



THE HEART OF ELIZABETH QUAY



MRA Metropolitan
Redevelopment
Authority

GOVERNMENT OF
WESTERN AUSTRALIA

6 / Penny Bovell 9 / The Deadly Dozen: Aurora Abraham,
Rod Collard, James Egan, Sandra Egan, Sharyn Egan,
Peter Farmer II, Peter Farmer III, Kylie Graham, Biara
Martin, Cheryl Martin, John Walley & Theresa Walley

13 / Christian de Vietri 16 / Pamela Gaunt 19 / Simon
Gauntlett & Matthew Ngui 22 / Stuart Green 25 / Sandra
Hill & Jenny Dawson 28 / Eveline Kotai 31 / Laurel Nannup
35 / Anne Neil in collaboration with Dr Richard Walley
& John Walley 38 / Jon Tarry



Artists view the world differently.

Artists create visual experiences that intrigue, inspire, amuse and perhaps even confuse, but which are never humdrum. Outside of galleries, in the public realm they can influence urban design in surprising ways, making thought provoking artworks that creatively activate space.

This book is a glimpse into the world of each of the artists who designed or made artworks for Elizabeth Quay, the highly visible and popular waterfront development that connects Perth city with the Swan River. It is a snapshot of their conceptual process and an introduction to the complex, time-consuming techniques and skills that went into making each finished piece.

The Metropolitan Redevelopment Authority (MRA) commissioned artists from the earliest stages of design and throughout the building program. Apart from the significant visual impact of each artwork, the commissions exhibit a range of themes, materials, fabrication techniques and use of new technologies.

All of the artists were born or live and work in Western Australia, but there are no longer any physical or geographic boundaries to making art. Some artworks were made in local studios and workshops, but when highly specialised techniques and materials were required, emails, plans and drawings flew through cyberspace to different parts of the country and the globe. Many artists remain committed to the indefinable spirit and beauty of the 100 per cent handmade, but in the twenty-first century, it is unsurprising that others have embraced space-age materials and complex computer modelling.

The contribution Noongar artists have made to Elizabeth Quay with both permanent and temporary artworks is especially meaningful and welcome. A unique partnership between the MRA and the Whadjuk people – the traditional owners of the Derbal Yerrigan (Swan River) and of the land on which Elizabeth Quay sits – presented an opportunity for cultural authenticity. It was clear to the MRA at a very early stage of development that the prominent position and high use of Elizabeth Quay would provide the perfect opportunity to share Noongar history and culture with the wider community.

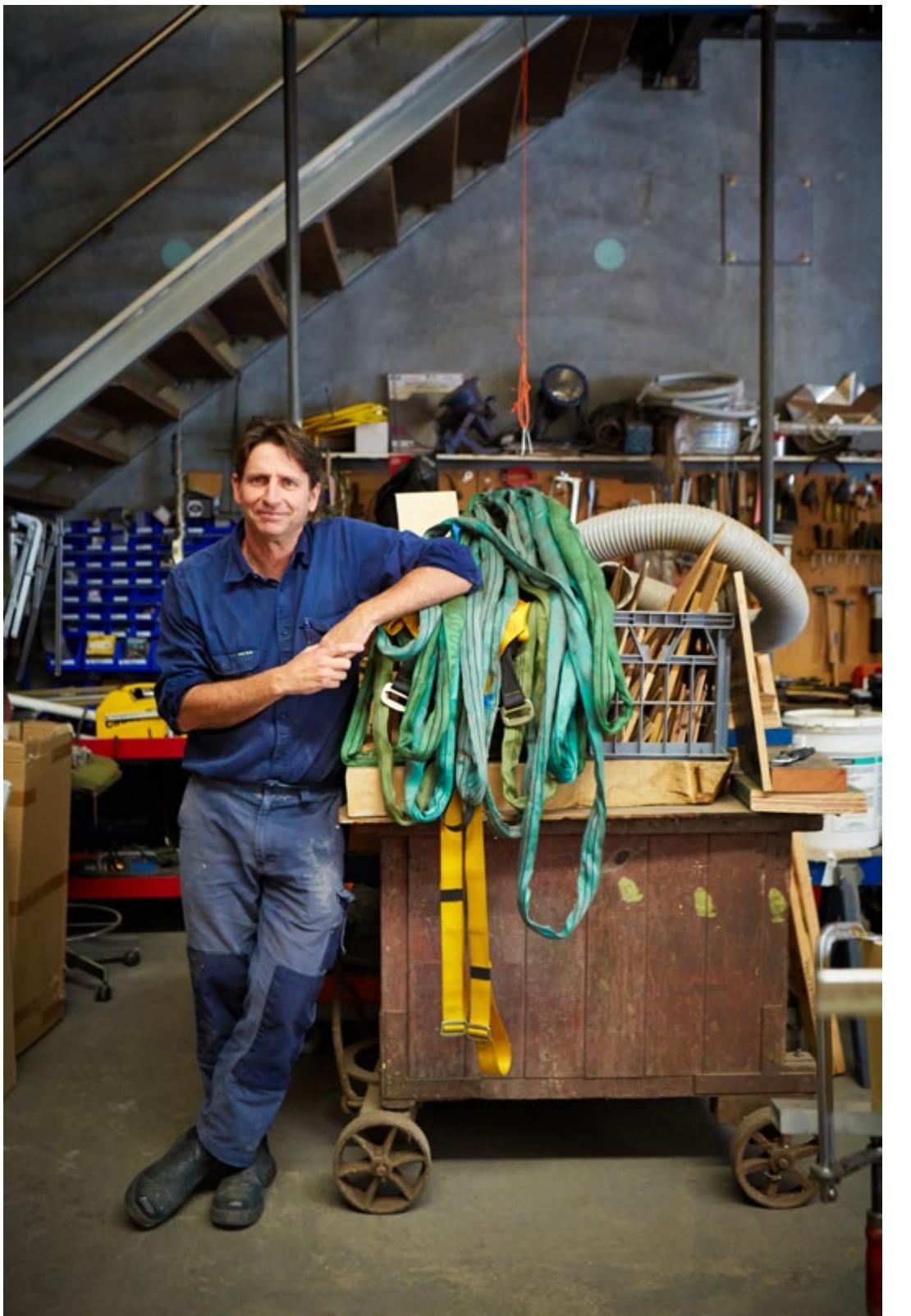
Public art is intended to generate interaction. The success of the Elizabeth Quay artworks can be measured at least in part by the constant flow of ‘selfies’ being taken around all of them, and the obvious joy of children having fun with artworks in play areas. Spanda, the commanding 29 metre high white sculpture that frames Elizabeth Quay, has developed a unique identity of its own, becoming the site for yoga and fitness groups who regularly practice under the arches. In early 2016 a pop-up Dîner-en-Blanc¹ was organised around it.

It is gratifying for the MRA and all involved with the Elizabeth Quay artwork program that the public response is overwhelmingly positive. As development around the quay expands, enjoyment of the artworks will reach out to an even wider audience of office workers, residents, business travellers and holidaymakers. One of the primary objectives for the development of Elizabeth Quay was to reactivate the river shoreline as a place of recreation, leisure and play. As West Australian families stroll around Elizabeth Quay on weekends and at holiday times now and into the future, our hope is that the artworks will be a continuous source of delight.

¹A world-wide phenomena, where chefs (amateur or otherwise) organise dining events at secret venues. Diners sign up for the event but do not know where it will be (or what will be served) until the last moment. Guests are asked to bring their own table, chairs and cutlery, and dress in white from head-to-toe.



Laurel Nannup First Contact.



Stuart Green in his studio.

The Artists

Penny Bovell

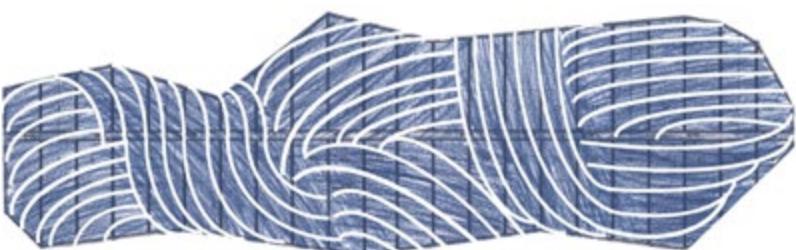
Title
Four Winds

Material
Screen-printed foil
on ethylene
tetrafluoroethylene
(ETFE) copolymer

Location
Canopy over the
Elizabeth Quay
Ferry Terminal



Clockwise from left:
Close up of *Four Winds*;
Penny Bovell; installing the
artwork; original concept
drawing; model of artwork
showing the effect of light
shining through.



I LIKE THE IDEA THAT WHEN PEOPLE FINALLY REALISE THERE IS AN ARTWORK OR, IN THIS CASE, ARE UNDER AN ARTWORK, WELL, THAT IT IS A BIT OF A SURPRISE, AND WHEN THEY DO REALISE, IT'S PLAYFUL TOO.

Penny Bovell

Perth is windy. From the desert in the east, from the ocean to the southwest or down the coast from the north, depending on the season, each wind brings its own essence: hot and dry, thundery and cyclonic, or wild and wet. Wind is a saviour in the hot summer months as it skims across the ocean as a welcome cool seabreeze. For many years, wind, clouds, air, weather and atmosphere have been the subjects of Penny Bovell's non-representational paintings.

When Penny was commissioned for this artwork, the aesthetically powerful forms of the ferry terminal and canopy had already been designed and the materials selected. Taking inspiration from seventeenth and eighteenth century etchings by masters such as Albrecht Dürer, she imagined the wind travelling across Elizabeth Quay from all directions: in motion, amidst, around and over the billowing, blue-sky coloured canopy. She rendered numerous line drawings, overlaying different iterations of wind and air until she felt their constant movement had been captured, brought to an instantaneous halt in a flash of time.

The canopy is made from ETFE, which is a lightweight material used in the construction of large-span roofing, skylights and façades. It can be screen-printed with a foil, but there are limitations that Penny had to work around. This was complicated by the fact that such highly specialised fabrication and printing could only be done outside of Western Australia, so there was no opportunity for face-to-face discussion with either fabricators or printers.

The challenge for Penny was that the printing technology only allowed for a dot-matrix pattern, somewhat like a greatly enlarged old newspaper print. She scanned her line drawings into the computer and painstakingly changed the drawings from one format to the other.

There are two views for this artwork, from below and from above. Unlike other works on Elizabeth Quay, it can't be seen face-on from a distance, especially as the billowing blue canopy is so dominant. Penny gave a lot of thought to this limited viewing. People waiting for and getting off the ferry find themselves sharing a space within a gently moving pattern – a pattern cast by the sun shining through the print and one that changes with the passing of light and cloud. People looking from windows from adjacent high-rise buildings are able to see the whole print undulating over the blue cloud canopy.

Penny likes to create public art that is subtle and partially hidden. 'I like the idea that when people finally realise there is an artwork or, in this case, are under an artwork, well, that it is a bit of a surprise, and when they do realise, it's playful too,' she said.



On-site installing of the artwork

The Deadly Dozen

Aurora Abraham,
Rod Collard,
James Egan,
Sandra Egan,
Sharyn Egan,
Peter Farmer II,
Peter Farmer III,
Kylie Graham,
Biara Martin,
Cheryl Martin,
John Walley &
Theresa Walley

Title

Various

Materials

Translucent, self-adhesive film printed with UV-friendly eco inks

Sites

The light box blade walls on the east and west sides of Elizabeth Quay



Left: Rod Collard Welcome to Whadjuk Country.

Right: Sharyn Egan Reflect.



