Journey, City of Sydney



107

Mary Beth Meehan
Seeing Newnan: Cliff and Monique, 2019
 Billboard
 Newnan, Georgia, USA

108

Mary Beth Meehan
Zahraw and Aatika, 2019
 Billboard
 Newnan, Georgia USA





553

109

Barbara McGrady
Enlarged photograph exhibited in *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales, March and June–September 2020
Photo: Barbara Flynn

92



110

Brenda L Croft
L Penrith, 2017



111

Michael Riley
Kristina, 1984, from the series *Koori Art '84*
Pigment UltraChrome ink on Platine fibre rag
41 × 60cm (image size)
Edition 15 + 1AP (+ exhibition set), inventory TCG10646
Photo: © Michael Riley Foundation

93

3 Looking down

Artists: Firelei Báez
Elmgreen & Dragset
Agatha Gothe-Snape
Sarah Sze

Reference image: Micha Ullman [Image 112]

Concept: A number of artists – **Firelei Báez, Elmgreen & Dragset, Sarah Sze** – have played with the illusion of artworks erupting from or sinking into the ground. The works they have made are antic and unexpected and intended to cajole you into paying greater attention. Báez’s and Sze’s projects were temporary commissions for New York’s High Line Art program. Báez speaks of conjuring examples of European decorative arts and architectural styles spread by colonial empires in the work *19.604692°N 72.218596°W*. The sculpture depicts the ruin of the Sans-Souci Palace in Haiti, built for Haitian revolutionary leader and king Henri Christophe. This is just one prong of the ‘triangulated history’ evoked by the name Sans-Souci: it is also the estate of Frederick the Great outside of Berlin, and the name of the Haitian slave leader Jean-Baptiste Sans-Souci who was executed by Henri Christophe. Exhibited in 2019–20 as part of the temporary exhibition *En Plein Air* on the High Line at 20th Street, the sculpture may be seen as rising or sinking. [Images 113–114]

Other works in this vein are more sombre. An example is Micha Ullman’s *Bibliothek (Library)* (1995) at Bebelplatz in Berlin. Crossing from the active, lovely Pariser Platz across to Museum Island in Berlin, one comes across, and literally ends up standing on, a subterranean library comprised of white books on white shelves in a glass box that is hermetically sealed – for protection? or is it dead, entombed? – on what one could call hallowed ground, the site of the burning of 20,000 books on 10 May 1933 in Nazi Germany.³³

In the *Aboriginal Design Principles* manual referred to in Section 3, above, Michael Hromek points out that ‘In the face of rapid change and constant development of the built environment, what becomes most important is peoples’ connection and experience of the ground plane’. Artists like Ullman are skilled at operating with sensitivity to such insights. Drawing on talks with the local community, an artist like **Agatha Gothe-Snape**, for example, might set down directional markings and poetry in road paint on the ground plane, inspired by the things that the people living, studying or working nearby have said to her. [Image 115]



112

Micha Ullman at right, in September 2014 with his work *Bibliothek (Library)*, 1995, Bebelplatz, Berlin



555



113

Elmgreen & Dragset
Short Cut, 2003
 Mixed media
 250 × 850 × 300cm
 Galleria Vittorio Emanuele II, Milan

114

Firelei Báez
19.604692°N 72.218596°W, 2019
 Concrete panels, paint, wood
 365.8 × 213.4 × 299.7cm
 Exhibited *En Plein Air*, High Line Art, The High Line,
 New York, April 2019 – March 2020
 Photo: Timothy Schenck
 Courtesy of the High Line



115

Agatha Gothe-Snape
Here, An Echo, 2017
 Wemyss Lane, Surry Hills, Sydney
 Biennale of Sydney – City of Sydney Legacy Artwork Project
 Created for *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, 18 March – 5 June 2016
 Photo: Yanni Kronenberg

