



ART OF THE PARK

ISBN No. 9781921670220

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Public art is at its best when it oscillates between the familiar and the unexpected and creates a public space that is both accommodating and inspiring.





“From charrette to sketch plan and design development, this project has been a coming together of many minds and ideas to share in the richness of possibilities for a very unique place.”

*Dr Bruce Flegg
Minister for Housing and Public Works*

Foreword

Spectacular art in the park



The Brisbane River and Kangaroo Point have always been central to the physical and spiritual wellbeing of the local Aboriginal people and also figure prominently in Queensland’s recent history.

Convicts quarried the cliffs for Brisbane’s iconic pink coloured tuff, school children attended school here from the 1800s and more recently students attended the South Bank Institute of TAFE here.

As well as providing stunning panoramic views of Brisbane, Kangaroo Point Park is home to five examples of innovative public art which promise a unique experience for visitors.

The artworks seamlessly combine the park’s form and function by providing shade, green spaces and recreation areas all year round, while simultaneously engaging with the community on a creative level.

The imposing 23 metre sculpture *Venus Rising: Out of the Water and into the Light* by British artist Wolfgang Buttress was selected in a public poll in which more than 4500 people voted. This large scale work fabricated from high grade stainless steel acts as a beacon, clearly visible from many different areas of the city.

Afforest and *The Green Room* by Queensland artist Nicole Voevodin-Cash are organic, or ‘green’ installations which will continue to mature while *Untitled – Wormholes.2010* by Victorian artist Alexander Knox is a snaking tubular frame which invites interaction from children and the young at heart.

Seven Versions of the Sun by New South Wales artist Daniel Boyd is a series of viewing platforms perched on the edge of the cliffs, each with special solar effects.

This inner city ‘rooftop’ park with its living artworks, viewing platforms and creative children’s area, represents the most significant public art initiative for a park redevelopment since Roma Street Parkland development in 2001.

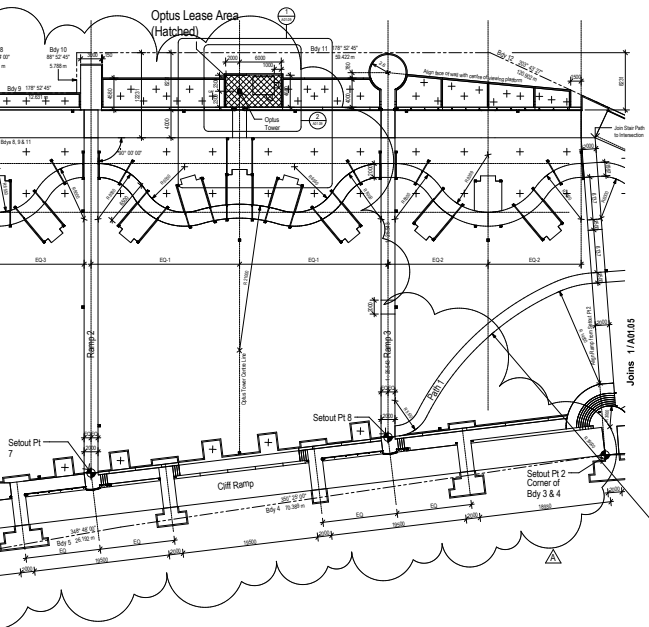
This public art project was a proud partnership with art+place Queensland Government Public Art Fund, through Arts Queensland with the Department of Housing and Public Works.



*Dr Bruce Flegg
Minister for Housing and Public Works*

The promise of large-scale artworks to add structure and delight to the Park was paramount to the designers' recommendations.

Dr Gini Lee



Kangaroo Point Park: a design charrette for the people and for art

Upon entering the light and airy St Mary's Church Hall on a warm and humid Brisbane afternoon to hear the buzz of activity around the tables, it was clear that the people there were totally immersed in their important task to contribute to the design of the new Kangaroo Point Park. The gathered group understood that it is a rare opportunity to imagine a new public project for the city, especially one that promotes open space, cultural engagement, contemporary urban design and, most significantly, new art in and for the environment. As an invited commentator for the Kangaroo Point Park project in my capacity as Professor of Landscape Architecture at Queensland University of Technology, I saw how well the charrette process proposed by art+place Queensland Public Art Fund was proceeding as a method for uncovering the opportunities of the former TAFE site. There were drawings as works-in-progress on the tables and on the walls, sheets of butcher's paper recording ideas and stratagems, and lots of energetic discussion. Over just two days, the aim was to develop concept ideas for the overall park layout, its features and the opportunities possible for an art-filled public place on the cliffs overlooking the Brisbane River and its City.

The French word charrette derives from a 19th century design practice of the École des Beaux Arts, Paris. The contemporary use of the concept suggests a process that opens up new ideas through a creative connection of minds and expertise. The Kangaroo Point Park charrette was both a challenging

and collaborative process bringing teams of designers, artists, planners, policy makers and other interested parties together to work on designing through drawing and experimenting with ideas. The Church Hall had been turned into a design studio for both urban and landscape design, and for art. Two teams of collaborators, led respectively by architect Timothy Hill and landscape architect John Mongard, were presented with the site and its extant buildings with the brief to design a commemorative place to celebrate Queensland's 150th anniversary – a park that was to be a gift for all Queenslanders to enjoy and one that showcased contemporary public art. The urban formation of this iconic site was shaped by the desire for a 21st century park that combined the everyday needs of diverse groups; a place where children and families could be entertained in an environment where public art is an integral aspect of the design.

More than a workshop, the Kangaroo Point Park charrette operated as a mini design competition where each group produced design concepts for presentation at the close of the second day to a panel comprising the client group, the various funding agencies and art and design experts. During the charrette many scenarios were advanced for discussion due to the park project needing to cope with a site topography encumbered by extensive buildings, access issues and a very fast design and implementation program. Although the park area is modest at just over one hectare,



the responses promoted a spacious central gathering area, recreation and refreshment facilities and opportunities for traversing the site on both the road and cliff borders providing shade, lawn and easy access for all. The promise of large-scale artworks to add structure and delight to the park was paramount to the designers' recommendations.