In art, new talent is never in short supply. Recognising the importance of providing smaller projects for upcoming artists to learn public art processes, the MRA initiated an ongoing program of temporary artworks.

The double-sided light-box blade walls on the east and west promenades of Elizabeth Quay were selected for these public artworks because of their high visibility to pedestrians and ferry patrons.

The first program displayed over three consecutive years (2016–2018) features twelve Whadjuk Noongar artists - The Deadly Dozen. Working with Noongar curator Debra Miller, the MRA ran the project through a series of workshops in late 2015 and early 2016. The brief to the artists was simple: 'Your personal response to the Derbal Yerrigan [Swan River].' Experienced artists led by example and discussion as everyone shared ideas and stories around the table, Noongar style.

The artworks had to fit the size and materials of the selected site. The light box walls are irregularly geometric and different on each side. For some of the artists it was the first time they had to consider painting or drawing within a non-rectangular shape, or think about how their artwork would translate into another medium. They were each provided with a scale template of their wall. Some chose to paint and draw within these parameters, while others kept to a rectangular format and then used the template to move over their artwork, tilting it this way and that to produce delightfully unexpected layouts.

Using a large-format digital printer, industrial and graphic designers Publik printed the final artworks to a high resolution onto translucent self-adhesive film optimised for intense illumination. Knowing each artwork would be under the relentless Western Australian sun for up to 12 months, they used UV-stabilised eco inks and then enhanced the UV protection by applying a clear top layer of polyester anti-graffiti laminate.

FAMILY RELATIONSHIPS ARE ESPECIALLY IMPORTANT IN NOONGAR CULTURE. WITHIN THE DEADLY DOZEN THERE ARE SISTERS, MOTHER, FATHER, SON, AUNTS, NEPHEWS, NIECES AND ONE INTERGENERATIONAL GROUP OF GRANDMOTHER, DAUGHTER AND GRANDDAUGHTER.

Before printing, each artwork was photographed and scanned into a digital format. Colour and format can change slightly in the translation from one medium to another. To ensure the scanned image was as close to the original as possible each artist worked with the printers to fine-tune the details.

The finished artworks reveal the marvelous outpouring that is contemporary Noongar art: evocative minimalism; layers of stylised patterns; photographic memories of family; bold graphics; landscapes and bird portraits described through painterly brushstrokes; and delicately drawn pencil renditions of cliffs and water's edge. The beauty of radically increasing the scale of the artwork using state-of-the-art, high-resolution media is that all of the brushwork, pencil lines and texture of the paper is amplified in glorious detail.

Family relationships are especially important in Noongar culture. Within The Deadly Dozen there are sisters, mother, father, son, aunts, nephews, nieces and one intergenerational group of grandmother, daughter and granddaughter. Talent is paramount but even more so the support and encouragement that comes from family.

Artwork by the Deadly Dozen shown in the following years:
2016: Aurora Abraham, Rod Collard, Sharyn Egan and Peter Farmer II.
2017: Sandra Egan, Kylie Graham, Biara Martin and Theresa Walley.
2018: James Egan, Peter Farmer III, Cheryl Martin and John Walley.



Left: Peter Farmer II
Kwillena Moort - Dolphin Family
day and night images.

Above: Aurora Abraham with her daughter and artwork *Ngalang Moort Noyt Moorditj - Our Family Spirit Strong*.

Right: Rod Collard Welcome
to Whadjuk Country.





Top row: Sharyn Egan Reflect; Rod Collard Welcome to Whadjuk Country; Peter Farmer III Kwillena Moort - Dolphin Family; Aurora Abraham Ngalang Moort Noyt Moorditj - Our Family Spirit Strong.

Middle row: Cheryl Martin Dijilba - Abundant; Theresa Walley Djarran Djarran - Twenty-Eight Parrot; Kylie Farmer Moorn Barndi - Black Bream; James Egan Home - Blackwall Reach.

Bottom row: Biara Martin Derbarl Yerrigan - Swan River; Peter Farmer III Chirriger Kep - Blue Wren Water; John Walley Bilya Djena Korling - Walking the River; Sandra Egan Djakal-ngakal - Galahs.

Christian de Vietri

Title
Spanda

Location
The southern edge of The Landing at Elizabeth Quay

Materials
Carbon fibre, Vitreflon
white gloss paint
and steel



Above: *Spanda* from concept notes (Christian de Vietri top line, second from left) to installation and completed work (left and overleaf).



The New Esplanade Hotel

OPEN, RADIANT, INCLUSIVE,
THESE ARE THE QUALITIES
I WANTED THE SCULPTURE
TO EMBODY.

Christian de Vietri

Since the night of its unveiling in January 2016, the public has been intrigued, entranced and awed by *Spanda*. Twenty-nine metres high and perfectly positioned to frame Elizabeth Quay from all directions, it is the world's largest freestanding carbon-fibre structure.

Linking past and present, philosophy and technology, *Spanda* was designed by artist Christian de Vietri using 3D modelling software. The artwork was constructed using Computer Numerical Control (CNC) milling and vacuum resin-infused carbon fibre, which, because of its incredible strength, is a sophisticated technique used for manufacturing high-performance vehicular body panels such as car bonnets, boat hulls and aeroplanes.

The sculpture was delivered to site in components that were carefully fused together into individual arches. Although the two smaller arches were manually positioned, cranes lifted the larger ones into position over concrete columns that go deep into the ground. This nerve-racking experience was not made easier by the high winds prevailing on the quay on the day of installation.

The word 'spanda' is a Sanskrit word meaning 'divine vibration'. The artwork celebrates the union of the individual with the universal and was inspired by the artist's experience of the teaching and practices of the Shivaite tradition of Hinduism. The starting point for design was the imagined dimensions of a human auric field.

Formally, the artwork could be described as a series of six white, nested arches that are exactly the same shape but vary incrementally in size. The thickness of each arch tapers as it rises from the ground, reaching its thinnest point at the apex. The smallest arch frames the human body, and the largest reaches nine storeys high. When the artwork is completed by the viewer's presence, the shape and its repetitions suggest the contours of a moving energetic field surrounding the human body, creating the impression of an infinite vibration inwards and outwards.

The arch-like quality of the form is mysteriously functionless as it is neither an entrance nor an exit, but rather stands alone at the water's edge declaring its own liminal space for the viewer to merge with. Although it is large, the sculpture is not heavy. The gaps between each arch allow people to walk through and see the sculpture, the city and the water from any angle. It has a strong presence, yet no building nor vantage point is obscured and every person, from every position on the quay, is able to appreciate the harmony between sculpture and site.

'Open, radiant, inclusive, these are the qualities I wanted the sculpture to embody,' Christian said. 'Gazing along the outer contours of *Spanda* leads the eye inevitably to the sky and beyond. When people visit the site I hope the sculpture enables them to move beyond themselves into a state of awe and wonder. When we get lost in our minds, worried, anxious, we get contracted, we feel small, we reduce our capacity to see and experience the world fully and we cannot host others in our presence. Art has the capacity to move us out of this state, to expand us, to return us to our basic state of contentedness and connectedness.'

Pamela Gaunt

Title
Abundance

Materials
Printed glass and
coloured polyvinyl
butyral (PVB) interlayer

Site
Ice-cream parlour



Far left: The completed installation into the ice cream kiosk.
Left and above: Pamela Gaunt in her studio, drawing and checking the first glass sample.

Icy cool with crystalline façades, the ice-cream kiosk at Elizabeth Quay is a real gem. Inspired by one of Western Australia's most important commodities - diamonds - architects Iredale Pedersen Hook designed a flexible, faceted dome that, like natural diamonds, reflects shifting colour and pattern in response to changing light.

To evoke the cut, polish and clarity of the jewel, the architects invited Pamela Gaunt to design a diamond-inspired pattern for the glass façades. Having studied and used the decorative qualities of pattern in her artwork for many years, Pamela was perfect for the job. Beginning her career as a textile artist, she layered pattern over pattern through cloth, print and stitch, but more recently her approach to ornamentation has been through plastics, printed glass and light.

Nevertheless the project was challenging and complex as Pamela chose not to approach the subject with stereotypical diamond imagery. She used an intricate methodology of scaling up small drawings to large façades, going backwards and forwards between hand-drawn, photographic and digital imagery. Collaboration was essential to this design process, not only with the architects, but also photographer Tony Nathan and digital designer Quyen Do. 'Working with these amazingly creative people was one of the great joys of the project and I learnt so much,' she said.

From the outset Pamela knew she had to design within constrained technical parameters. Initially the architects wanted the print to be white but to give more depth she persuaded them to expand to a grey tone.

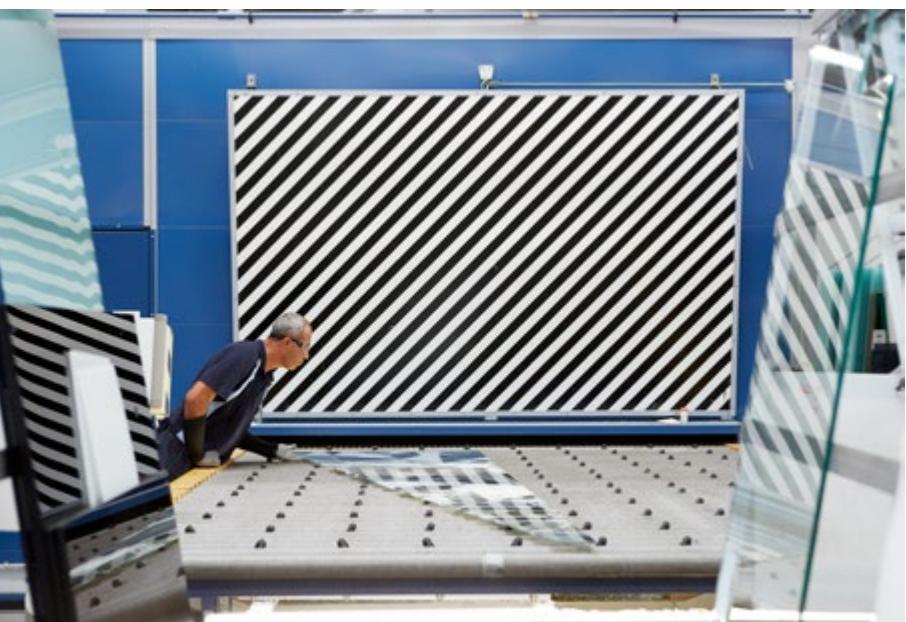
THE KIOSK MAY BE SMALL IN SIZE BUT IT HAS A LARGE PRESENCE. THE PLEASURE-FILLED CAVE OF DELICIOUS WONDERS IS A LUSCIOUS BEACON OF COLOUR AND PATTERN THAT CHANGES FROM DAY TO NIGHT, SEASON TO SEASON.

She wanted to create a narrative through the patterned layers, going from rough-cut stones to the geometric evenness of the polished gems. She did a series of watercolour drawings of stones in their raw state, which were photographed in small parts then pieced together into one large, high-resolution image. This formed the basis for the first textured translucent white layer in which the brush marks are still visible. Over this, layers of translucent grey were printed in a white opaque pattern that echo the rigid geometry of the final polished jewels.

To make each glass panel unique, Pamela decided she didn't want a simple repeat pattern, but one large image placed in different arrangements across the entire structure. This meant scaling up the digital imagery to half the size of an actual glass façade panel. As it would be impossible to see such a large image in entirety on a computer screen, she painstakingly copied the digital files by hand. After that, the photography and digital stitching into a whole image process was repeated. At this point, prototypes of printed glass were made to check the colour, layering and opacity.