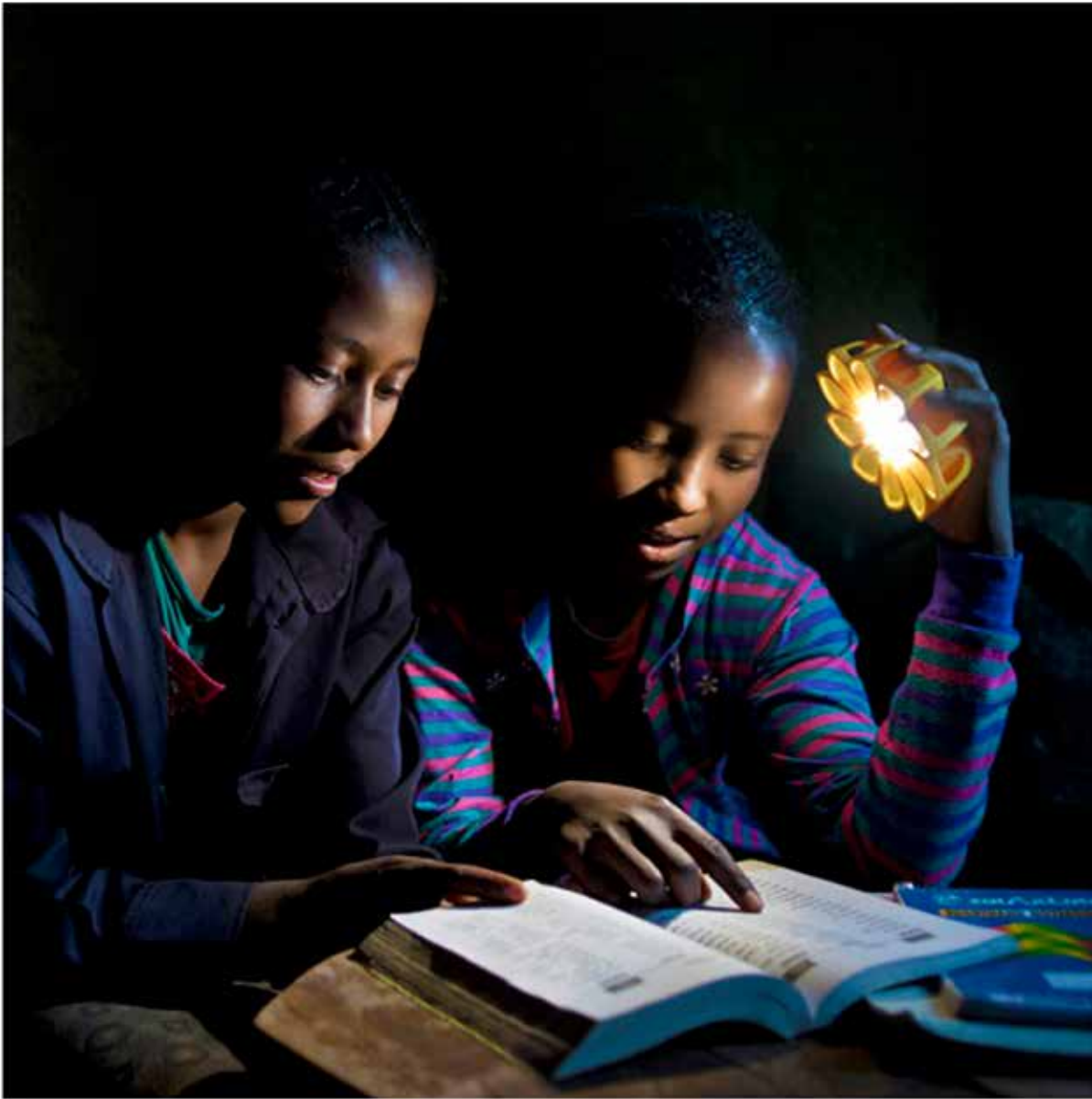
4 Retail therapy

- Artists: Ai Weiwei
Tony Albert
Brook Andrew
Uncle Badger Bates
Vanessa Beecroft
Lauren Brincat
Daniel Buren
Lorraine Connelly-Northey
Megan Cope
Karla Dickens
David Doyle
Elmgreen & Dragset
Sylvie Fleury
Nicole Foreshew
Alicia Frankovich
Simryn Gill
Genevieve Grieves
Dale Harding
Iltja Ntjarra (Many Hands) Art Centre
Yvonne Koolmatrie
Barbara Kruger
Lee Mingwei
Alex Martinis Roe
Nell
Ramesh Mario Nithiyendran
SJ Norman
Patrick Pound
Yhonnie Scarce
Latai Taumoepeau
Shireen Taweel
Aunty Esme Timbery
The Unbound Collective
Andrea Zittel

Preliminary Public Art
Strategy for the Stockland
Piccadilly Complex
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and the artists 2020

Reference image: Olafur Eliasson [Image 116]

Concept: In the novel *Au Bonheur des Dames* introduced in Section 6, above, Émile Zola infuses his fictional store with artistic ambition, likening its display cases to curated exhibitions intended to overwhelm shoppers by appealing to their senses. In fact, the immense sensorial impact of the retail experience is epitomised in the French expression for window shopping, *lèche-vitrine* – literally, ‘window licking’. Journalist Nadja Sayej describes **Vanessa Beecroft**’s earliest performance works, which had such a singular impact in the contemporary art world of the 1990s,³⁴ as ‘tableaux vivant where women stand in pantyhose and wigs, sometimes in bras, [sometimes topless,] where they don’t act, but [are permitted to] just be. [Image 117] In recent years, Beecroft’s form of live art has taken a course tangential to the usual mediums of contemporary art, one aligned more closely with costuming and fashion than contemporary art. Today the artist lives in Los Angeles where she has worked in different capacities with Kanye West on his fashion line Yeezy and his operas *Mary* and *Nebuchadnezzar*.³⁵



116

Olafur Eliasson
Little Sun in use for reading, 2012
High-grade polycarbonate plastic, solar panel,
rechargeable battery
13cm (diameter)
Photo: Michael Tsegaye

Who doesn’t think about what to put on at the start of the day? It might amount to one minute or five that we spend daily tossing up what to wear. Artists don’t only wear black – the stereotype is wrong – and the experience of trying to look our best is universal and also extends to them.

Flynn’s 2016 Stage 1 Public Art Strategy for the development at 65–77 Market Street (David Jones Market Street store) included a section on artists working in retail settings or with the idea of art that is about shopping and the retail experience. The examples mentioned included Tracey Emin’s and Sarah Lucas’s *The Shop* in which, for the six months in 1993 that the project existed, the two artists – at the time little-known and struggling – made an assortment of small artworks every day that they sold when the shop opened at night. Another example of art merging with commodity is Sydney-based artist **Nell**’s smiley face briefcase that has appeared in the background of Hannah Gadsby’s TV interviews for her new monologue show *Douglas*. [Images 118–119] Swiss artist **Sylvie Fleury** made her name in the contemporary art world in the early 1990s with installations of shopping bags and other shopping paraphernalia. Quoting from her website, Fleury ‘creates seductive objects and multimedia installations that, although they might be mistaken as endorsement, present a subtle commentary on the superficiality of consumer society and its values. Referencing Andy Warhol’s obsession with shopping, Fleury draws on elements from luxury clothing, Formula One racing, and designer objects for her art.’

Expanding on her understanding of fabrics deployed in artworks on a monumental scale, Sydney artist **Lauren Brincat** could work as resident artist to contribute ideas for the retail outlets of the Piccadilly Complex. [Image 120] When Flynn was drafting the 65–77 Market Street strategy in 2016, she had conversations with Brincat to see if the concept of working in a retail setting held out any interest for her. It did, but that was a long time ago, and Brincat would need to be approached and invited to consider the prospect again. Flynn had pitched the idea with the question, ‘Why have yet another Chanel boutique?’ and asked Brincat if she could see herself breaking the mould of luxury retailing by designing logos, how the shopfronts look, or what the store’s personnel wear. An artist could perhaps design a concierge’s uniform. The concept of the uniform is an important subtext of the story of contemporary art. Artists like Joseph Beuys have adopted the uniform – in his case, a fedora and fisherman’s vest – to shift attention away from themselves and onto their art.

Elmgreen & Dragset have often worked in the orbit of retail. *Prada Marfa* (2005) is a life-size replica of a Prada boutique on Highway 90 in the Texas desert, complete with Prada shoes and handbags. *Short Cut* (2003) premiered at the Galleria Vittorio Emanuele II in Milan where it seemed to rise from the centre of the earth into the stately environs of the historic retail arcade. [Image 113, above] In another example in this mode, artist Peter Weibel set up a sensor-controlled screen at the entrance to a luxury clothing store in Munich as part of the Elmgreen & Dragset–curated, city-wide public art exhibition *A Space Called Public/Hoffentlich Öffentlich* in 2013. In the Weibel work, a computer program filtered breaking news images and broadcasts to wrench shoppers out of being solely focused on consuming.³⁶ [Image 121]

For Michael Elmgreen and Ingar Dragset, art is conceived from a starting position of being gay. The artists have been commissioned to make sober monuments like *Monument for the Homosexual Victims of the Nazi Regime* (2008) in the Tiergarten, Berlin, but as the projects discussed here show, art for them is ‘far from the static masterpiece, instead [it is] communication that can change all the time’ – not unlike retail and fashion.³⁷

One of the artworks mentioned in the book *A Space Called Public/Hoffentlich Öffentlich* is French artist **Daniel Buren**’s 1968 performance work, *Hommes-Sandwichs* (*Sandwich Men*). Buren developed his artistic signature comprised of white stripes alternating with stripes of another colour in artworks in various mediums sited in architecture in the 1960s. In a commercial vein, for *Hommes-Sandwichs*, he ‘costumed’ two men in sandwich boards painted with signature Buren art-stripes and sent them out onto the street.³⁸ [Image 122]

Riffing off Buren’s 1968 stunt, live performance by artists is yet another viable way to endow the Stockland Piccadilly Complex with a strong presence of art. Performance and ephemeral interventions led by artists will bring the complex to life. Performance artist Tino Sehgal became known in the 1990s for creating impromptu interventions enacted by trained actors in public space. People would be going about the normal routine of their day and suddenly witness a pair of people doing something mildly out of the norm. The actors seemed to be people just like them but what they were doing was ‘out there’. As a form of art, Sehgal’s provocative incursions in public space got people thinking. His way of operating – especially the randomness of what he interjected and the element of surprise he introduced – has influenced subsequent generations of artists working in performance.