As a result of the charrette, which led to the developed design we enjoy today, a series of areas were identified for particular scales of artworks that responded to the environmental and programmatic aspects afforded by the topography, the position between city and river and the desire for artworks which would convey both the temporal and the aspirational concerns of Brisbane and Queensland.

Fundamental to the success of the park was the collaboration between the Department of Housing and Public Works

(DHPW) and art+place in the development and adoption of the charrette outcomes. Despite the site's restrictions and the implementation of the designers' aspirations according to the proviso for high quality yet cost-effective urban design, DPW were able to deliver the new urban park in concert with the inclusion of five planned substantial artworks essential to the idea of the creative park.

Just recently, as I walked through the park to view Wolfgang Buttress' *Venus Rising*, I came across a family of grandmother, parents and a small boy who were discovering the sculpture as if for the first time. Each of them had their own inspection to make, photographs to take and games to play around and in the artwork. They then moved on to continue their day among sculptures planned for children and to experience the connectivity of sky, land and time. Clearly, the intent of those who conceived of the Kangaroo Point Park as a place where everyday lives could be enriched

by art and public design was being acted out in just the way the charrette's visionaries had hoped.

My thanks to charrette participants Michael Papageorgiou, Louise Dauth and Timothy Hill for their assistance with this essay.

Dr Gini Lee

Kangaroo Point Park

In the 20th century as the city expanded, the planning laws required developers to set aside land for parks and sporting fields. Ownership of this land was transferred to the government. The result is a city with wonderfully diverse parks serving the suburbs. On the edges of the city, bushland parks have been acquired to conserve some of the region's native forest and wetlands, and to maintain the city's Australian character. All this has happened because the community values and uses open space. The uses of parks vary from active sports to the more sedate activities of taking a walk, having a picnic, watching children play and, of course, just enjoying the pure relaxation that comes from being surrounded by the tranquillity of grass, trees, bush and water.

Brisbane was fortunate because its development after 1850 occurred when the value of parks in the city was recognised. This was part of the Victorian civilizing ideal of providing open spaces for residents of all classes to enjoy the fresh air and, later, take part in sports. The city has Albert, Centenary, Bowen, New Farm, Victoria, Newstead, and Musgrave parks, all attractive old parks with heritage character and ambience which is recognised and conserved. Across the river from the new Kangaroo Point Park is the City Botanic Gardens and the row of old Bunya pines along the river path dates from shortly after Brisbane was opened for settlement in 1842. The gardens were reshaped twice during the 20th century but retain expansive lawns shaded by large trees, and garden beds with complex arrangements of plants.

Parks offer many benefits to people living in the city and the suburbs, which is why parks and open spaces are an important component of what makes a city an attractive place to live.

John Taylor

Australia is becoming more urbanised, and the speed of work and play in its cities continues to accelerate. Thanks to ever faster computers and smarter phones, it is now possible for people to spend much of their time in a virtual space. But while we are happy to be swept along by the digital revolution, there is always a part of us that wants contact with the natural world; with parks and gardens and the beach and the bush. These natural environments give us a chance to slow down, to breathe fresh air, enjoy the sunshine, or just sit and relax under a shady tree. Those concerned with the community's physical and mental health now recognise the benefits associated with the simple pleasure of strolling in a park, enjoying the views of the river or the hills, or watching children at play. There are also the purely visual values of open space providing relief for the eye from the concrete and bitumen of the built environment. Parks, along with trees and other planting in the streets, play a major role in making up the all important 'look and feel' of a place, which determines whether people feel comfortable in a place, or whether they want to move on to somewhere else.



Band Sunday at Botanical Gardens, Brisbane, ca. 1911
Unidentified
John Oxley Library, State Library of Queensland



View of the Kangaroo Point Cliffs, across the Brisbane River from the Botanical Gardens, ca.1913
Unidentified
John Oxley Library, State Library of Queensland



Debater's Corner in Centenary Park, Brisbane, ca. 1959
Woolley, A.
John Oxley Library, State Library of Queensland.



Miss P. Conrad and Miss C. McGuire in the rose garden at New Farm Park, Brisbane, 1954
Unidentified
John Oxley Library, State Library of Queensland



Old trees in Musgrave Park, that provide much shade for hot afternoons. Brisbane, 1949
Unidentified
John Oxley Library, State Library of Queensland



Newstead Park from a yacht on the river, 1950
Unidentified
John Oxley Library, State Library of Queensland

Kangaroo Point Park is beautiful in the evening as the air cools, the lights come on in the city buildings, the City Botanic Gardens retreat into pools of darkness and the flying foxes bank and wheel over the river.

John Taylor

Parks offer many benefits to people living in the city and the suburbs, which is why parks and open spaces are an important component of what makes a city an attractive place to live. Governments and city councils pursue this quality of attractiveness, seeking a balance between building and open space as cities compete for business and skilled workers by following 'liveability' indices. However, within our cities there is also pressure to alienate areas of parkland for roads, railways, car parks, substations and overpasses, so constant vigilance is necessary to protect parks and open spaces from these potential encroachments. The community has a history of lobbying for the integrity of local parks against this kind of threat. In recent times, the people of Toowong successfully made a stand against a proposed car park in Anzac Park, Toowong. It is this kind of community action that leaves government in no doubt about the importance that its citizens place on their parks. Opportunities for acquiring land for new parks in or near the centre of the city are rare, but Brisbane has been fortunate to have gained the South Bank Parklands following the World Expo '88, Lower River Terrace Park along the river at the base of the cliffs in the mid '90s, the Roma Street Parklands in 2001 and now Kangaroo Point Park in 2010. These new parks illustrate the strong commitment of the Queensland Government to having substantial areas of open, green space in the city.

Kangaroo Point Park is a vibrant green jewel to be discovered on River Terrace, Kangaroo Point. The new park rightly turns its back to the noisy street, promoting escape from the stress and rush of constant traffic. Upon arrival, the entry experience past the bustle of the café is immediately

punctuated by the delicate, yet commanding presence of the *Venus Rising* sculpture as it emerges from the paved amphitheatre and soars high into the skies above. As the path draws you upwards into the park, there is a feeling of exhilaration as the spectacular vistas from the lookout points perched high upon the cliff edge are revealed.