Although the print is white and grey the glass diffuses soft pink and champagne colours, representative of some of the unique diamonds from Western Australia. To create this effect, specially formulated heat and light resistant films, which Pamela had carefully composed and adjusted from the sixteen available base colours, were sandwiched between the two layers of laminated glass.

The kiosk may be small but it has presence. The pleasure-filled cave of delicious wonders is a luscious beacon of colour and pattern that changes from day to night, season to season.



Above: Printing the glass at Cooling Brothers.

Right: Abundance integrated into the kiosk structure.

■ Simon Gauntlett & Matthew Ngui

Title
Signature Ring

Material
Steel, copper, concrete,
optic fibre and light

Site
Barrack Street Jetty



Testing the lighting application in a full-sized curved polycarbonate and concrete segment; Simon Gauntlett, Matthew Ngui and their team work on threading the fibre optic cables from one concrete screen to the other.

In 1999, to herald in the new millennium, the State Government in partnership with the Rotary Club of Perth commissioned what proved to be an exceptionally popular community project, *Sign In 2000*. They collected 200,000 student signatures from schools across the State and printed them onto ceramic tiles that were laid around the base of the Bell Tower in Barrack Square. This created a collage of young people in Western Australia at one special moment in time.

In redeveloping the precinct to integrate with the new Elizabeth Quay, the original tiles and signatures could not be retained or saved. Digital records were kept of the signatures and it was decided that a new artwork and online tool would be the best means of reinterpreting the signatures, and ensuring the community could continue to engage with this important piece of Perth's social history.

Linking to the friendship, commitment and love inherent in the symbolic giving of a ring, Simon Gauntlett and Matthew Ngui's refined semicircular artwork *Signature Ring* reinforces the cohesive community spirit at the heart of *Sign In 2000* and gives the original signatories the chance to take their children and future generations to trace over their names.

Finding a way to capture this idea of continuity through the passage of time was central to the conceptual development of the artwork. They did this by connecting the end-faces through light, which appears to travel through the artwork. As Matthew Ngui explained, 'The idea was fairly straightforward. Nothing travels faster through space than light, so we decided we would use light as an integral, interactive part of the artwork, signaling the passing of time between future, present and past. But making this happen was anything but straightforward. In fact, it turned out to be really complex and time-consuming!'

NOTHING TRAVELS FASTER THROUGH SPACE THAN LIGHT, SO WE DECIDED WE WOULD USE LIGHT AS AN INTEGRAL, INTERACTIVE PART OF THE ARTWORK, SIGNALLING THE PASSING OF TIME BETWEEN FUTURE, PRESENT AND PAST.

Matthew Ngui

Simon and Matthew agree that, with its genesis as an expression of community harmony, this was a wonderful project to work on, but it was technically demanding. The sculptural form is anchored at only three points so they had to work closely with their engineer to ensure strength and stability as well as elegance. They also had to fit the signatures over a much smaller surface area. Matthew worked with an assistant to lay out the digital images, panel-by-panel, while keeping an eye on the overall balance. At the same time they had to experiment with line thicknesses to ensure that the final signatures, which were reduced in size from the originals, would be equally legible in etched copper as they were in ceramic.

At night when light shines on one of the two cast-concrete screens at each end of the artwork, it creates an image that appears to travel around the sculpture transferring it to the screen at the other end. Playful and intriguing, the screens act like a stage and invite individual and personal public performances. Making this happen was undoubtedly the biggest test of Simon and Matthew's ingenuity. A dedicated team of 18 people worked a total of 8,000 hours over 3.5 months. They carefully threaded a total of 32,000 fragile fibre-optic cables the width of fishing line between the two concrete screens at exactly the same spot in each.

After the steel and copper semicircle of the artwork was installed, the final and most nerve-racking task was to lift, transport and position the concrete screens without breaking the carefully threaded fibre-optic cables. It was a massive team effort that was a rewarding labour of love for all concerned.



Above left: Installing the completed concrete screens on site. To minimise site and traffic disruption, this was done in the middle of the night.

Above: Detail of signatures.

Right: Screens installed, the interactivity component is tested.

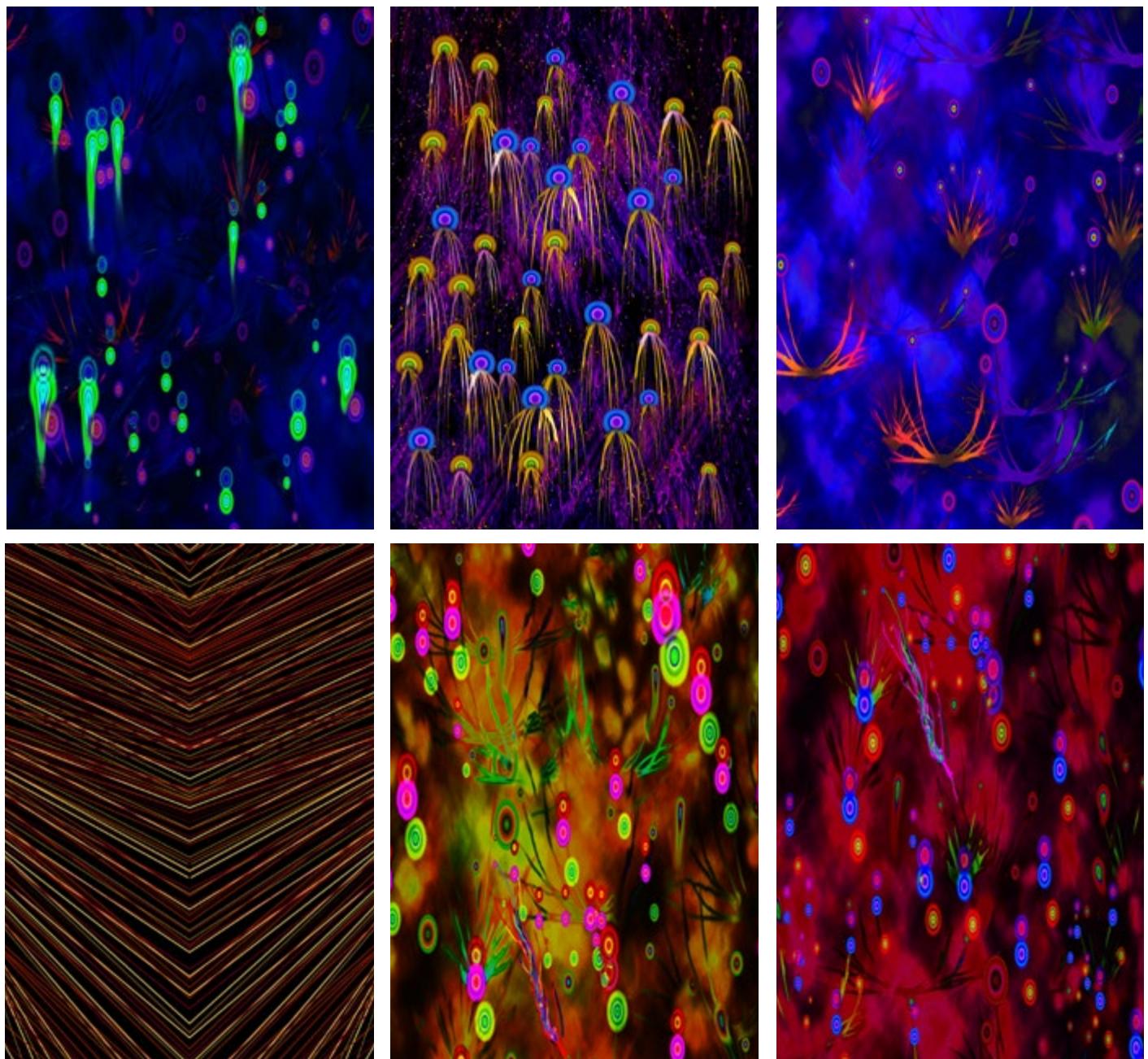
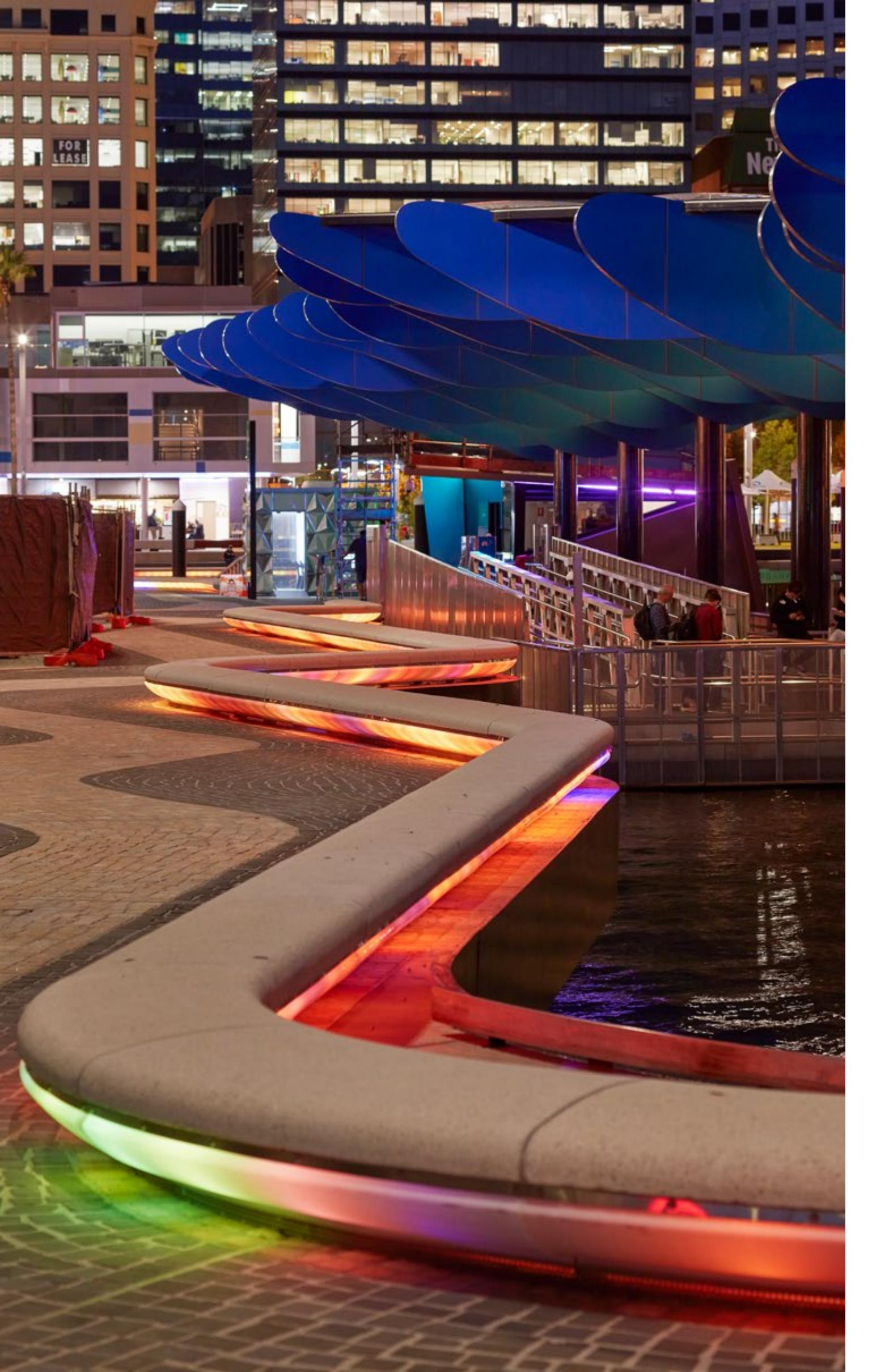


Stuart Green

Title
The Edge

Materials
Polycarbonate translucent skins, concrete capping and stainless steel internal structure, and LED lights

Site
Water's edge around Elizabeth Quay



Above: Digital 'paintings'. A one pixel high thin line of these is seen around *The Edge* as the image scrolls slowly past the digital viewing window.