Alicia Frankovich, Latai Taumoepeau and The Unbound Collective [Images 123–124] are a few of the younger generation artists working in performance who have felt the impact of the work of Sehgal. Together they represent a range of cultural backgrounds. Through movement and other non-offensive, thought-provoking interventions, they are uniquely placed to engage the diverse public anticipated to pass through the Piccadilly Complex. Performances like Frankovich’s *The Work*, commissioned by Kaldor Public Art Projects on the occasion of the initiative’s 50th anniversary last year, delve into the history of things. In the case of *The Work*, people who had worked behind the scenes at the Kaldor organisation in the last 50 years were woven into a choreography of actions and movements. Gardeners, architects, art installers, models, archivists, videographers, and others old and young were brought together in Frankovich’s action play to perform the story of the artists’ projects they had experienced and helped to facilitate. [Image 125]

A famous image of artist **Barbara Kruger** is *Untitled (I Shop Therefore I Am)* of 1987. [Image 126] Since Kruger came to attention as an artist in the 1980s, her particular form of messaging has appeared on book covers and bill posts, Spectachrome signs, billboards, and the sides of buildings and buses in the red, black and white colours of the revolutionary art movements of the early 20th century. Kruger’s works play to the quick pace of daily life in many parts of the world. They are most often instantaneous and transitory – squarely in our field of vision one moment, and gone the next. In that spirit, the artist could be commissioned to create a work for the Piccadilly Complex in the vein of what she came up with for the 17th festival in the series *Performa* in 2017. In that instance, the face of a New York City metro ticket – one of the more unusual public art ‘sites’ one can imagine – was the medium for the message. [Image 127]

If the idea of binding art to retail is interesting to Stockland and the design team, artists **Vanessa Beecroft, Lauren Brincat, Elmgreen & Dragset, Alicia Frankovich, Barbara Kruger, Lee Mingwei, Alex Martinis Roe, SJ Norman, Latai Taumoepeau and The Unbound Collective** would proceed with their characteristic astute acuity and seriousness to pursue the notion in depth.

The glass vitrines that are fixtures of any shop are also part of an artist’s vocabulary and bag of tricks. Artists who make objects could populate vitrines set at intervals across the Piccadilly Complex spaced in a fascinating way. Their interventions would be personal, attractive and clearly handmade, and the arrangement of vitrines would function cohesively like an exhibition. One inspiration for the idea is artist and artistic director **Brooke Andrew**’s personal project within *NIRIN*, 22nd Biennale of Sydney, called *Powerful Objects*, which was effectively an exhibition within the larger Biennale exhibition Andrew curated. *Powerful Objects* is comprised of archival materials, objects, books and photographs on loan from private and public collections. These are set out in provocative juxtapositions within vitrines in the five venues of the Biennale. [Image 128] Besides providing an extraordinary platform for public education, the project seeks to heal the wounds felt by Indigenous people by repatriating, bringing back together, and putting on show materials and objects, many of which were once removed from their original settings and smuggled or officially transported across borders to other lands.

The exemplary works in acrylic and marker pen on striped nylon bags by the **Iltja Ntjarra (Many Hands) Art Centre** artists³⁹ are also on view in *NIRIN*. Their blending of an important social message with beautiful watercolour art in the tradition of the great artist Albert Namatjira is truly unique and would be the making of an extraordinary vitrine at the Piccadilly Complex. As Iltja Ntjarra artist Mervyn Rubuntja has said: ‘We want to introduce the beautiful landscape of the Northern Territory to people in urban environments. At the same time, we want to raise awareness about the issues we are facing. We feel that there is a lack of consultation with traditional owners. If the authorities listened to us then they would support us with housing issues for example, rather than investing in mining on our country, which we strongly object to. The works we present at the 22nd Biennale of Sydney are to let people know about our country and our lives.’⁴⁰ [Images 129 a–b]

Other artist-object makers whose art would make for an extraordinary array of personalised artwork vitrines are **Tony Albert, Uncle Badger Bates, Lorraine Connelly-Northey, Karla Dickens, David Doyle, Nicole Foreshew, Simryn Gill, Genevieve Grieves, Dale Harding, Yvonne Koolmatrie, Lee Mingwei, Nell, Ramesh Mario Nithiyendran, Patrick Pound, Yhonnie Scarce, Shireen Taweel**, and **Aunty Esme Timberly**, to name only a few of the qualified candidates well-suited to take on this exciting commission.

Some artist-made artefacts have an important societal function, like Olafur Eliasson’s *Little Sun*, the cheerful yellow solar-powered light source in the shape of a flower that has made its way to children in areas of Africa without electric light. Simryn Gill’s high-art ‘Pearls’ made of lines of text cannibalised from books are the handmade production by one of Australia’s most fascinating artists. Albert’s re-appropriations of kitsch ‘Aboriginalia’ could find their place here along with Scarce’s glass yams, Connelly-Northey’s barbed wire works, Uncle Badger’s fine carved sticks, Aunty Esme’s shell works. Koolmatrie’s contribution might be examples of the finest weavings being produced in Australia, made with her granddaughter and the other young people under her tutelage in her effort to keep the tradition of Ngarrindjeri weaving alive. Nithiyendran might work in clay and Taweel in copper. Dickens might make clothes and Lee Mingwei repair them.

[Images 130–141]

A few of the projects proposed above would showcase temporary works. While the fact remains that the City of Sydney requires art to be permanent to meet its requirements for public art, changing works out on a regular rotation could well satisfy an appetite for change on the part of the public. Perhaps once the requirement for permanent art is met, Stockland will decide to add temporary art initiatives that are so often credited with keeping the public engaged.



Preliminary Public Art
Strategy for the Stockland
Piccadilly Complex
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Vanessa Beecroft
VB40, 1999
Performance work with 20 models
Duration: 2hr 30min
12th Kaldor Public Art Project, MCA Australia, Sydney,
2–5 August 1999



559

118

Sarah Lucas and **Tracey Emin** in front of *The Shop*, 1993
Photo: Carl Freedman

119

Comedian **Hannah Gadsby** on ABC News Breakfast, 27 May 2020, with **Nell's Smiley Face Briefcase** in the background



104



120

Lauren Brincat
Salt Lines: Play It As It Sounds, 2015–16
Dacron sail fabric, church bell ropes, brass, steel, wood
Dimensions variable
Exhibited *The future is already here – it's just not evenly distributed*,
20th Biennale of Sydney, Carriageworks, 18 March – 5 June 2016
Photo: Shauna Greyerbiehl

105



121

Peter Weibel
Jeder Ort ist Heterotopisch (Every Place is Heterotopic), 2013
 Shop at Maffeistrasse 3, Munich
 Exhibited *A Space Called Public/Hoffentlich Öffentlich*,
 City of Munich, June–September 2013