As the experience of space, light and big sky envelops you, there is also a sense of wonderment at the height of the cliffs, the width of the river, the closeness of the city and the lofty grace of its buildings. This wonderfully elevated piece of land, a previous campus of the Southbank Institute of TAFE, has been transformed into a park to be enjoyed by residents and visitors, rather than being sold for development. The top of the park presents the beautiful stone walls of St Mary's Church set in its garden under mature trees, juxtaposing the 19th century arrangement of stone, plants and grass with the 21st century design and materials of the new park.

This park is very much of its time: an urban design using steel, concrete, straight lines and right angles, trees of a few select species, the constrained use of garden beds along the Main Street frontage, all of which frame a large open grassy recreation area. Planting is in straight lines and the drought tolerant species will use little water, contrasting with the complex designs of the City Botanic Gardens and the Roma Street Parklands. Native species have been used throughout with the exception of the climber *Petrea* which will wind its way up through the steel structures to provide additional shade and masses of purple flowers. Paving and wall materials vary, but good use is made of Brisbane tuff, the material of the cliffs and the stone used in St Mary's Church.

There are barbeques for families, but no sign of the traditional playground equipment seen in many parks; rather the *Untitled–Wormholes.2010* sculptures have been created by artist Alexander Knox to encourage children to participate in imaginative 'free play'. The artwork adds a fresh dimension to the new park, though of course having art in parks, or sculpture at least, is an old tradition. The suite of five new works by one British and three Australian artists are fun and engaging and perhaps for some visitors, a little intriguing.

Kangaroo Point Park is beautiful in the evening as the air cools, the lights come on in the city buildings, the City Botanic Gardens retreat into pools of darkness and the flying foxes bank and wheel over the river. The lights of the antennae on Mt Coot-tha, part of Brisbane's familiar landscape, blink through the gathering gloom, and below on the river the lights of the ferries glide by. You can only be in Brisbane. In the park people are still eating at the tables, couples linger on the lookouts above the cliffs and the river, and soccer balls are kicked under the park's lamps. The grass is beginning to show signs of wear, which is the park designer's greatest compliment – so many people are enjoying this park that they are wearing out the grass. Brisbane's newest urban park is establishing its place in the city's consciousness as a place to visit to eat, to promenade in the evening, to enjoy picnics and informal games, and, most of all, to stand atop the high cliff and take in panoramic views of this wonderful city.

John Taylor



Public Art at Kangaroo Point Park – A 230 million year tale

Some 230 million years ago, during the Triassic period, a cataclysmic volcanic eruption convulses the Brisbane region spewing lava, pumice, dust and ash for hundreds of kilometres. Extreme heat fuses the volatile layers of volcanic debris and gradually welds them into a beautiful enduring rock. Changing environmental conditions remodel the geography over time, but the peaks of this pyroclastic (fire broken) rock remain visible in narrow seams running from Milne Mountain in the north to Kangaroo Point ridge and then branching off to Morningside in the south east, and Dutton Park and St. Lucia in the south west. Water flowing from the Great Dividing Ranges surges against the rock at Kangaroo Point and diverts around it, giving curvaceous form to the Brisbane River as it winds its way to the sea. Palm trees, ferns, birds and animals inhabit the rocky ridge nurtured by the uninterrupted path of the sun from the eastern dawn to sunset behind Mt. Coot-tha. A humid sub-tropical climate infuses itself across the region, and rainforests appear.

Kangaroo Point settles itself ... becomes a 'place' ... and waits ...

People begin to gather at this place to fish, hunt, swim and refresh mind and body. It becomes a space for social gatherings, corroborees and battles. The Jagera and Turrbul people know this place and it knows them. Their ancestors are the river and the ridges, giant serpents and marsupials who merge with the surface of the earth and the story of its creation. Jagera and Turrbul people create Law that dictates

a responsibility to maintain the wellbeing of the natural environment and manage its resources. They develop environmental sustainability and practise it for many thousands of years.

New people arrive in 1825 who love the rocky ridge in a different way. Soldiers and settlers value the rock for its colours, strength and durability. They quarry the rock, give it the name Brisbane tuff and spread it across the region, building retention walls, roads and the foundations of a built environment. By 1920 half a million tonnes of Brisbane tuff spreads across the city fortifying and beautifying civic life.

Cycles of history continue to pass over Kangaroo Point. Convicts, wheat farms, naval stores, coal wharves, St. Mary's Anglican Church, schools and hospitals, all leave their imprint on the landscape. Each new generation creates its own hub of activity and remodels the natural and built environment to their needs. Convicts are emancipated, the naval stores close, and the quarry ceases operation. The busy wharf activity of South Brisbane and Kangaroo Point moves to Pinkenba at the mouth of the river and leaves behind an urban riverside losing its identity. Kangaroo Point lapses into a strangely invisible inertia as the city develops around it.

In 1974 the river floods, menacing the region and demanding attention, and a new phase of remodelling begins. Brisbane acknowledges itself as the River City and people return to

the city riverbank to reclaim their public space. South Bank invigorates Brisbane's urban life and Kangaroo Point's disused quarry transforms from scar tissue into pumping heart when first lit up during World Expo '88. River outlooks on new shoreline walkways showcase the stunning visual spectacle of Kangaroo Point's exposed cliff face. City buildings open out to views of Brisbane tuff glowing in the sunset, and the activity of walkers, abseilers and rock climbers scaling the steep quarry wall.

Kangaroo Point presents itself as an immense mural – an artwork 230 million years in the making.

Kangaroo Point presents itself as an immense mural – an artwork 230 millions years in the making.