PLACED AS IT IS ON
THE WATER'S EDGE,
HIS CONTEMPLATIVE
AND CALMING
LIGHTING REFLECTS
THE COLOURS AND
NATURAL RHYTHMS
OF WATER AS IT EBBS
AND FLOWS.

Deceptively simple, the lights that dart and flow around the edge of Elizabeth Quay, where the built form meets the water, are a series of rolling, digital abstract 'paintings' by artist Stuart Green.

Stuart came into the Elizabeth Quay team early when the lead architects ARM Architecture, were beginning to detail the built form. ARM had always planned to have some kind of linear art activation on the edge of the quay, and it was on this that Stuart was engaged to work.

His first task was to look at the potential profile for *The Edge* and choose materials for the purpose-built three-dimensional lighting 'canvas'. The Perth summer sun can be punishing and so, to ensure longevity, Stuart suggested making the artwork from curved polycarbonate topped with sun-shading concrete.

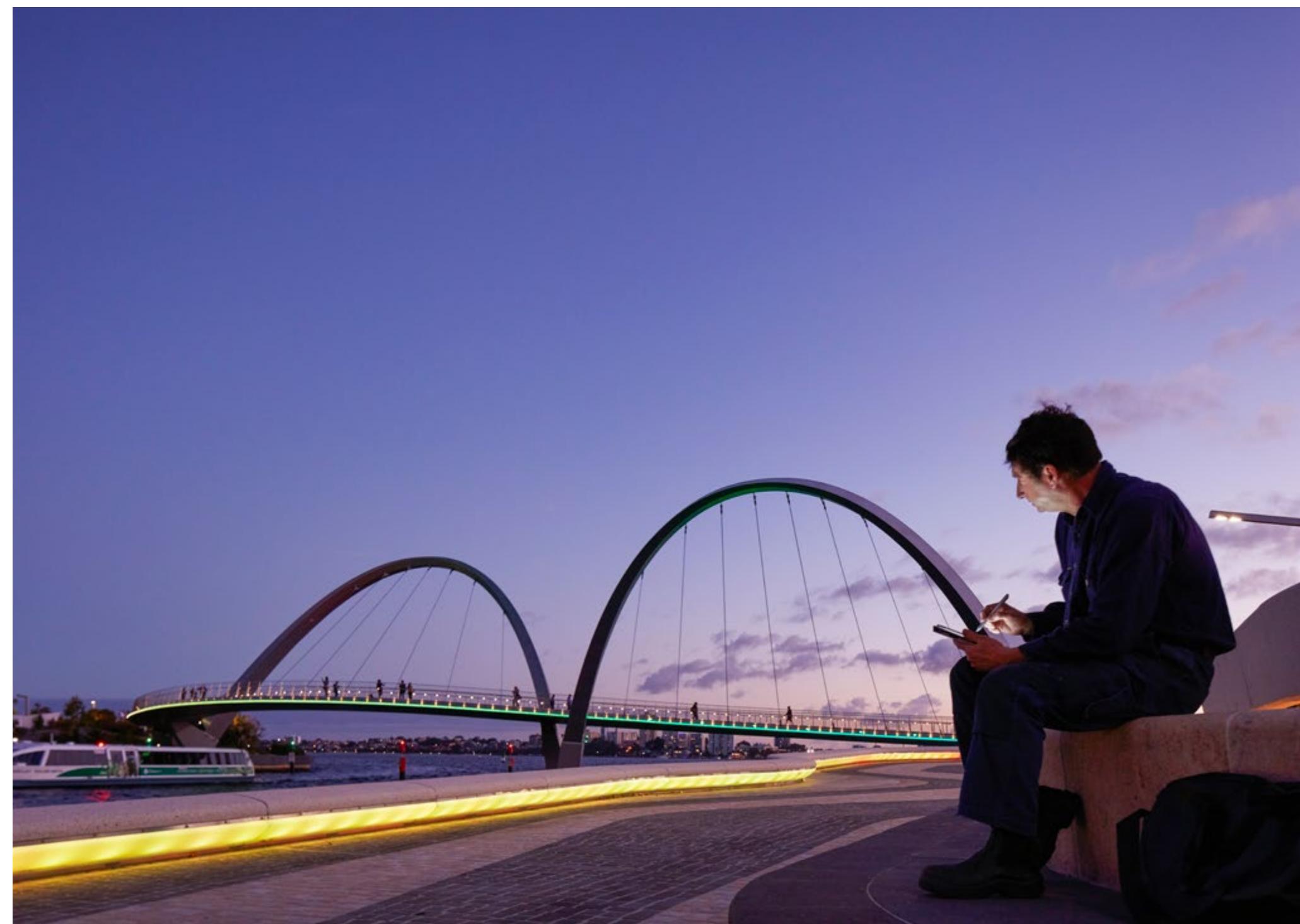
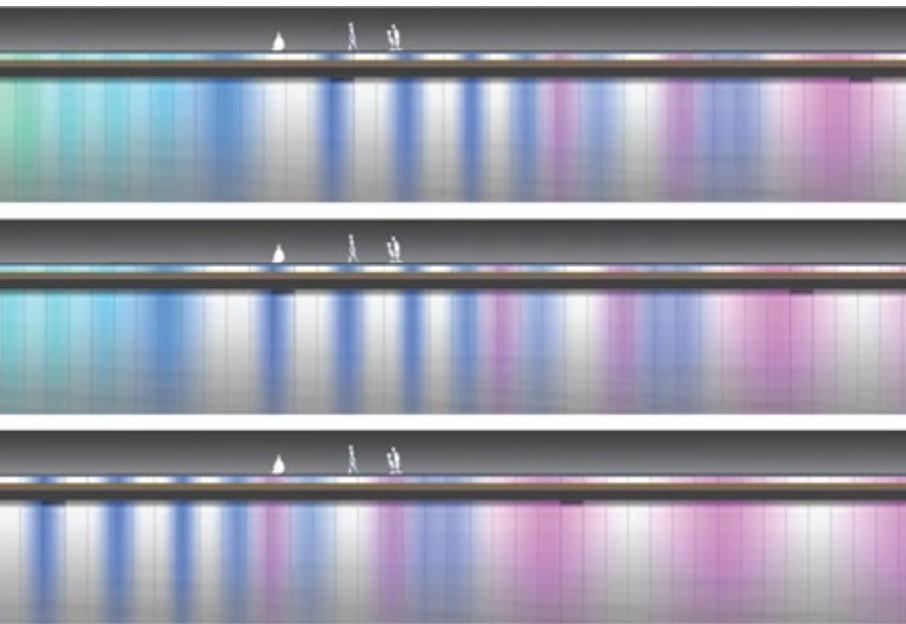
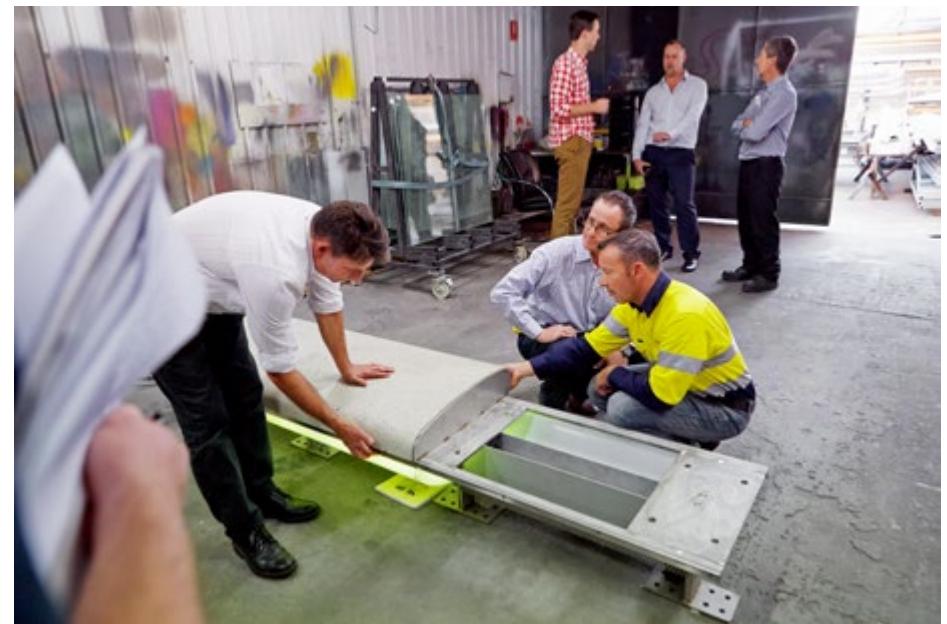
He worked on perfecting the shape and curve of the *The Edge* section in tandem with ARM. He drew his ideas over and over until the proportions were perfect. Stuart embraced computer-aided design in his work but, he said, 'My methodology for drawing isn't fixed any more, the computer is another tool, but I still like to use pencil and shift between the two. Maybe it is partly the meditative quality of drawing by hand, but I can work out things through the drawn line that I can't on the computer and vice versa.'

While the forms were made, Stuart worked on the lighting. Conscious of the large scale and proximity to patrons, he took care to make sure the lighting animation didn't become overbearing, 'I didn't want a giant disco,' he joked. Placed as it is on the water's edge, his contemplative and calming lighting reflects the colours and natural rhythms of water as it ebbs and flows.

Stuart worked closely with specialist lighting designers Light Application to achieve the desired effects. There are currently three classes of interchangeable programs. The first, and most simple, is a static change where one colour blends into another without movement. The second is a non-directional but rhythmic movement of several different colour ways. The third is directional movement that can be programmed to move with or against the tide. Each program is intended to change from active to passive throughout the week.

Even though the moving lights match Stuart's intentions to allude to a subtle water environment, the digital files that create this are bright and abstract with unexpected colour combinations and bold patterns. He began more subtly but, after the first onsite test, realised he needed to be more audacious for the on-site effect to translate into the right animation. The trick is that we, the audience, only see a sliver of the imagery at any one time. Reminiscent of an old-fashioned movie, the computer image scrolls very slowly from the top to the bottom of the digital file through a reading window that is a single pixel high. We see one thin line of the picture as it scrolls past.

A fourth computer program is in progress. The much more active, '*Chase, Blossom and Bloom*', will run around the edge, playing games and keeping us guessing as to where the light will go next. Supposedly aimed at children, adults are certain to get in on the fun as well.



Above: Testing the lighting application in a full-sized curved polycarbonate and concrete segment of *The Edge*.