122

Daniel Buren
Hommes-Sandwichs, 1968
 Performance of two men wearing artist's sandwich boards painted
 with signature stripes, each 8.7cm wide
 Various locations, Paris



561

123

Latai Taumoepeau
Dark Continent, 2015 (performance documentation)
 4A Centre for Contemporary Asian Art, Sydney
 Photo: Courtesy the artist and Zan Wimberley

124

The Unbound Collective
Sovereign Acts IV: Object, 2019
 Performance with handheld projectors
 Exhibited *The National 2019: New Australian Art*, MCA Australia,
 Sydney, 29 March – 23 June 2019
 Photo: Tristan Derátz



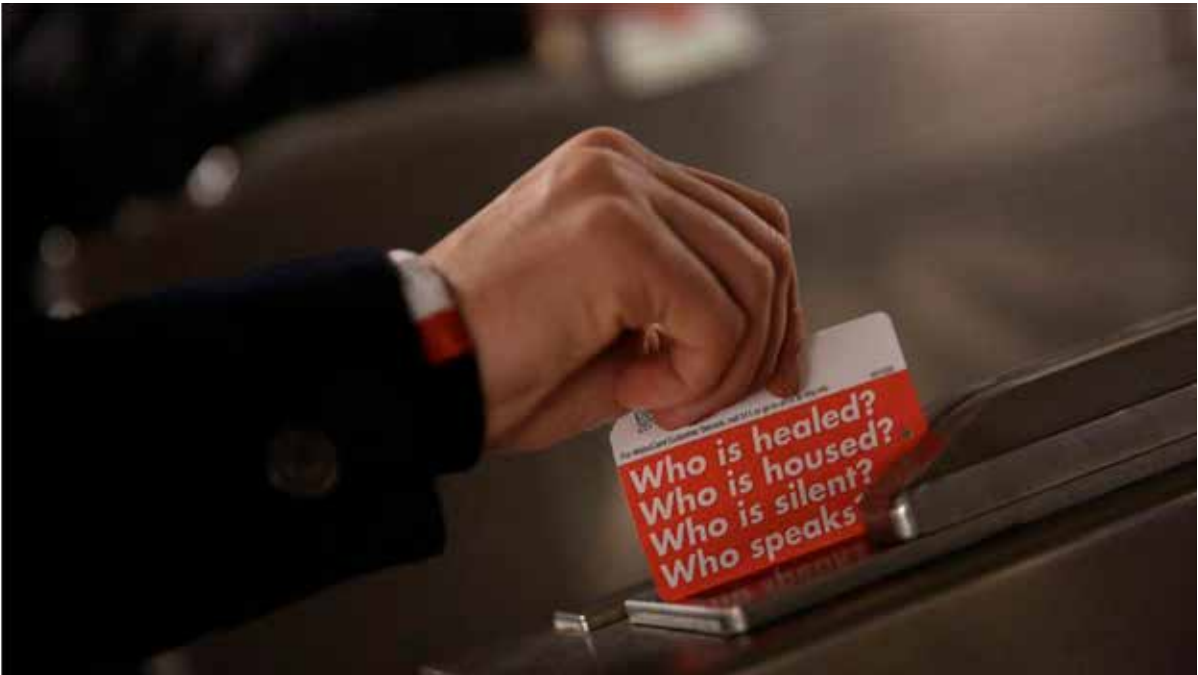
125

Alicia Frankovich
The Work, 2019
 Performance work performed by people who have worked for
 Kaldor Public Art Projects during its 50-year history
 Duration: 60min
 Commissioned by Kaldor Public Art Projects
 Art Gallery of New South Wales, Sydney, 2–5 August 1999
 Photo: Hamish Ta-mé

109



562



126

Barbara Kruger
I shop therefore I am, 1987
 Screenprint on vinyl
 125 × 125cm
 Photo: F Delventhal/Flickr (CC BY 2.0)

127

Barbara Kruger
MetroCards, 2017
Performa 17 Biennial, New York, 1–19 November 2017
 Photo: Courtesy Sutton/artandobject.com



128

Documentation displayed in the artwork *Powerful Objects* by **Brook Andrew**, 16 July 2020, exhibited at *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales, March and June–September 2020
 Photo: Barbara Flynn



563



129 a–b

Iltja Ntjarra (Many Hands) Art Centre
Untitled, 2019
 Acrylic and marker pen on nylon stripe bags
 Installations among various art collections in the Art Gallery of New South Wales for *NIRIN*, 22nd Biennale of Sydney, Art Gallery of New South Wales, March and June–September 2020
 Photos: Barbara Flynn



130

Simryn Gill
A Suitable Boy, from the series *Pearls*, 1999
 Glue, thread, pages of the book *A Suitable Boy* by Vikram Seth
 Exhibited Deloitte, Sydney, as part of the exhibition series *New Australian Art*, 2005–13
 Curator: Barbara Flynn
 Photo: Courtesy the artist



131

Tony Albert
Projecting Our Future, 2002–13 (detail)
 Collected 'Aboriginalia', variety of media
 Exhibited Art Gallery of New South Wales, Sydney, 18 May – 7 July 2013

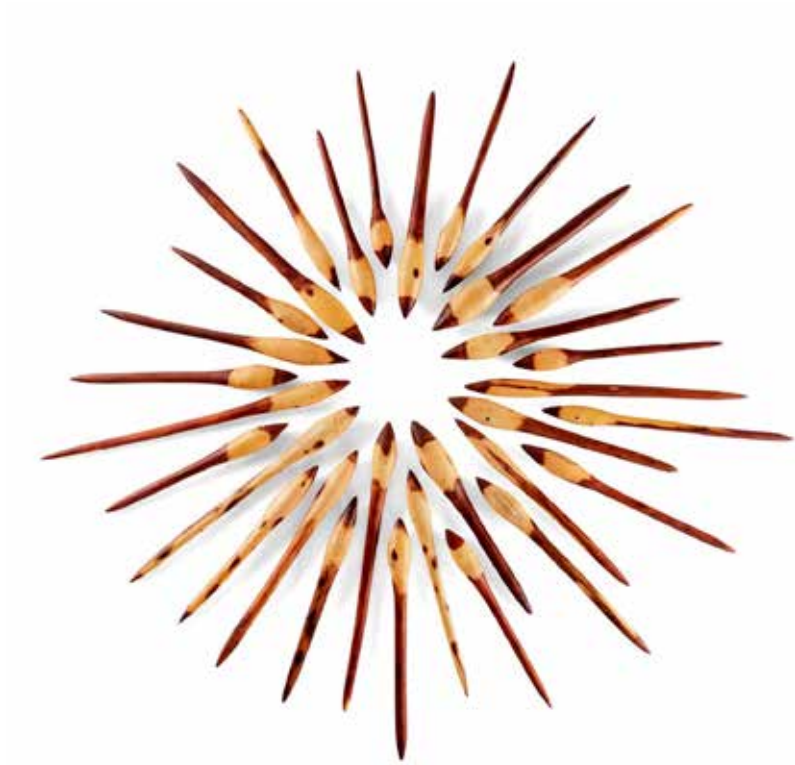


564



132
Yhonnie Scarce
Glass Bomb, 2018
Handblown glass
60 × 25 × 25cm
Exhibited *The Chaos & Order Exhibition*, RMIT University, Melbourne, 13 April – 9 June 2018