Dr Sally Butler

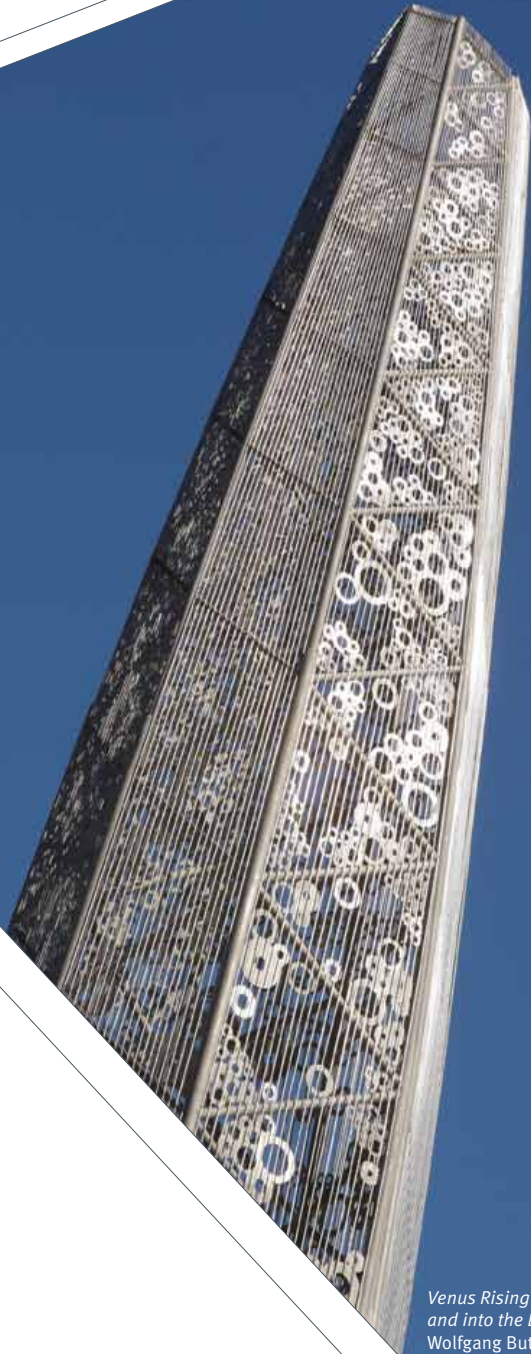
Re-creation

The five commissioned public artworks at Kangaroo Point Park draw on the natural and cultural heritage of this 230 million year story to give shape to a unique urban recreation space. These public artworks are site-specific, as they draw meaning from their specific location, and in turn contribute meaning to that location. The theme of urban recreation in the Kangaroo Point Park Public Art project required artists to consider how art can provide new dimensions of engagement with particular features of an inner city location. The concept of recreation itself is worth second thought – it encompasses sport, leisure and culture, but is fundamentally about *re-creation*. In *re-creation* we revive and regenerate the mind, body and spirit and develop new perspectives of the world, and of ourselves. Kangaroo Point Park's public art provides sensory cues that take us back to life in Triassic times and forward to a future where Kangaroo Point is once again capped by a canopy of rainforest trees up to 20 metres in height. In different ways all of the artworks reorientate our outlook and literally shape the way we see the world, framing stunning city vistas and vantage points and urging us to look skywards or down at our feet.

Landscape architects, engineers, builders, town planners and artists collaborated on Kangaroo Point Park to instil a

cohesive impression of continuing urban renewal. Fast-growing rainforest trees will keep altering the spaces of shade and sunlight, and in turn transfigure the ambience of other artworks in the park. Defining features of spectacular city views and unique natural and cultural heritage are integrated into all five public artworks creating a sense that the park is one cohesive artwork in itself. Kangaroo Point Park will be a rainforest gathering place again with viewing pods (extended platforms) situated around the perimeter of the park offering unique views of various Brisbane landmarks. Views over River Terrace look across to Mt. Gravatt framed by the lights of the 'Gabba stadium, Moreton Bay fig trees that pre-date the colony, and the eternal Boomerang Café on Ipswich Road. Outlooks to the south west feature Brisbane's first high-rise, 'Torbreck' on Dornoch Terrace, Captain Cook Bridge and one of the most picturesque bends in the Brisbane River. Viewing pods on the park's western pathway showcase the City Botanic Gardens, city marinas and Brisbane's CBD.

The one British and three Australian artists selected to create art for Kangaroo Point Park present some of the most innovative techniques and public art concepts in the country, and advance the story of contemporary art in Australian art history.



*Venus Rising : Out of the Water
and into the Light*
Wolfgang Buttress
1



Untitled - Wormholes.2010
Alexander Knox
2



The Green Room
Nicole Voevodin-Cash
3



Afforest
Nicole Voevodin-Cash
4



Seven Versions of the Sun
Daniel Boyd
5

The Green Room



Nicole Voevodin-Cash's *The Green Room* belongs to a modern genre of art called Earth Art or Land Art. The most famous example is Robert Smithson's *Spiral Jetty* that was created in 1970 as a 457-metre jetty on the shore of Utah's Great Salt Lake. Smithson designed the jetty as an immense spiral made from local basalt rocks, mud, earth and salt crystals. Over the 40 years since completion the spiral jetty has submerged under high water levels and reappeared during drought conditions. The form, substance and location of *Spiral Jetty* take the measure of changing environmental conditions and reorientate the way we see the world with its pathway acting as a spiral amphitheatre. *The Green Room* extends the tradition of *Spiral Jetty* with the concept of a soft landscape amphitheatre created from local rock and earth. Instead of a 360-degree spiralling pathway, *The Green Room* offers three descending mounded platforms where people can picnic and enjoy panoramic views towards the City Botanic Gardens and south west along the Brisbane River.