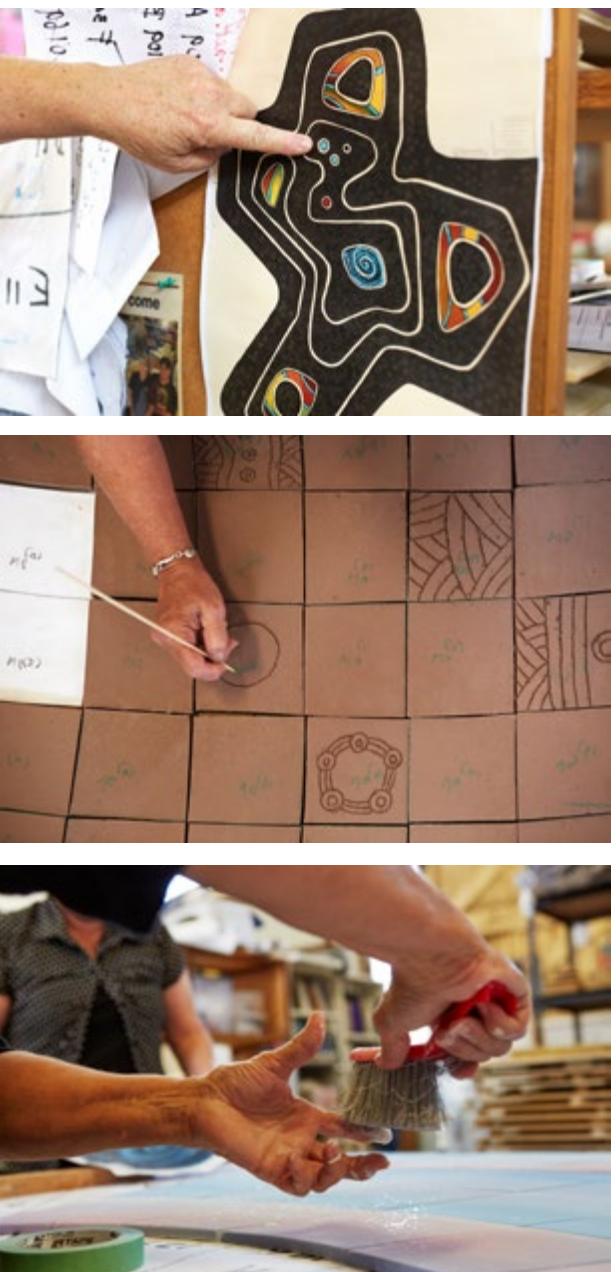
Right: Stuart Green contemplating the on-site lighting test.

Sandra Hill & Jenny Dawson

Title
Pinjeh

Materials
Handmade stoneware
clay tiles

Site
BHP Water Park
(interactive children's
water playground)



Left: Sandra Hill and Jenny Dawson working at Jenny's J Shed Studio.

Above: Laying tiles on the numbered pattern to ensure they fit.

Right from top: Original design drawing; Sandra Hill incising cultural specific Noongar designs into tiles; Applying colours onto the tiles before firing.

As a proud Noongar artist, Sandra Hill says it is essential her artwork is a medium to bring stories of Noongar culture and heritage to the wider public. A nationally recognised painter and printmaker for more than twenty years, Sandra has forged a collaborative working relationship with skilled ceramic artist Jenny Dawson. For some members of the public, being attracted to their beautiful artworks is a first introduction to Noongar culture.

Passionate as Sandra is about researching Noongar history and heritage, several key cultural stories are embedded within the seemingly abstract works: the Noongar Six Seasons, the Milky Way Dreaming story and the Six Ways meeting place where Aboriginal people traditionally came together at the water's edge. Entitled *Pinjah*, which is the Whadjuk Noongar word for tadpole, the artwork suggests the Derbal Yerrigan (Swan River) winding its way throughout. Two blue circles note the only lakes remaining in the greater Perth area: Hyde Park Lake and Lake Monger. The black circle represents the ongoing presence of Noongar people on their traditional land, while the red circle symbolises blood in the past, present and the future. Markings drawn into the natural brown stoneware clay derive from shields and spears.

Once satisfied with the drawn designs, Jenny took over and sectioned them into tile shapes, which were digitally enlarged to the end size of the work. This was her template for making, colouring, firing and installing the artwork. More like painting on clay than a mosaic, each tile was curved to create a sense of flow. This was exacting work and Jenny is a perfectionist. She had to know precisely how the clay would perform and shrink in the kiln to ensure that what she made in the studio would accurately fit the designated space.

Like painters who apply thin washes of colour over and over to achieve depth and glow, Jenny works the same magic with layer upon layer of thin stains applied to the clay.

AT THE END OF THIS LABOUR INTENSIVE, TIME-CONSUMING, SOMETIMES UNPREDICTABLE PROCESS, NOT ONE OF THE MORE THAN 12,000 HANDMADE AND HAND-COLOURED TILES WAS BROKEN OR HAD TO BE RE-MADE - A TRULY INCREDIBLE FEAT BY ALL INVOLVED.

Ceramicists are like chefs in that they have very carefully formulated recipes and know exactly how their chosen ingredients will perform. So it was a major upset when her main stain supplier closed doors in the middle of the commission. She had to resource new suppliers and begin testing and recipe making from scratch.

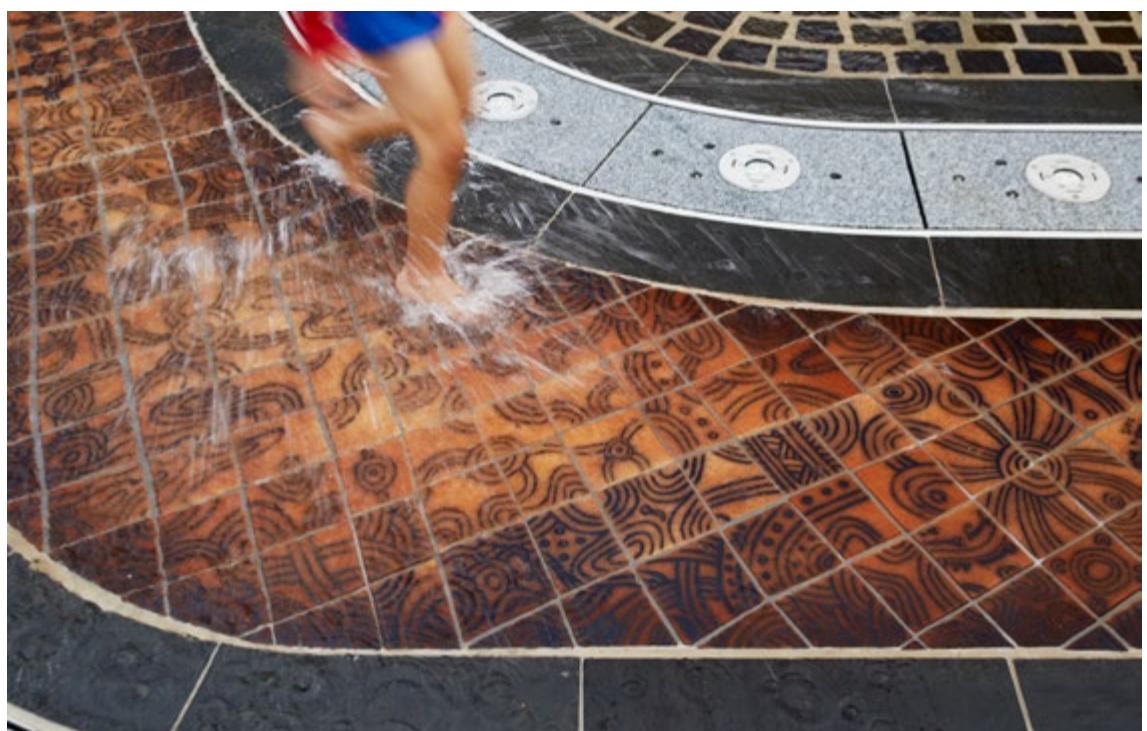
Production and installation of this 50 square metre artwork was done with almost military precision and teamwork. Another 10 artists, including a photographer, painters and textile artists, nine of them female, assisted, but Jenny still did all the colour mixing, testing and spraying of the tiles, packing the kiln and glueing tiles onto mesh ready for install. Sandra returned to Jenny's Fremantle studio regularly throughout production to check on colours and to add special, culturally specific markings when required.

The finished tiles were carefully transported to site where Jenny and her install team poured and smoothed the under layer on which the tiles sit (the screed). Two tiling experts laid the tiles and the works were cemented in with specially mixed epoxy grout, with the inevitable overspill painstakingly cleaned off by hand.

Miraculously, at the end of this labour intensive, time-consuming, sometimes unpredictable process, not one of the more than 12,000 handmade and hand-coloured tiles was broken or had to be re-made – a truly incredible feat by all involved.



Left from top: *Pinjrah* installed; Laying tiles on site; Artist Rozy Dann installing tiles according to the numbered pattern.
Above & right: Children enjoying the artwork and the water.

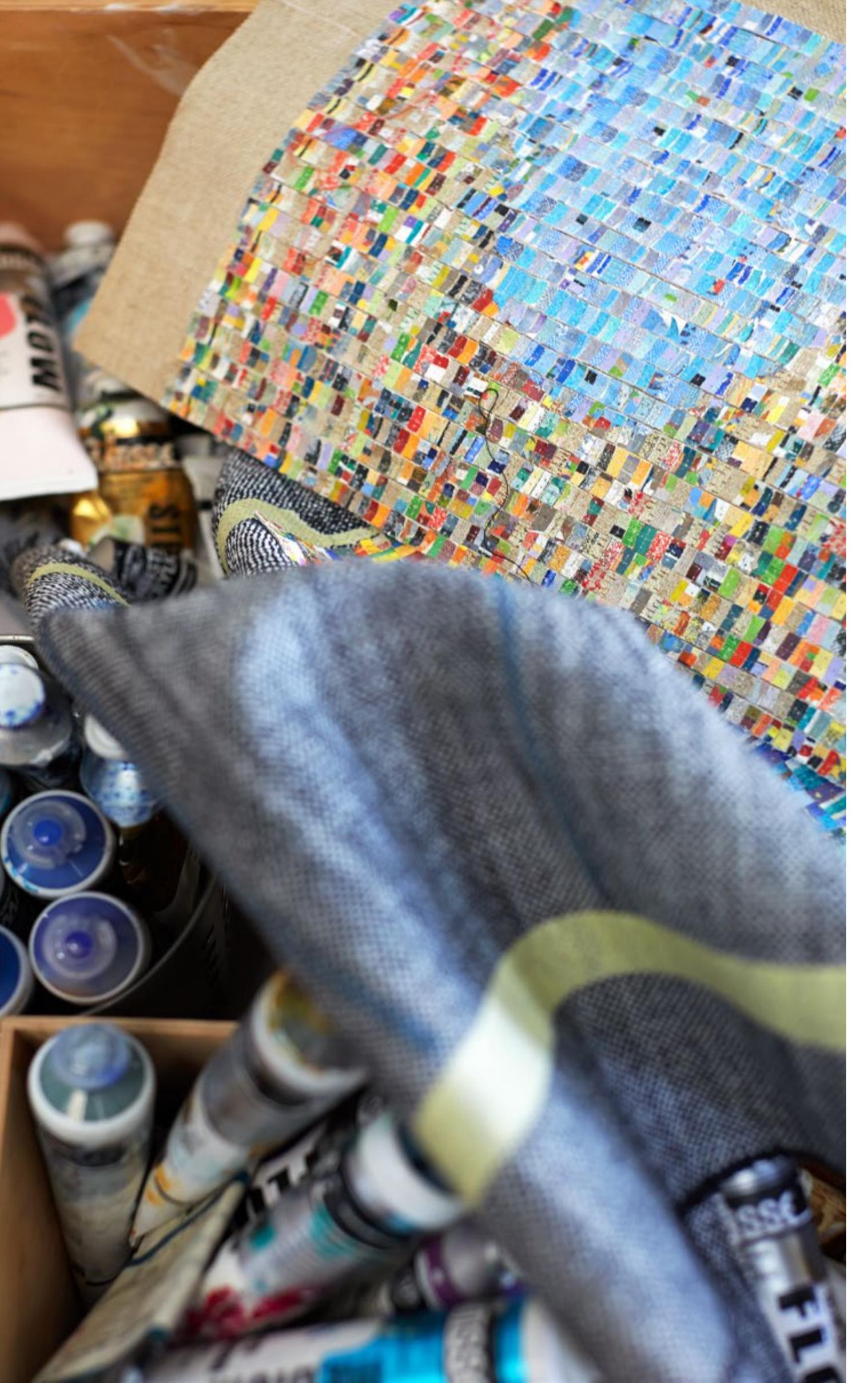


Eveline Kotai

Title
Horizontal Geometries

Materials
Ceramic mosaic
tiles and anodised
aluminium panels

Site
Façade of the
north western
promenade building
at Elizabeth Quay



Clockwise from top: Choosing tile colours in relation to the original stitched artwork; Eveline on site in front of the installed mosaic and at her sewing machine.