133
Lorraine Connelly-Nortey
Murray River Cloak, 2008
Burnt barbed wire
300 × 200 × 50cm
Exhibited *Embodied Energy*, Counihan Gallery, Melbourne, 6–29 June 2008



134
Badger Bates
Ngatji parripaningku (detail of thartu-piras, or head sticks), 2019
Carved wood
Dimensions variable
Exhibited *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, Art Gallery of South Australia, Adelaide, 18 October 2019 – 27 January 2020



135
Esme Timbery
Sydney Harbour Bridge, 2002
Cardboard, shells, fabric, glitter
12 × 25 × 7cm
Collection: Art Gallery of New South Wales



565



136

Yvonne Koolmatie
Burial basket, 2017
 Woven sedge rushes
 Photo: Isaac Lindsay/© Yvonne Koolmatie and
 Aboriginal & Pacific Art, Sydney

137

Ramesh Mario Nithiyendran
Celebratory Heads, 2018
 Commissioned by Campbelltown Arts Centre
 Photo: Ramesh Nithiyendran/
 ramesh-nithiyendran.com



138

Shireen Taweel
Mushallah, 2017 (installation view)
 Pierced copper
 174 × 174 × 30cm
 Exhibited *Translated Roots*, Verge Gallery, Sydney, 6–29 April
 2017 and *Al Jaale'ah: locally global*, Casula Powerhouse Arts
 Centre, 30 September – 29 October 2017
 Photo: Document Photography



139

Karla Dickens
Assimilated Warriors II, 2014 (detail)
 Mixed media
 Dimensions variable



9

Methodology

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Process of commissioning works of art

Artist identification and selection criteria

The success of a public artwork project is ensured by artists who are capable of making art that is:

- excellent in quality, relevant, exciting, innovative and original
- unique to Sydney and the site, and
- timeless in artistic content and durable (with a lifespan of 25 years, in the case of permanent works).

These criteria will help us evaluate the artists under consideration:

- standards of excellence and innovation
- the integrity of the work
- relevance and appropriateness of the work to the context
- consistency with current state and local planning, heritage, community and environmental policies
- consideration of public safety, and the public's access to and unfettered use of the public domain, and
- consideration of maintenance and durability (25 years).⁴¹

Artist pool

The artworks commissioned will be only as excellent and exciting as the pool of artists we start with. Artists will be considered who are:

- based locally, nationally and internationally
- representative of a mix of generations: emerging, mid-career and senior artists
- representative of equity, diversity and inclusion, considering artists who are relegated to the minority, of outsider or fringe status
- capable of connecting with people, including the community at large, Stockland, the art advisor, architects and larger design team, and
- comfortable with the vision articulated.

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140

Lee Mingwei
The Mending Project, 2009–ongoing
Table, two wooden chairs, 400 cones of thread
This iteration: Mori Art Museum, Tokyo,
20 September 2014 – 4 January 2015

141

Lee Mingwei
The Mending Project, 2009–ongoing
Close-up of mended articles of clothing
This iteration: Mori Art Museum, Tokyo,
20 September 2014 – 4 January 2015

These artists:

- may belong to special interest groups, such as
 - Aboriginal artists
 - the national groups that make up the population of Sydney

and will

- work collaboratively with one another, the community, Stockland, the art advisor, architects and the larger design team
- communicate effectively, and
- be able to meet the allocated budget and delivery program.

Project delivery

The process of commissioning and delivering public art is dynamic. Every artist and project is unique, and the process of commissioning public art can be as complex as building construction.

Flynn has developed the ability to foreshadow and plan for the possible eventualities and has documented them in the Barbara Flynn Pty Ltd template artwork contract that she has developed across several realised Australian public art projects. The artist contract sets out all stages of conceiving, designing, fabricating, installing and approving artworks. It is a flexible document that is updated by Flynn to incorporate new experience gained following the successful completion of every artwork project. It is redrafted by commissioning entities to suit every new artwork project.

Future ownership and care of works of art

Commissioning and owning art brings with it obligations for care and maintenance that are reinforced by Australian moral rights law.

Who is going to own, maintain and care for a permanent artwork over its 25-year lifespan? There are different structures for ownership that conform to the industry standard and are defined in the template artwork contract. Clauses 3.2, 3.3 and 3.4 of the contract set out the obligations of ownership. Clauses 3.5, 3.6 and 3.7 set out the procedures to be followed in the event of a change in ownership.⁴²

As a guide for how to maintain and care for the art, the template artwork contract requires the production of a maintenance manual by the commissioned artist.⁴³ Maintenance is best undertaken by trained specialists accustomed to handling, caring for and conserving works of art, for example, the sort of trained specialist personnel working in art museums.

Program

The following table sets out the milestones of a public art project.

1 Initial stage	
Stage	Project milestones
Site analysis, curatorial research, articulating the vision and approach, determining the possible locations and types of public art, artist identification	Advice of art advisor
Contracting of art advisor	Execute art advisor’s contract
Refining the discussion of the possible artists matched to sites; selection of artists to invite to a competition or to direct commission	Convene sessions of design team comprised of the client, art advisor, architects
Template artwork contract provided as a starting point for contracting the nominated artists	
Preliminary budget discussions with nominated artists	
Reporting to City of Sydney as the consent authority	
2 Commissioning of artist stage	
Stage	Project milestones
Draft provisional cost plan in consultation with the selected artists, to be approved by an art-experienced quantity surveyor, and monitored and updated by the quantity surveyor and the art advisor as artwork concepts and materials are further specified by the artists	Site visits and artist briefings by architects and art advisor
	Start discussions among artists, engineer and lighting consultant
	Ongoing briefings of artists by art advisor and architect
	Research and vetting of materials selection, considering longevity and safety
Development of artwork concept proposals by artists	
Recommendation of art advisor and acceptance by client of artwork concept proposals	
Ongoing reporting/presentations to the consent authority	

3 Creation of artwork stage

Stage	Project milestones
Finalise and execute artwork contracts	
Design development	
Commissioning of prototypes	Prototyping
Construction documentation	Reconfirm costings
Identifying possible fabricators	
Tender	
Engagement of successful tenderers	
Finalise artwork lighting design	Ongoing lighting design with input from the artists and art advisor
Prepare DA documentation	
Ongoing reporting/presentations to the consent authority	

4 Fabrication and preparations for installation

Stage	Project milestones
Fabrication	Fabricate artworks
Artwork light fixtures secured/delivered	
Preparations for transport	
Site preparation	Site preparation signed off by art advisor and engineer

5 Final delivery and installation stage

Stage	Project milestones
Transport to site	Deliver and install artworks
Installation	
Maintenance manual	Complete maintenance manuals by artists
Inspection and acceptance	Mandatory site visit by artists for final inspection and acceptance
Defects rectification	Rectification of any defects by artists
Signage, promotional material, catalogue	Signage, drafting of promotional material and any artwork catalogues or brochures by art advisor with the input of the artists
Artwork photography	
Artwork photography	Photograph the artworks

6 Launch

Stage	Project milestones
Launch	Launch with artists and art advisor in attendance (mandatory)

10

Budget

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Relationship of program and budget

Program and budget need to be closely aligned. This will avoid modifications occurring late in the process that will add to cost, and will jeopardise the art advisor’s and artists’ commitment and efforts to realise all artworks within the nominated budget. Every aspect of how the artworks will be made, shipped and installed on the sites will need to be detailed at the design development stage. Any plant or infrastructure elements that will be required for the installation or operation of the artworks will need to be installed, in keeping with the program for the larger construction, in advance of the installation of the artworks.