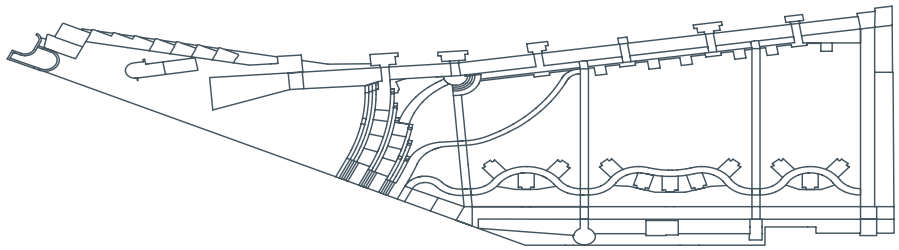
As the title of the artwork indicates, the amphitheatre of concentric arcs suggests a room within the park and a more intimate environment of interaction. The artist describes it as "an artwork that people have ability to walk through, sit on, play on, picnic on, sleep on, dream in, and meet at, and from afar they admire and enjoy its shapes and colour". The shapes and contours of *The Green Room* have a particularly softening effect in the overall design aesthetic of the park and its outlook. Its curving lines mirror the sweep of the river and soft floral features of the City Botanic Gardens while contrasting with the hard edges of the park's rectangular design and the city skyscrapers across the river.

Pathways running through *The Green Room* pay homage to the site's ancient foundations by using Brisbane tuff for the pavement and retaining walls. At the opening of Kangaroo Point Park on 24 January 2010, Voevodin-Cash covered these paths with dried lavender and chamomile that released

fragrance when viewers walked on them. This temporary artwork, titled *A study: of different ways of being*, included the artist's signature style of temporary public art with six inflatable 'ghost' trees that reminded viewers of rainforests that once stood on the site and a future vision of espaliered trees planted as part of her nearby *Afforest* artwork.

Dr Sally Butler





The Green Room

Nicole Voevodin-Cash

Artist statement

This artwork is a soft amphitheatre and ironically by its title, *The Green Room* suggests a room, but this room is an open environment; it is a space which brings people together, confines people and suggests possibilities of interaction and encounter. It is an artwork that people are able to walk through, sit, play, picnic, roll, sleep on, dream in, and meet at, and from afar they are able to admire and enjoy its shapes and colour. Whilst *The Green Room* references the theatre, the stage must be the city and the views this space captures. This theatre of the everyday puts on a spectacular show at night as the lights of the cityscape come on to take centre stage. A row of warm white lights, reminiscent of theatre row lighting, pool across the central pathway that cuts through the work exposing the indigenous Brisbane tuff. The trees to the right on entry to *The Green Room* blush red, and upon returning and walking out of the space, the colour changes to a warm white glow. The colours of the lights add depth and a playful romanticism to the park.

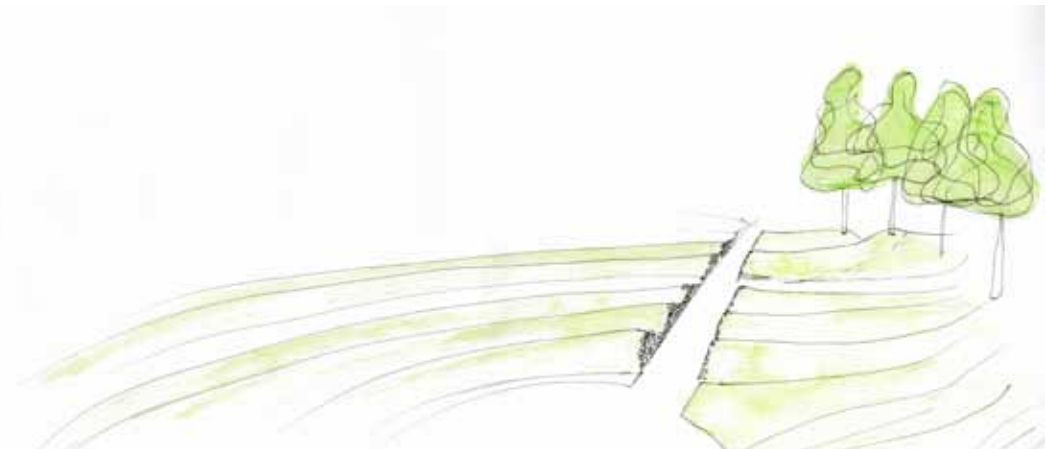
Artist bio

Nicole Voevodin-Cash is a landscape artist, a geographer and an environmental and behavioural researcher who develops social sculptures. She is interested in the nature of human behaviour and experience, especially how we interact and engage with our world. She works across a wide range of disciplines producing permanent, temporary and ephemeral works for public and gallery spaces. She is unbounded by the white walls of a gallery, as she flouts the normal conventions by which we engage with art. Voevodin-Cash merges art, architecture and landscape design in the production of her work. Nicole has undertaken national and international residencies supported by the Australian Council, Arts Queensland and the Regional Arts Development Fund. Voevodin-Cash is completing a Research and Development project into shaping and espaliering 'new' native tree species for the Brisbane City Council.