Colour and light fascinate painter Eveline Kotai. Whether working on small canvases or large building façades, her sensitivity to carefully distributed colour is constant across changes in scale and material.

When Eveline was approached to collaborate with architects Matthews & Scavalli on the façade, the building had already been designed and the materials selected. There were to be mosaic tiles on the lower half and panels of anodised aluminium on the upper.

'I have worked on façades before but never considered using ceramic mosaic until this opportunity arose,' said Eveline. 'I realised that the studio pieces I'd recently been working on – stitched montages of reconfigured paintings – were perfectly suited to mosaic interpretation. The architect Sally Matthews and I had to consider how a rectangular artwork could morph to wrap around the building and be adaptable to mosaic. Building on Sally's initial concept of the riverbed, submerged and winding, we were quick to arrive at our idea of a "rich seam" of colour surrounded by subtle shades of white.'

Eveline made an irregularly shaped linear collage by sectioning the painting, cutting it up and rearranging it by hand. She then had the image transferred into the architect's drawing for further manipulation and detailing nuances of tone and colour to suit the different aspects of each of the four walls. This complex drawing became the working drawing for the fabricators.

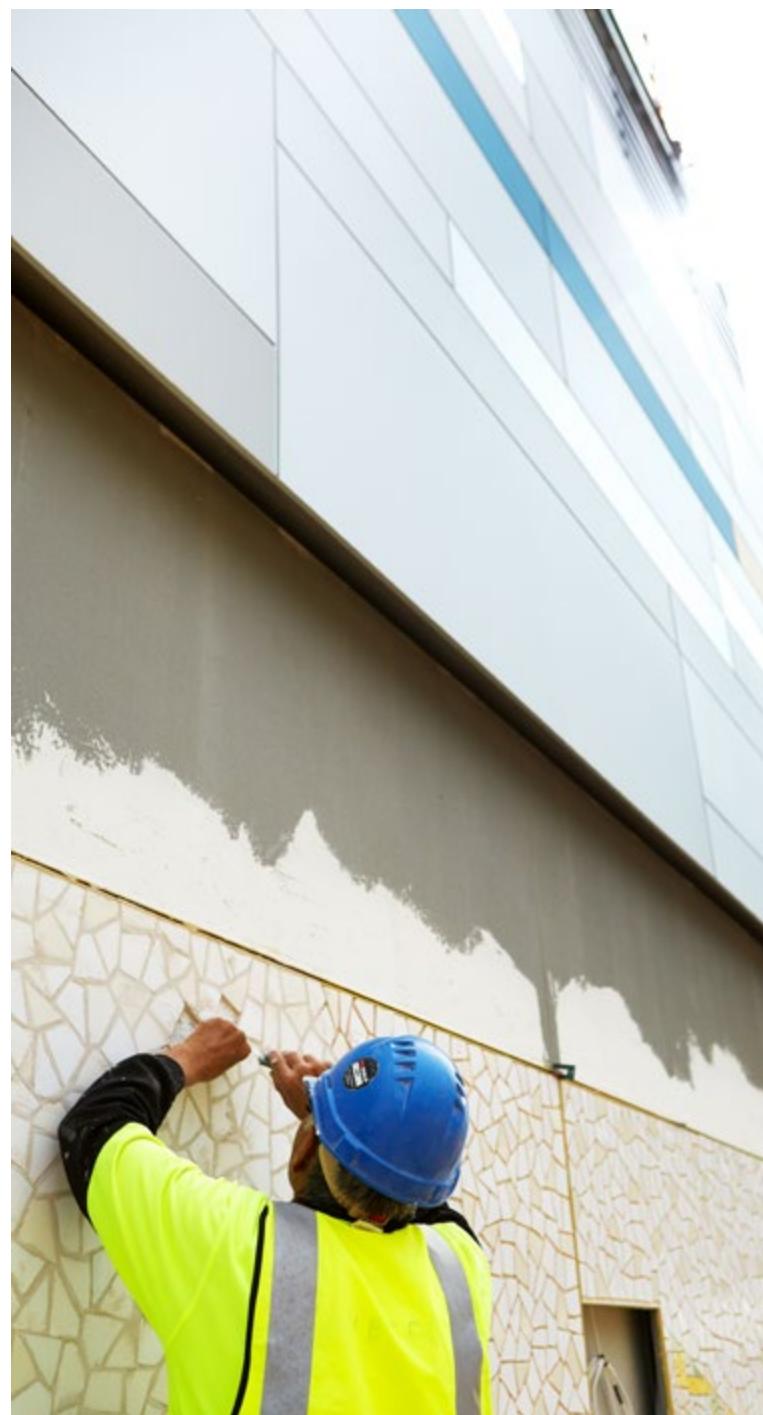
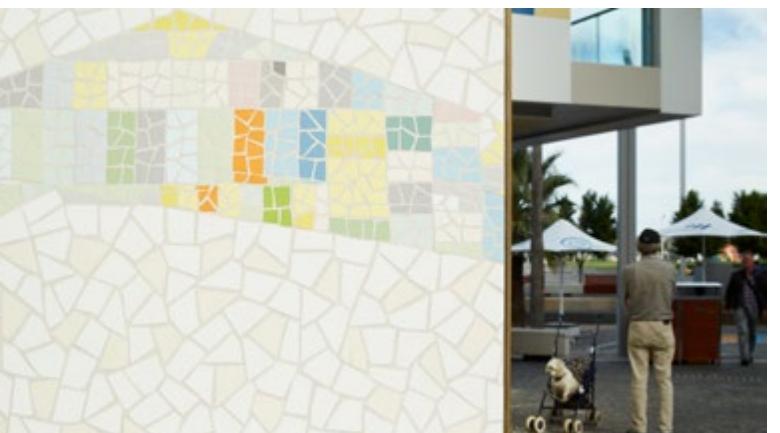
WHAT WAS ESPECIALLY CHALLENGING ABOUT THE UPPER FAÇADE, WAS THINKING ABOUT THE MANY VANTAGE POINTS FROM WHICH IT WOULD BE VIEWED.

Eveline Kotai

Trencadis Innovación, a Spanish company, fabricated the mosaic using a process similar to the one used by the early twentieth century Catalan architect, Antonio Gaudi. There were vital decisions to be made at each stage regarding panel fixings, colour matching, tile types and tesserae, tile fragment sizes. Eveline and Sally sent emails and digital images of the artwork and layout for feedback overnight and had a response by morning with instructions for the next move.

By a lucky coincidence Eveline was in Europe at the time the work was in progress and diverted her travels to the factory. She said she was amazed to see that the tiles were broken manually. An expert 'breaker' achieved the desired fragment size in one precise blow while avoiding micro-fissure to the glazing. The cleanly broken tesserae were sorted by colour and size and placed into small bags ready for the layout. Skillfully following the design, they were mounted onto mesh, piece-by-piece, with equal spaces between the fragments.

The upper part of the building façade is in anodised aluminium. Eveline focussed on the horizontal changes of light shimmering across the river at different times of day and year. However, the anodising process has a limited colour range. To establish the palette, she created two paintings from metallic paints. Colour samples were coordinated through the architects and much time was taken to create a 'composition' of different-size panels from the five shades chosen. 'What was especially challenging about the upper façade,' Eveline said, 'was thinking about the many vantage points from which it would be viewed – whether it be from a distance, looking up to it from street level or down on it from the multi-storey buildings around Elizabeth Quay.'



Installing the mosaic on site;
Completed artwork winding
around the history boxes (far left).

Laurel Nannup

Title

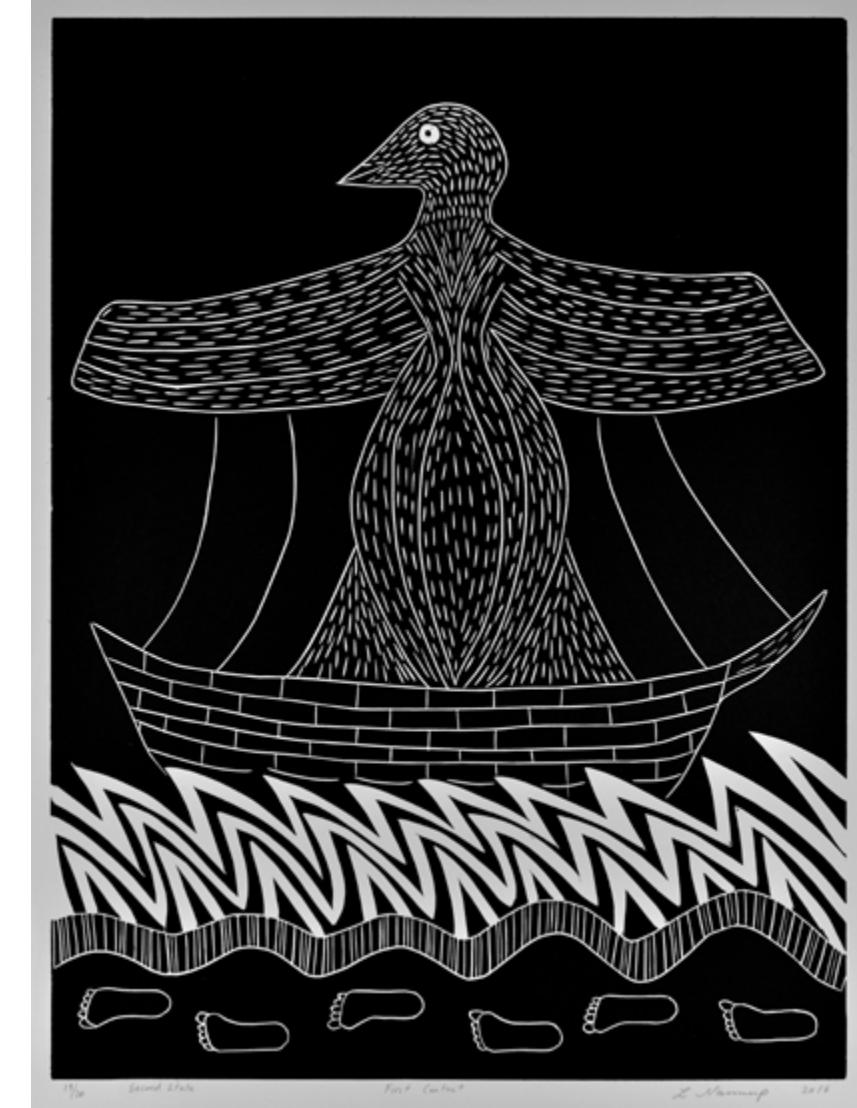
First Contact

Material

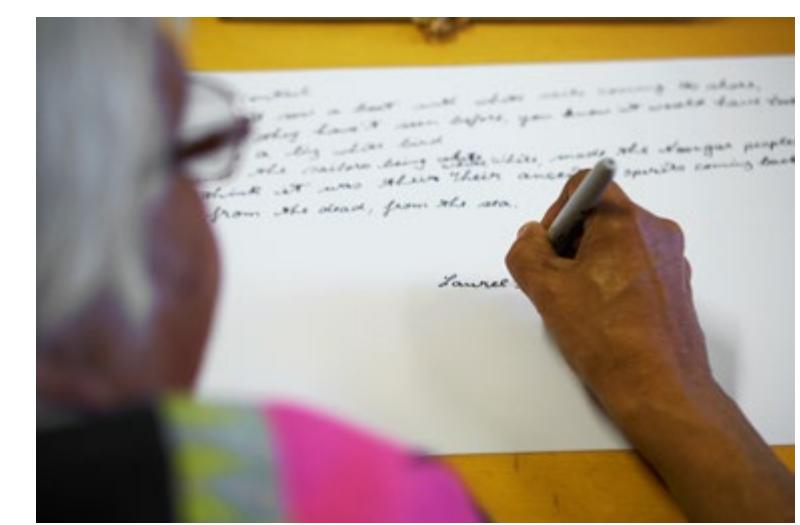
Cast aluminium and sandblasted granite

Site

Williams Landing,
the southwest corner
of Elizabeth Quay



Clockwise from above: *First Contact* original lino cut print; Laurel Nannup writing her story for the granite tiles surrounding the sculpture; Laurel and her son Brett checking the scale model of the artwork.