The art advisor will monitor the interface of the artists’ programs with the program for the larger construction, including all the design disciplines (including but not limited to architecture, landscape architecture, if applicable, lighting and wayfinding). The art advisor’s success in synchronising the two programs assumes the full cooperation of all parties and will rely entirely on being provided with the construction program and any updates to the program consistently in a timely manner. The opportunities for public art will be ensured through this sort of cooperative and transparent process, and any scaling back of the aspirations for public art will be avoided.

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Value for money: Budget levels and the scope they allow for

Drawing on Flynn’s experience delivering works of art for the Australian public domain, the following artwork types can be realised at the budget levels indicated.⁴⁴

\$500,000 – \$600,000: Mike Hewson’s artwork commission with Wollongong City Council was delivered to a \$560,000 price level. Hewson’s work addressed the length of Wollongong’s Crown Street Mall, with multiple sandstone blocks and crab tree palms configured into seating and playgrounds. *[Image 142]*

\$700,000 – \$800,000: Archie Moore, Yhonnie Scarce and Tadashi Kawamata delivered works of art for the T1 Marketplace, Sydney International Terminal (Moore) and the development Central Park, Sydney (Scarce and Kawamata), to this level of cost in 2018–19. Moore’s work is seen by 60 million visitors departing Australia every year. *[Images 143–145]*

\$1.2 million: Exhibitions by the Zürich-based artist Pipilotti Rist have broken records for attendance at the Museum of Contemporary Art Australia (2017–18) and the New Museum in New York (2016–17). Her art holds appeal for people from a diversity of backgrounds and age groups. Rist’s three-projection artwork *Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)* (2018) for the Central Park development in Sydney cost \$1.2 million to realise. *[Image 146]*

\$2.5 million – \$3 million: An average level of cost for a monumental-scale sculpture in the public domain is \$2.5 – \$3 million. Examples are James Angus’s *Day In Day Out* (2011) at 1 Bligh Street; Jenny Holzer’s *I STAY (Ngaya ngalawa)* (2014) at 8 Chifley Square; and Sabine Hornig’s *Shadows* (2019) at Barangaroo South, Sydney. *[Images 147–149]*

\$500,000 – \$600,000

142 (right)

Mike Hewson
Illawarra Placed Landscape, 2018
200 tonnes of sandstone (contribution of Troy Stratti, Bundanoon Sandstone), four palm trees (*Livistona australis*), structural steel, irrigation systems, truck straps, one swing, soft fall
230 × 17m
Commissioned by Wollongong City Council
Project curator: Barbara Flynn, Art Advisor to Wollongong City Council
Photo: Mark Pokorny



\$700,000 – \$800,000

143 (right)

Archie Moore
United Neytions, 2014–18
T1 International Terminal, Sydney Airport
28 flags, polyester, nylon, zinc-plated alloy
Two sizes: 456 × 228cm; 228 × 228c,
Stainless steel frame: 2000 × 1700cm
Commissioned by Sydney Airport and MCA Australia
Project curator: Barbara Flynn,
Curatorial Advisor to Sydney Airport
Photo: Jessica Maurer



144 a–b (right)

Yhonnice Scarce
Ectopia, 2019 (installation view and detail of glass calipers)
UTS Graduate School of Health
100 Broadway, Central Park, Sydney
Architects: Foster + Partners
Project curator: Barbara Flynn, Art Advisor to Frasers Property Australia and Sekisui House for Central Park



145 (far right)

Tadashi Kawamata
Big Nest in Sydney, 2018
The Mark, Central Park, Sydney
Commissioned by Frasers Property Australia and Sekisui House Australia
Project curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for Central Park
Photo: Mark Pokorny



146 (right)

Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you), 2018
Multi-channel video projection with coloured glass, synchronised light system, silent
3 floor projections: 310cm, 195cm and 140cm (radii)
Coloured glass wall: 720 × 375cm
Permanent work for 5 Park Lane, Central Park, Sydney
Commissioned by Frasers Property Australia and Sekisui House Australia
Curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for Central Park
Images: © the artist
Courtesy the artist, Hauser & Wirth, and Luhning Augustine

\$1.2 million



147 (right)

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



148 (right)

Jenny Holzer
I STAY (Ngaya ngalawa), 2014
LED sign with blue, green & red diodes
708.7 × 68.03 × 62.4 inches
1,800 × 172.8 × 158.4cm Text: 'keeping records' from *Cordite Poetry Review* by John Muk Muk Burke, © 2000 by the author. Used/reprinted with permission of the author; 'In the Dormitory' from *Is that You, Ruthie?* by Ruth Hegarty, © 2003 by the author. Used/reprinted with permission of the author
© 2014 Jenny Holzer, member Artists Rights Society (ARS), NY
8 Chifley Square, Sydney
Commissioned by Mirvac
Project curator: Barbara Flynn, Art Advisor to Mirvac for 8 Chifley Square
Photo: Brett Boardman



149 (far right)

Sabine Hornig
Shadows, 2019
Coloured print on glass
International Towers, Barangaroo, Sydney
Approx. 600m²
Commissioned by Lendlease
Project curator: Barbara Flynn, Curatorial Advisor to Barangaroo Delivery Authority and Lendlease for Barangaroo
Photo: Mark Pokorny/© Sabine Hornig



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Conclusion

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This strategy presents a variety and richness of ideas as an invitation to Stockland, the design team and the art advisor to work together to discuss and vet the possibilities, and to argue the case for the ideas they think are most exciting and worthy of pursuing. Through the engagement and input of the team, public art for Stockland Piccadilly Complex will tap the richness of art by a diverse group of practitioners in Australia and worldwide today, and will offer a new way of experiencing art, architecture and retail in the public domain.

Stockland Piccadilly Complex will contribute significantly to the evolution of Sydney as a progressive, confident and world-leading city. A revitalised arcade will attract people to the complex and take its place in the illustrious history of such spaces in Sydney. Visitors will feel engaged and welcomed and find the kind of experience they are seeking – whether stimulating, or laidback and reflective – at the heart of the re-imagined Sydney mid-city.

Annexure A

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Note: The following excerpts from the Barbara Flynn Pty Ltd template artwork contract are provided for information only. Not to be duplicated or disseminated for any purpose.