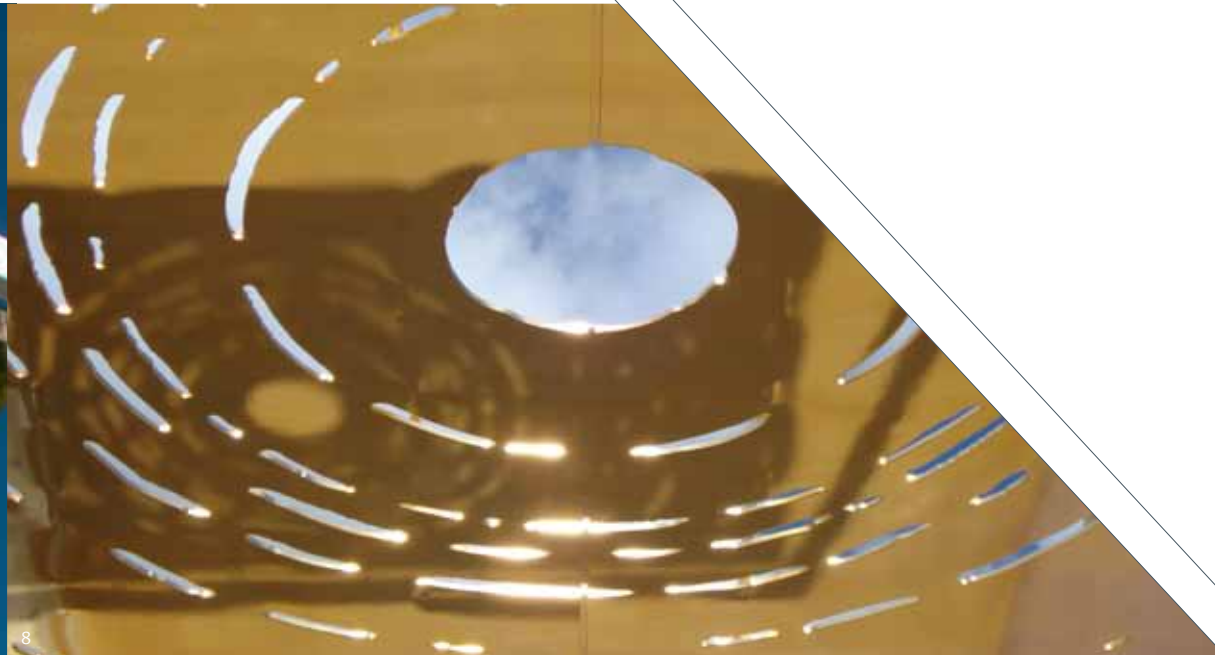


It is a space which brings people together, confines people and suggests possibilities of interaction and encounter.

Nicole Voevodin-Cash



Seven Versions of the Sun



Seven Versions of the Sun consists of seven walkway arbours, or canopies, that pivot attention on the one universal constant in the 230 million year story of Kangaroo Point – the sun. Daniel Boyd, the artist, wanted to focus on what people share rather than what separates them and chose the sun motif because of its universal inclusivity. The sun affects human behaviour and psychology to the extent that it features in the cosmology of thousands of different cultures; and Queensland is, after all, the ‘Sunshine State’. *Seven Versions*’ highly reflective metal screens urge passers by to pause and look skywards through waterjet cutout designs representing the sun. The seven canopies signal the location of viewing pods jutting out over the cliffs and capture features of the park and human activity in their golden reflective surface. Everything moves in this artwork – sunlight, clouds, reflections on the metal and shadows cast on the ground. Surrounded by a sense of cosmological swirl created by the artwork, the human body takes on a

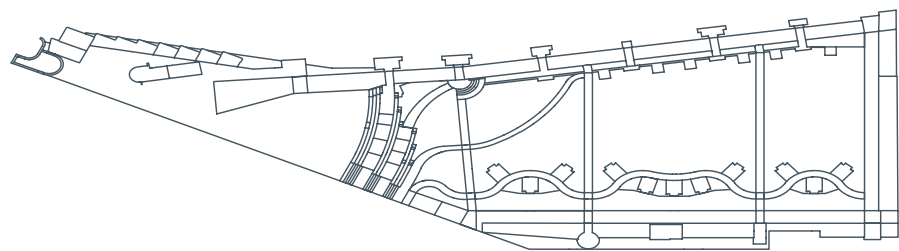
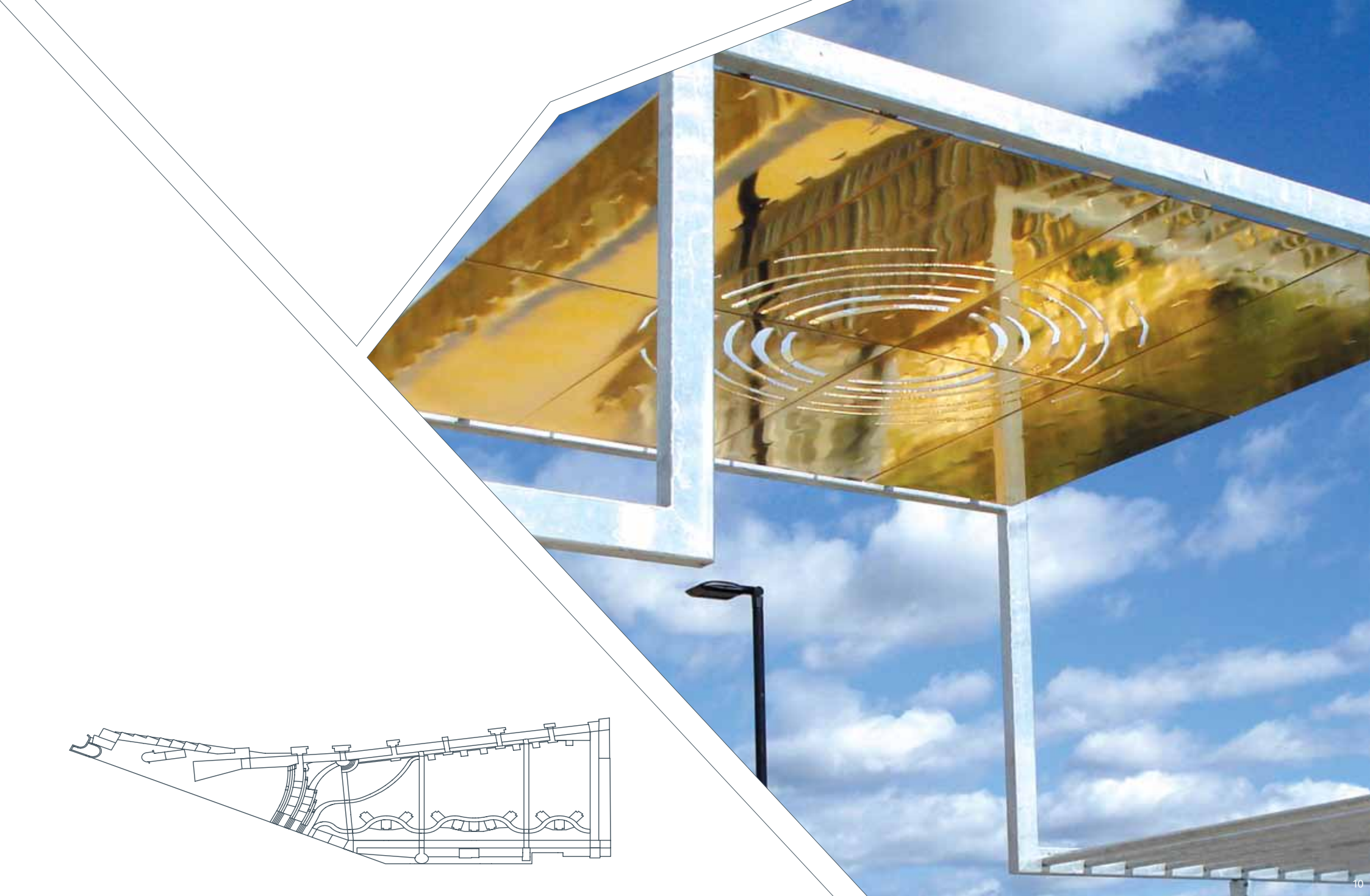
palpable stillness. For a moment in time we experience the gravitational pull of degree zero, and then from zero the surroundings begin to re-create themselves and we view them in an entirely new light – a light cast by the concept of the artwork.