'I just like telling stories,' Laurel Nannup says, 'you know, of my family and Noongars in the old times, how we lived back then.'

In Noongar Dreaming, when a person dies, their spirit becomes a bird and flies to the next realm. In Laurel's family, they speak of how, when Noongars saw the first ships sailing down the Swan River, the sails looked like giant wings. Noongar people believed they were the spirits of their ancestors coming back.

Laurel initially told the *First Contact* story in one of the black-and-white woodcut prints for which she is best known. When she was an art student, she came across the work of the Italo-Australian artist Salvatore Zofrea, who used woodcut prints to tell his life story, and decided this would be the best way to tell her own story – her life as a child and teenager with her family, in camps and reserves, and in the mission school. She said, 'I feel I need to leave something behind... my etchings and woodcuts are how I tell my stories.'

It is a big transition from a print on paper to a five-metre high, cast-aluminium sculpture. This is how that happened.

In 2012, Laurel was invited by cultural organisation FORM to participate in their Land.Mark.Art professional development program, which helps Aboriginal artists make the transition from painting and printmaking to sculpture. She brought along a number of her prints, and *First Contact* was chosen for this process.

In follow-up workshops Laurel modelled and refined the shape of the bird and the boat in clay and plasticine, trying out different markings and textures on its body and wings. To assist in visualising the artwork in bronze or aluminium, animation studio Last Pixel produced a computerised 3D render for her and the MRA.

I FEEL I NEED TO LEAVE SOMETHING BEHIND... MY ETCHINGS AND WOODCUTS ARE HOW I TELL MY STORIES.

Laurel Nannup

Excited by the possibility of having such a special, and personal, Noongar story stand prominently on Elizabeth Quay, the MRA decided to progress the project to the next stage.

Laurel, with her son Brett and granddaughter Lily, visited the casting factory, Urban Art Projects (UAP) in Brisbane. This was her first experience in such a factory and it was an opportunity for her to see the complex processes involved in making a large sculpture first hand. For two days she worked one-on-one with chief pattern maker, Jerko Starcevic. They made a scale model, called a maquette, which was then cast in aluminium and sent to the MRA. They were thrilled with the result and commissioned the full-size sculpture.

With Laurel back in Perth, Jerko created a full-size model in polystyrene from the maquette. This was sprayed with liquid plasticine into which he copied the surface carving that Laurel had marked on the original. Satisfied it was a perfect facsimile, UAP cut the polystyrene into manageable parts and cast them.

The sculpture came to Perth in five pieces: the boat, two wings, the body and the head. These were welded together on site. For everyone involved, it was exhilarating to watch as the bird emerged as the spectacular sum of its parts.

Laurel is proud of the sculpture, something she says she never imagined could happen. What was most precious for her was to leave something for her family and, in doing so, she has generously gifted her legacy to us all.



First Contact being laid out
and then poured in the foundry
in Brisbane.



First Contact being installed on site.

Anne Neil

in collaboration
with Dr Richard
Walley &
John Walley

Title
The Black Swan

Materials
Sandblasted concrete
and chalkboard paint

Site
The curved concrete
wall surrounding
the play space on the
island at Elizabeth Quay.



Anne enjoying the playground;
Dr Richard Walley and John Walley.

THE CONCEPT FOR THE WALL DEVELOPED FROM THE STORY OF MAALI, BUT THERE IS A SECOND UNDERLYING THEME OF TRAVEL AND JOURNEY FLOWING THROUGH.

When artist Anne Neil teamed up with Noongar artists Dr Richard Walley and John Walley, their aim was to use the play-space artwork to tell a special Noongar story that was specific to the Swan River and to convey a message to people from all cultures.

Many years ago, when Anne was working on an art project with female Aboriginal Elders for Piney Lakes in the City of Melville, they told her a Noongar Dreamtime story about how the swan became black. ‘It is,’ she says, ‘a wonderful metaphor for the generosity of the Noongar people towards white settlers when they first arrived.’

This is the version that Anne remembered. One day, two white swans were sitting in a lagoon owned by the eagles who, annoyed at seeing them, attacked, tearing out their feathers before carrying them, bleeding, to die in the desert. The eagles’ enemy, the crows, heard the swans’ cry and flew to their rescue. By covering the swans with their own black feathers, they managed to save them. Their black coat and the blood-red colour of their bill are permanent reminders of their ordeal.

There are many Noongar stories about how the maali, or swan, became black. What Richard explained to Anne was that the story can shift and change depending upon the context in which it is told and the message the Elders want to get across, but at its heart it is always about compassion and helping others.

The concept for the wall developed from the story of maali, but there is a second underlying theme of travel and journey flowing through. This connects directly to the play structures, which are inspired by ships but allude to the journeys of Aboriginal people as they travelled the land in rhythm with nature and the six seasons.

Richard and John provided Anne with thumbnail sketches of the swan and other imagery relating to the story. Anne digitally pasted these onto an elevation of the wall, adding her drawings to theirs. Spontaneity and teamwork were essential to making this work as images flew backwards and forwards until everyone involved was satisfied. According to Anne, ‘It was quite tricky to get the design to work properly because of the way the wall curves and also has a vertically undulating tilt.’

Of course, what is most important about art in a play space is that children love and interact with the work. On the end of the wall closest to the play structures, the black crows are painted with blackboard paint, this means that children, or anyone with a child-like delight in drawing and writing, can contribute. To create texture along the expanse of white concrete, the swan has been sandblasted and highlighted with a special concrete stain. At the eastern end a simple line translated by Richard summarises the story in both the Noongar language and English:

*Wardong bardong-ga arn maali wer woka baalap moorn ngawar-ak.
“The crows flew over the swans and covered them with black feathers.”*



The Black Swan sandblasted into concrete and then highlighted with a concrete stain (light grey). The dark grey imagery is blackboard paint for children to draw on.



■ Jon Tarry

Title

Bessie

Material

Cast bronze

Site

The edge of the island,
in front of the Florence
Hummerston Kiosk.



Detailing the original clay model of *Bessie* and the swan that sits near her.

THERE IS AN ELEMENT OF MAGIC REALISM TO THIS SCULPTURE. ELEGANTLY DRESSED AS ALWAYS, BESSIE IS WALKING BAREFOOT OVER STICKS, ACCCOMPANIED BY A SWAN WHOSE PLUMAGE ECHOES HER OWN COAT.

Throughout her lifetime, Bessie Rischbieth was an activist for civil rights and the status of women. Born in Adelaide, she came to Perth after her marriage and lived here for the remainder of her life. Bessie is most remembered through a photograph, taken when she was 89, of her protesting by the Swan River to block bulldozers reclaiming Mounts Bay, the body of water that was filled in for the Mitchell Freeway project. Bessie symbolises the shifting attitudes towards the natural attributes of the Swan River.

It was important to artist Jon Tarry that his figurative sculpture of Bessie Rischbieth expressed her noted beauty and elegance as well as her strength and determination as a lifelong activist. In developing the correct stance, pose and power relationship for the sculpture, he worked with model and photographer Kirrilea Birch and filmmaker Mia Forrest. They staged representations first on the rocks in Bunbury and later in the studio. These were essential for Jon to get the correct animation and gestural details in the final sculpture.

As opportunities for bronze casting are limited in Perth, Jon contacted a foundry in Brisbane. Precisely measuring the photographic studies, they made a steel armature, or internal skeleton, for the figure. As he modelled directly into a thick covering of clay spread over the armature, Jon decided to contrast the smooth flesh of the face and arms with impasto, gestural marks and textures on the coat. The direction and flow of this surface mirrors the currents of the river as well as providing the viewer with an insight into the modelling process from rough to smooth.

Then began a complex four-stage casting process from negative, to positive, to negative and then to the completed positive. The umbrella and scarf were not modelled in clay but cast directly from original objects.

First they poured liquid silicon rubber over the clay. When it solidified and set, it was carefully cut into 16 pieces, removed from the clay, and re-assembled. Next, bee's wax was poured into this negative, hollow mould. Once this had set, the silicone was carefully cut away again leaving the hollow wax positive. This too was cut into sixteen sections. Each of these was dipped into porcelain slip and fired in a furnace so that, as the porcelain vitrified, the wax melted to create a hollow. Finally, molten bronze was poured into these hollows and left to cool and solidify, and the porcelain was chipped away. Knowing that the bronze would shrink as it cooled, the original model and moulds were made ten percent larger than the required end size.

The sections were welded together and hand finished by a process called 'chasing', which entails laboriously smoothing the bronze with chisels and sand paper. Finally, Jon created a naturally coloured layer of protection, called a patina, which is an accelerated means of surface ageing that in turn protects it. To echo the silvery, ethereal glow of sedges and paperbark trees on the riverbank, he heated the bronze and painstakingly stippled silver nitrate all over the figure with a fine brush.

There is an element of magic realism to this sculpture. Elegantly dressed as always, Bessie is walking barefoot over sticks, accompanied by a swan whose plumage echoes her own coat. They both connect to the river, but at the same time she acknowledges the bravery of others by looking up directly to the Cenotaph in Kings Park.



Top: Pouring bronze in the foundry; Transporting the finished bronze.

Bottom: Beginning the on site installation;
Artwork installed.

Right: Bessie installed and gleaming in the sun.

Artist Biographies

Aurora Abraham is an emerging Whadjuk Noongar artist. Although at the beginning of her career, she has already received graphic art commissions for key organisations promoting reconciliation plans and Aboriginal engagement strategies. Aurora has also exhibited her work in group exhibitions. In her work she acknowledges the importance of connecting to country and her Noongar culture.

Penny Bovell is an artist who works between her studio, curatorial and writing projects, and site-specific public art. She was previously an academic in the Visual Arts Departments at Curtin University and the University of Western Australia. She has completed a number of public commissions including projects for the Western Australian Museum, Rockingham General Hospital, Sir Charles Gairdner Hospital and Peel Health Campus. Her artwork is held by major public and private collections throughout Australia. Between 1992–2011 she was a founding member of the Mark Howlett Foundation, a not-for-profit group of business and art affiliates who commissioned mid-career artists to create one-off projects.

Rod Collard is a Whadjuk Noongar artist. He completed his art training through the Aboriginal Visual Arts course at Rockingham and Medina TAFE. A prolific artist, his vibrant, graphic paintings reflect his cultural connection to the land and the waterways, and to the animals that inhabit them.