- 3.2

Ownership of and risk associated with the artwork pass to the owner when the artist delivers the artwork to the site and fixes it into final position as designated by the owner.
- 3.3

Once the owner becomes the owner of the artwork:

(a)

the owner must effect and maintain insurance for the artwork protecting it from usual insurable risks against loss, damage or deterioration;

(b)

clean and maintain the artwork in accordance with the instruction manual prepared by the artist for that purpose using properly instructed, informed, skilled and experienced employees or contractors;

(c)

in the case of significant damage to or disrepair of the artwork, consult with the artist and art consultant to ascertain their respective views on restoration before work is commenced;

(d)

ensure that the artwork:

(i)

benefits from appropriate art lighting and illumination and in this respect the owner must act on reasonable advice received from the art consultant for optimum presentation or display of the artwork; and

(ii)

is kept and maintained as an integrated whole so that no part of the artwork can be exhibited, sold or otherwise dealt with separately from the remainder.

3.4

The owner acknowledges that the artist and art consultant can be expected to derive ongoing reputational benefit and commercial advantage from the manner in which the artwork is configured, assembled, oriented or displayed on site.
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Accordingly, for as long as the owner retains possession and control of the site, the owner must not modify or permit third parties to modify the artwork, the manner of its configuration, assembly, orientation or display or its specific location on site without first consulting and obtaining the written consent of the artist. Without limiting remedies available elsewhere in this agreement for breach by the owner, if the owner breaches the obligation in this clause or permits a third party to breach it, the artist can by immediate notice require the owner to make it known to all and sundry that the artwork is no longer associated with the artist and, if considered appropriate, the art consultant and this disclosure must include the removal, withdrawal, countermanding or withholding of all indicia of that association previously created or brought into existence by the owner for use in connection with the artwork. For the purposes of this clause, material damage or disrepair to the artwork which is not remedied or made good by the owner within a reasonable period constitutes an unauthorised modification of the artwork and attracts the sanction contained in this clause. This clause does not exclude or limit recourse available to the artist if there is derogatory treatment of the artwork giving rise to a breach of the artist’s moral rights.

- 3.5

If the owner sells the site or relinquishes possession and control of the site or that part of the site on which the artwork is located to a third party, the owner must enter into an agreement with the third party which:

(a)

imposes on the third party in favour of the artist the same obligations with respect to the artwork as are imposed on the owner under clause 3.3;

(b)

confers on the artist as against the third party the same rights with respect to the artwork as are conferred on the artist under clause 3.4; and

(c)

requires the third party in like manner to enter into an agreement with each successor to the third party, whether in title or possession:

(i)

imposing on the successor in favour of the artist the same obligations with respect to the artwork as are imposed on the owner under clause 3.3 and the third party under clause 3.5(a);

(ii)

conferring on the artist as against the successor the same rights with respect to the artwork as are conferred on the artist against the owner under clause 3.4 and the third party under clause 3.5(b).

3.6

Agreements the subject of clause 3.5(a), (b) and (c) must contain:

(a)

a provision mandating that rights accruing and imposed in favour of the artist are held by the owner, third party or successor, as the case requires, on trust for and to the use and benefit of the artist to the intent that those rights and obligations can be enforced by the artist directly against each obligee; and

(b)

a provision requiring the parties to each agreement to provide the artist with a complete, legible, signed and dated copy of the agreement certified by each party as being true and correct.

3.7

Provided the owner complies with clauses 3.5 and 3.6, then on the date of the transfer of the site or relinquishment of possession and control of the site or that part of the site on which the artwork is located to a third party, the artist releases the owner from its obligations under clause 3.3 and will have no further claims against the owner under or arising out of that clause.
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This document was consulted by Flynn in PDF form, which she can provide upon request; see [www.wsp.com/en-AU/news/2019/cultural-knowledge-in-projects](#) for more information on Hromek’s work.

2

Urbis, Heritage Impact Statement, Stockland Piccadilly Complex, draft of 17 July 2020.

3

‘Building and construction: Premises for Oddfellows’, *Sydney Morning Herald*, 19 October 1937, p. 7, [http://nla.gov.au/nla.news-article17405144](#)

4

This strategy has benefited greatly from information on the Piccadilly Complex block shared with Flynn by City of Sydney historian Lisa Murray, in conversation and by email, on 6 July 2020. Information about the site around 1910 was accessed at City of Sydney, ‘Central city of Sydney, 1910’, [https://archives.cityofsydney.nsw.gov.au/nodes/view/1709403](#)

5

Information available at the Metropolitan Local Aboriginal Land Council website, [http://metrolalc.org.au/about-us/](#)

6

NIRIN opened to the public on 14 March 2020 but was closed ten days later due to concerns related to COVID-19. As lockdown restrictions in New South Wales lifted and the Biennale of Sydney’s five partner venues began to reopen, the Biennale announced that the exhibition would resume on 1 June and that its original closing date of 8 June had been extended, depending on the venues, into September and October 2020.

7

All Your Wishes (2020), Hein’s latest suite of art seating, coupled with metallic balloons in this iteration, has gone in as part of the public art initiative for LaGuardia Airport discussed in text Section 8, above.

8

AI’s *Er Xi* borrowed characters from traditional Chinese children’s fables, some dating to the fourth century BC. These tales found expression in Paris at the same time as, according to the artist, they were prohibited from being shared in the People’s Republic of China by its censorship laws.

9

Galleries Lafayette Managing Director Nicolas Houze refers to department stores aiming to surprise: Harriet Agnew, ‘France’s grands magasins rewrite traditional retail format’, *Financial Times*, 15 September 2018, [www.ft.com/content/57109218-b742-11e8-b3ef-799c8613f4a1](#)

10

See Hilde Daem, Catherine de Zegher and Siska Beele, *Deep Fountain: Cristina Iglesias* [Catalogue], Antwerp: Koninklijk Museum voor Schone Kunsten, 2008.

11

Lin’s earthworks are discussed in Richard Andrews and John Beardsley, *Maya Lin: Systematic Landscapes*, [Catalogue], Seattle: Henry Art Gallery, University of Washington, pp. 85–103.

12

At a cost of US\$4.5 billion, which was several times the cost of subway lines in Paris or London, the Second Avenue subway is the most expensive rail project ever built. See Nick Paumgarten, ‘All aboard’, *New Yorker*, 13 February 2017.

13

McGrady is quoted on the website of *NIRIN*, 22nd Biennale of Sydney: ‘As a Gomeri yinnar photographer, it has always been my responsibility to bring our stories into the public domain, to connect and engage audiences with images through a black lens. For most of my life, I have documented the diversity of Aboriginal experiences: politics, sport, dance, song, community, family.’ See [www.biennaleofsydney.art/artists/barbara-mcgrady/](#)

14

The Tangentyere Artists are Betty Nungarrayi Conway, Sally M. Nangala Mulda, Nyinta Donald Peipei, Grace Kemarre Robinya and Doris Thomas.