Boyd’s solar designs are stylistic variations devoid of cultural specificity – they deliberately offer visual symbols accessible to everyone. At the same time the sun has a much more personal reference for the artist where he uses it as something shared with a family connection to Kangaroo Point going back five generations. Boyd’s mother, now living in North Queensland, traced her ancestry back to Kitty and Piggerang who were Jagera people of this region. Stories of the first Australians also feature in Daniel Boyd’s other art of history painting. His depictions of historical events from the perspective of Indigenous Australians demand reconsideration of how the past still impacts on the present

and how different aspects of history remain a living memory with many people in the community. *Seven Versions of the Sun* might also be thought of as seven versions of history.

Dr Sally Butler





Seven Versions of the Sun

Daniel Boyd

Artist statement

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

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

Kangaroo Point has a special personal relevance to the artist as Kitty and Piggerang, his great-great-great grandparents, walked the path where present day Kangaroo Point exists from the 1840s onward.

Artist bio

Daniel Boyd is a Kujjala/Gangalu man from Far North Queensland. He was born in Cairns in 1982, and has been exhibiting his work nationally and internationally since 2005. In 2007 Boyd was selected for the first National Indigenous Art Triennial, Culture Warriors, curated by Brenda L. Croft at the National Gallery of Australia, Canberra. This significant show has since toured to the Art Gallery of South Australia (2008), the Art Gallery of Western Australia (2008), the Gallery of Modern Art, Brisbane (2009) and is currently on display at the Katzen Arts Center, Washington DC. Boyd's work is held by the National Gallery of Australia, Canberra, the Museum of Contemporary Art, Sydney, the Tasmanian Museum and Art Gallery, as well as numerous private collections nationally.

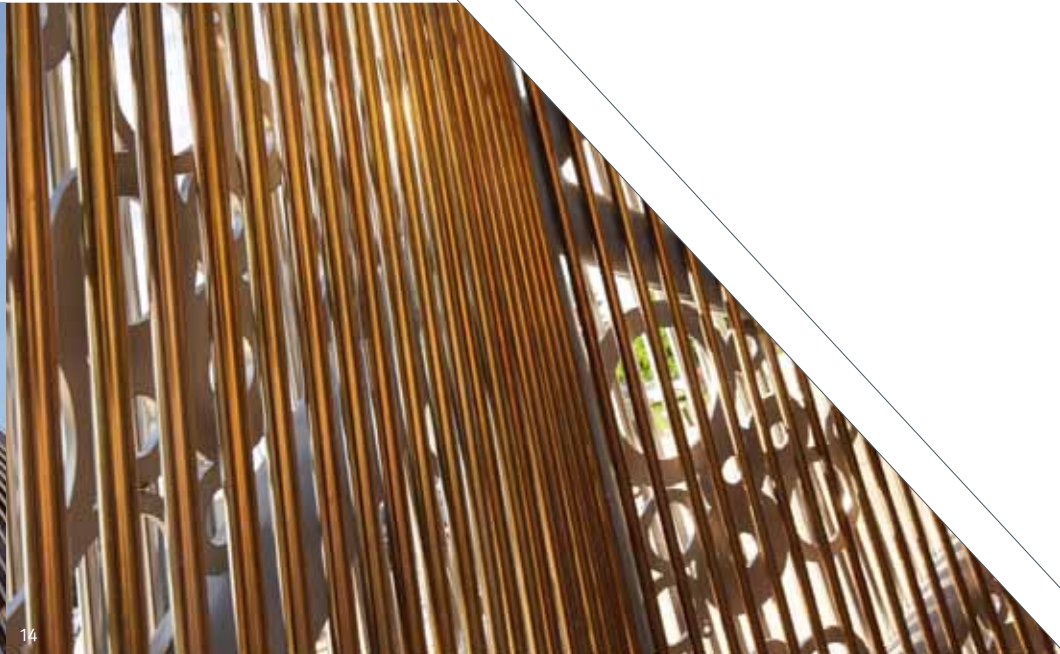


Forming a visual connection to the trajectory of the sun, the motifs are there to trigger people's awareness of seasons, following the position of the earth's rotational axis.

Daniel Boyd



Venus Rising : Out of the Water and into the Light



A cue to look skywards also features in Wolfgang Buttress's *Venus Rising : Out of the Water and into the Light*. The 23-metre high stainless steel sculpture is designed as a visible beacon for Kangaroo Point that extends the vertical uplift of the cliffs when viewed from river-level. Its upright stature also helps to relate the lower south eastern end of the park to rainforest growth above the amphitheatre. It is a sculpture more concerned with weightlessness than mass, spiralling upwards with a delicate, elegant and almost ethereal energy. Floating arrangements of circles within the design create a sense of bubbles rising up through the spiral.