Jenny Dawson graduated from Mount Gravatt College of Advanced Education with a Diploma of Teaching in 1971; from Queensland University with a Bachelor of Education Studies in 1976; from Western Australian Institute of Technology (now Curtin University) with a Bachelor of Arts Ceramics (Crafts) in 1985; and from Curtin University with a Post Graduate Diploma in Art and Design (Ceramics) in 1987. Jenny likes to work collaboratively and her J Shed art studio in Fremantle is a creative hub for many other artists. Since 1993 she has successfully completed more than 50 public and community art projects, many with Noongar visual artist Sandra Hill. Jenny has jointly won four Civic Design and Percent for Art Scheme awards for design excellence. Her artwork is represented in the City of Fremantle Art Collection, the Art Gallery of Western Australia and the Curtin University Art Collection.

Christian de Vietri After graduating from Curtin University with a Bachelor of Arts (Visual Arts), Christian received a Post Graduate Diploma from the Ecole Supérieure des Beaux Arts in Marseille, and a Masters Degree in Visual Arts from Columbia University, New York. His artwork has been shown in group and solo exhibitions in Sweden, the United States, Italy and across Australia, and he is represented in both public and private collections. Before receiving the commission for *Spanda* at Elizabeth Quay he had completed two smaller commissions in New York and the prominent sculpture *Ascalon* in front of St Georges' Cathedral, Perth (with Marcus Canning).

Sandra Egan is a Whadjuk Noongar woman and an accomplished self-taught painter. Her artwork has been exhibited in a number of group shows and one held jointly with her sister Sharyn. Sandra is a 'stolen generation' member who uses her art to help with healing herself and expressing her cultural connections to country. This is her first public art project.

Sharyn Egan is a Whadjuk Noongar painter and fibre artist who specialises in weaving three-dimensional objects. She has a Diploma of Fine Arts from Claremont School of Arts and a Bachelor of Arts (Fine Arts) from Curtin University. As well as a successful career in community arts, Sharyn has undertaken curatorial projects that promote Noongar art and culture, and has been awarded several public art commissions. Her artwork is represented in public collections including the National Museum of Australia and the Berndt Museum of Anthropology, University of Western Australia. In 2016 she was the invited artist for Sculpture by the Sea, Cottesloe and Bondi.

James Egan is a self-taught Noongar Whadjuk artist. He absorbed art and was inspired from a young age by his artist mother Sharyn Egan. James has finely honed drawing skills and prefers to work with pencil on paper rendering a precise and realistic style.

Peter Farmer II is a Whadjuk Noongar artist who was born in Gnowangerup. He has a Bachelor of Arts (Fine Arts) from Curtin University. Peter likes to work across different media and his designs have been reproduced on textiles as well as on the hard materials associated with public art. He has had three solo exhibitions and consistently participates in group exhibitions. Since 1999 he has been awarded numerous public art commissions, including the Walpole Wilderness Discovery Centre, Yagan Memorial Park and the Perth Airport forecourt. A skilled art teacher and art therapist Peter, with his wife Miranda Farmer, has mentored a number of next-generation Noongar artists.

Peter Farmer III Even though he is still at Art College, Peter Farmer III is already winning awards and commissions for his artwork. He has designed both two- and three-dimensional art for public commissions as part of the Peter Farmer Design Team (set up by his father, Peter Farmer II) and as an independent artist. He is currently studying Art and Design at Curtin University.

Pamela Gaunt has an arts practice spanning more than 30 years. She has received several significant grants from National and State funding bodies including 2001 ARTSWA Creative Development Fellowship and 1997 Australia Council Milan Studio Residency, Italy. Until 2015 she was an academic in the School of Design and Art, Curtin University.

She gained a Bachelor of Arts (Textiles Major) from the Western Australian Institute of Technology in 1982 (now Curtin University) and a Masters Degree by research (Art History and Theory) at the College of Fine Arts, the University of New South Wales, in 2006. Pamela has published three monographs on her art practice and a book, *The Decorative in Twentieth Century Art: A Story of Decline and Resurgence* (VDM Publishing, Germany, 2010).

Simon Gauntlett graduated from the Victorian College of the Arts in 1987 with a Bachelor of Arts (Fine Arts) majoring in film. From an early career in film and set production, he shifted his interest to concrete in 1995, and has since specialised in that medium. He has successfully completed numerous public art commissions in his own right as well as assisting many other artists when their chosen medium for public art was concrete.

Kylie Graham is a self-taught Noongar Whadjuk artist who is rapidly gaining recognition for her complex yet refined linear designs. She has received public art commissions as part of the Peter Farmer Design Team (PFDT) as well as in her own right. Her artwork has been reproduced on textiles and, with the PFDT, for shoe designer Jimmy Choo.

Stuart Green A graduate of the Western Australian Institute of Technology (now Curtin University) with a Bachelor of Arts (Art Education), Stuart Green has had a successful career in public art for over 25 years. He has created an enviable portfolio of artworks in scales that range from architectural façades to monumental standalone sculptures, as well as more intimate interpretive pieces.

Simon Gauntlett graduated from the Victorian College of the Arts in 1987 with a Bachelor of Arts (Fine Arts) majoring in film. From an early career in film and set production, he shifted his interest to concrete in 1995,

Artist Biographies

Sandra Hill is a nationally recognised Noongar artist with family connections to the Warandi, Minang, Ballardong and Wilmen regions. She has a Post Graduate Diploma in Visual Arts from Curtin University and has participated in group and solo exhibitions since 1995. Her work is represented in many prominent collections including the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of Western Australia, the Western Australian Museum and the Holmes à Court Collection. Since 1994 she has completed numerous public art commissions, many with ceramic artist Jenny Dawson.

Eveline Kotai has been exhibiting regularly since 1980. She has won numerous awards including the Blake Prize (co-winner), the Bankwest Contemporary Art Award, the Cossack Prize, the South-West Survey Prize and the Perth City Portrait Award (best WA entry). She was a Fellow of the Mark Howlett Foundation Commission in 2000. Her work is represented in many public and private collections throughout Australia including the National Gallery of Australia, Parliament House, the Art Gallery of Western Australia, Bankwest, Wesfarmers and Artbank, as well as private collections overseas. In recent years Eveline has been commissioned to collaborate with architects in creating building-integrated artworks.

Biara Martin is a proud young Whadjuk Noongar woman from the Swan Coastal Plain, Perth. A self-taught artist, Biara is influenced by the stories of her Elders, her connection to land and culture and the long line of strong Aboriginal women in her life – all well known for their Aboriginal art and cultural views. Her exquisitely detailed paintings bring together the creative themes of her artist grandmother Theresa Walley's native birdlife and her mother Cheryl Martin's wildflowers. Biara is the Noongar word for banksia, after which her mother, who loves wildflowers, named her.

Cheryl Martin is an experienced painter and book illustrator. Her quintessentially Western Australian art is easily identified by the vivid yet delicately detailed wildflower and wildlife themed paintings that celebrate the colours of Noongar Boodja (land). Born in Pinjarra, her ancestry connects her to the Whadjuk Noongar people of Perth's Swan Coastal Plain. She draws inspiration from her experiences in bush camps along the Serpentine and Murray rivers while growing up. Like her mother, Whadjuk Elder Theresa Walley, Cheryl has a deep spiritual understanding of Noongar Country and believes that without trees, rivers, plants and wildlife we lose our identity and our health.

Laurel Nannup is a Noongar artist. She completed both Post Graduate studies and a Bachelor of Arts (Fine Arts) from Curtin University. She has participated in a number of exhibitions including 'Nyungar' at the Moores Building, Fremantle (2003) and the Shell Print Awards, Fremantle Arts Centre, 2002. Her solo exhibition 'A Story to Tell' toured nationally through Art on the Move and UWA Publishing published her book of the same title. Laurel has received public art commissions through Main Roads of Western Australia and the Catholic Archdiocese of Perth. Her work is represented in major collections including the National Museum of Australia.

Anne Neil completed a Bachelor of Arts (Design) with distinction in 1985 and in 1992 she attended the Australian National University obtaining a Post Graduate Degree in Sculpture. She has held 11 solo exhibitions, contributed to more than 50 group exhibitions and has been selected to be artist in residence in Basle, Kuala Lumpur and Seoul. Anne is represented in numerous public and private Australian and overseas collections. Since 1993 her practice has found new trajectories in scale and purpose, focusing on public art. In 2012 Anne was awarded a Lifetime Achievement Award by Artsource, for her contribution and commitment to the arts.

Matthew Ngui is a graduate in Fine Arts from Curtin University. Since the late 1980s his multi-disciplinary art practice has focused on investigations into perception through installation, interactive performance and light. Matthew has exhibited extensively, participating in major biennales: Documenta (Germany), the Biennales of Sao Paulo (Brazil), Venice (Italy) and Gwangju (South Korea). He was with the Singapore Biennale office for six years, culminating in being the Artistic Director for the Singapore Biennale in 2011. He has produced a number of permanent public artworks including major installations at the National Museum of Singapore and the State Theatre Centre in Perth.

Jon Tarry is a former academic, and Chair of Fine Arts at the University of Western Australia. He began his art training at Claremont School of Art, later completing his Bachelor of Arts (Fine Arts) at Curtin University and his Masters Degree and PhD from the School of Architecture at RMIT. He also studied under the noted Scottish artist, Eduardo Paolozzi, at the Akademie of Kunst, Munich. He has an international arts practice exhibiting and performing in the United States, Germany, Denmark, Malta and Jordan as well as throughout Australia. He has successfully completed over 40 major public art commissions.

John Walley is a descendant of the Whadjuk clan within Noongar Country. He is an established Aboriginal dancer and accomplished didgeridoo player and has performed at a professional level both nationally and internationally for a number of years. John is a cultural educator who takes art and culture programs to the education, government and corporate sectors. He has developed his own distinctive, bold graphic style in which he uses the circle to represent his cultural connection to Noongar Boodja (land) and the seasonal cycle of life.

Dr Richard Walley is a Noongar man with family connections throughout the Whadjuk, Ballardong, Wardan, Yuet and Pinjareb regions. In 1978, along with three other Aboriginals, Richard formed the Middar Aboriginal Theatre Group

which took Noongar culture to 32 countries around the world. He has been awarded an Order of Australia Medal and two honorary doctorates for his contribution to the promotion of Noongar culture and the arts. In 2010 he received the Citizen of the Year Award in the Indigenous Leadership category of the Celebrate WA Awards. Richard continues to push boundaries while focussing on the bigger community picture of culture, arts and environment. Her artwork is displayed in hospitals around Fremantle and Rockingham. Theresa has published four books, the latest of which is of local birds using their Noongar names. In 2007, she won the NAIDOC Aboriginal Elder of the Year award in recognition of her dedication and hard work in the community.

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Robert Frith of Acorn Photography Studio shot the photography for this book with the following exceptions: the installation images for *Pinjah* by Jenny Dawson and Sandra Hill were photographed by Peter Zuvela; computerised imagery for *The Edge* was provided by Stuart Green; and the digitised images of all artworks by The Deadly Dozen were provided by Publik.

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Mala Sujan, Brendan Tompsett,
Sean Walsh and Judy Young

Jon Tarry
Kirralea Birch, Mia Forrest,
Josh Cobb Diamond and
Philip Perrides



Words: **Maggie Baxter** is an independent curator, public art coordinator, writer and artist. She graduated from the Western Australian Institute of Technology (now Curtin University) in 1985 with a BA (Fine Arts) and Curtin University with a MA (Design) in 2001.

She has been a public art coordinator for over 25 years, managing projects for both the government and private sectors.



Photography: **Robert Frith** is a professional photographer. He lives in Perth and does most of his work in this neck of the woods.

Photographing art and artists has been a mainstay of his photography practice since late last century.