15

Art Gallery of South Australia, *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art* [Catalogue], Adelaide: AGSA, 2015, p. 93.
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16 For the history of the 1998 privatisation of Canberra Airport, which saw the implementation of the new terminal with its accompaniment of public art, see Canberra Airport’s website: ‘History’, www.canberraairport.com.au/corporate/about/history/; and ‘Sculptures archives’, www.canberraairport.com.au/attraction_type/sculptures/

17 Sheena Wagstaff, ‘Embodied histories,’ in *Like Life: Sculpture, Color, and the Body (1300–Now)* [Catalogue], New York: Metropolitan Museum of Art, 2018, p. 3.

18 Quoted in Grace Glueck, ‘ART/ARCHITECTURE; The Nashers keep it close to home’, *New York Times*, 19 October 2003, www.nytimes.com/2003/10/19/arts/art-architecture-the-nashers-keep-it-close-to-home.html. See also Keri Mitchell, ‘NorthPark Center exposes the masses to fine art’, *Preston Hollow Advocate*, 23 September 2017, <https://prestonhollow.advocatemag.com/2017/09/23/northpark-center-fine-art/>

19 In 1841, four plinths were built in London’s Trafalgar Square, yet one of the four remained vacant when funds couldn’t be found to install the statue of William IV intended for the spot. The fourth plinth stood empty for 170 years in the north-west corner of the square until 1999, when contemporary art project The Fourth Plinth was inaugurated.

20 Journalist Jonathan Glancey describes the market roof as ‘theatrical’ in his article ‘Foodie heaven’, *Guardian*, 8 August 2005, www.theguardian.com/world/2005/aug/08/spain.foodanddrink

21 Information on the fabrication of the Santa Caterina Market tiles is available at Ceramic Architectures, ‘Santa Caterina Market’, www.ceramicarchitectures.com/obras/santa-caterina-market/

22 Project curated by Barbara Flynn, in her capacity as Curatorial Advisor to the City for the City Centre, 2013–20.

23 Roberta Smith, ‘The comedic beauty of Laura Owens’s work’, *The New York Times*, 16 November 2017, www.nytimes.com/2017/11/16/arts/design/laura-owens-whitney-museum-review.html

24 *The New York Times* and the major New York art outlets covered the launch of the works: see Hilarie M Sheets, ‘Art that might make you want to go to La Guardia’, *New York Times*, 10 June 2020, www.nytimes.com/2020/06/10/arts/design/laguardia-terminal-b-artists.html; Alex Greenberger, ‘With reopening under way, New York Governor Andrew Cuomo unveils newly commissioned art at LaGuardia Airport’, *ArtNews*, 10 June 2020, www.artnews.com/art-news/news/andrew-cuomo-laguardia-airport-art-1202690598/

25 Excerpted with permission from the artist’s unpublished proposal, 2018. Barbara Flynn acted as curator to Sydney Airport for the T1 Marketplace, Sydney Airport.

26 See The High Line, ‘Plinth’, www.thehighline.org/art/plinth/

27 See Holland Cotter, ‘Huang Yong Ping, 65, dies; his art saw a world of power struggles’, *New York Times*, 29 October 2019, www.nytimes.com/2019/10/29/obituaries/huang-yong-ping-dead.html

28 Larissa Behrendt, in her essay from July 2018 for a prospective brochure for the project (unpublished).

29 Quoting an observation of the artist’s included in the media release for the project.

30 Examples of flags in the work of other artists include those planned by Jonathan Jones for the façade of the heritage building Hinchcliff House in Loftus Lane, Circular Quay, as part of the artist’s public artwork project for Quay Quarter Sydney. Daniel Buren’s striped flags, *Les Guirlandes* (‘Garlands’), were first presented at *Documenta* 7 in 1982. Recent iterations of that project include the hundreds of striped flags organised in 16 sections that crisscrossed the Western Rail Yards on the occasion of the High Line Art exhibition *En Plein Air* in 2019–20.

31 Roberta Smith, ‘Review: Joan Jonas’s Venice Biennale pavilion is a triumph’, *New York Times*, 8 May 2015, www.nytimes.com/2015/05/09/arts/design/review-joan-jonass-venice-biennale-pavilion-is-a-triumph.html

32 Images from the *Seeing Newnan* series can be viewed via Meehan’s website: www.marybethmeehan.com/portfolio/newnan

33 The journalist Ofer Aderet describes a rare tour the artist Micha Ullman gave to a group of student artists from Berlin’s Akademie der Künste (Berlin Art Academy) in 2014: ‘Israeli sculptor gives rare tour of his book-burning memorial in Berlin’, *Haaretz*, 7 September 2014, www.haaretz.com/jewish/a-rare-look-inside-berlin-s-book-burning-memorial-1.5263329

34 Further evidence of the artist’s widespread acclaim is *VB40*, the project with her undertaken by the venerable Kaldor Public Art Projects, Project 12, performed at Sydney’s Museum of Contemporary Art on 2, 4 and 5 August 1999.

35 Nadja Sayej, ‘Kanye collaborator Vanessa Beecroft wants to get away from it all’, *Forbes*, 17 December 2019, www.forbes.com/sites/nadjasayej/2019/12/17/kanye-collaborator-vanessa-beecroft-wants-to-get-away-from-it-all/#13f9054b2666

36 Documented in the book published to accompany the project, *A Space Called Public/Hoffentlich Öffentlich*, Cologne: Buchhandlung Walther Koenig, 2013.

37 Michael Elmgreen, quoted in ‘Performative constructions: Interview by Hans Ulrich Obrist’, in *Biography: Elmgreen & Dragset* [Catalogue], Oslo: Astrup Fearnley Museet, 2014, p. 228.

38 Constanze von Marlin and Anne Schmedding, ‘1895–2013: Kunst im öffentlichen Raum/Art in Public Space, Eine Auswahl/A Digest’, in *A Space Called Public/Hoffentlich Öffentlich*, pp. 328–48.

39 Artists of the centre participating in *NIRIN*, 22nd Biennale of Sydney, included Kathleen France, Gloria Pannka, Noreen Hudson, Ivy Pareroultja, Vanessa Inkamala and Mervyn Rubuntja.

40 As quoted in the catalogue of *NIRIN*, 22nd Biennale of Sydney, p. 174.

41 The criteria proposed are based on the City of Sydney criteria for approval of public art projects, published in the City’s *Interim Guidelines for Public Art in Private Developments*, p. 5, including ‘Standards of excellence and innovation; the integrity of the work; relevance and appropriateness of the work to the context of its site; consistency with current planning, heritage and environmental policies and Plans of Management; consideration of public safety and the public’s access to and use of the public domain; and consideration of maintenance and durability requirements’.

42 Clauses 3.2–3.7 have been excerpted from the Barbara Flynn Pty Ltd template artwork contract and are provided for information as Annexure A to this strategy, following here. The clauses are subject to the copyright of Barbara Flynn and for use for purposes of the Stockland Piccadilly Complex public artwork project only; they are not for duplication or dissemination for any purpose.

43 Sample maintenance manuals generated for projects of Flynn’s can be provided upon request.

44 The budget information provided corresponds to projects with published budgets that Flynn has delivered as public art advisor/project manager.

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