Buttress worked with structural engineers doing controlled tests with metallurgy and welding. The outer stainless steel tubes are all mirror polished and the inner steel tubes were baked in a five cubic metre oven. This creates a robust enduring finish that changes colour from radiant silver to deep golden amber depending on the intensity

and position of the sun. External vertical struts enhance the chameleon characteristics of the artwork by both revealing and concealing inner detail as viewers walk around the structure. When standing inside the base of the sculpture viewers look up into an unusual spiral formation inspired by the intersection of central spines of the nautilus shell. The spiral has considerable significance to fundamental principles of geometry and symbolism about transition, growth and evolution itself. Called the Fibonacci spiral after the Renaissance mathematician who applied the spiral to geometry, it has been described as 'the seed within the seed' of the sphere. Within *Venus Rising* the Fibonacci spiral creates vertical transitions that instil a transcendent affect or a sense of being airborne.

Wolfgang Buttress is a British-based artist recognised internationally for his impressive portfolio of public artworks specialising in towering vertical forms sheathed with

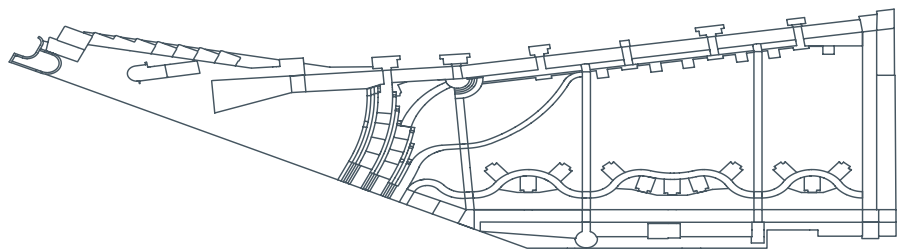
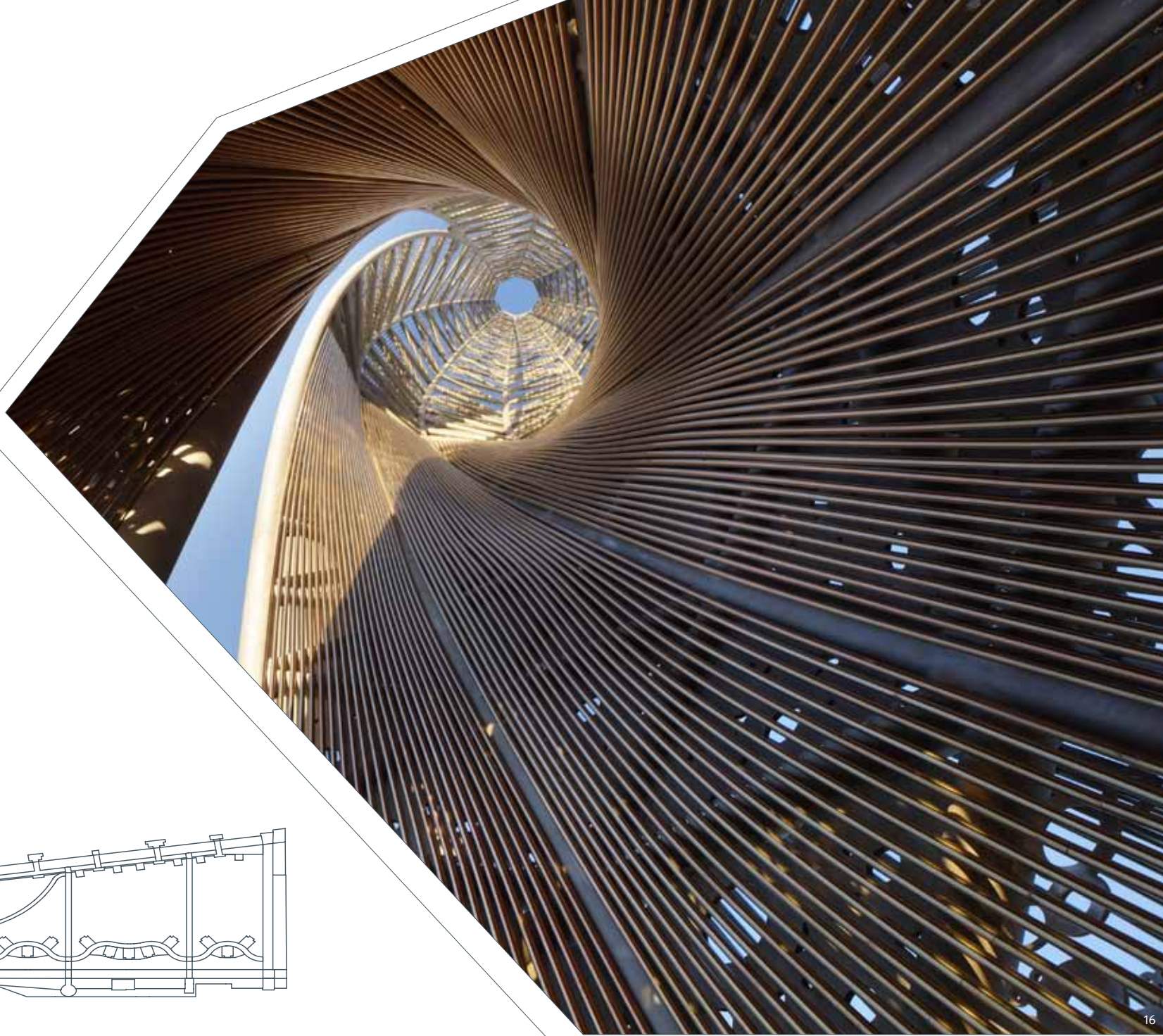
delicate geometrically structured metal designs. Works like *Angel Wings* (2003) in London's Angel Islington and the spectacular 37.5 metres geodesic sphere suspended within a larger sphere 30 metres in diameter titled *Rise* (2011) in Belfast make innovative reference to the heritage and purpose of their particular locations. With his Brisbane sculpture, the title *Venus Rising* refers to the Morning Star, the planet Venus, just before sunrise when it is at its brightest. The artist stated that he also found inspiration in the "delicacy, materiality and symbolism of the Aboriginal Morning Star poles (by Yolgnu artists in Arnhem Land)". He added that, "whilst not wishing to make literal reference to the poles, it is hoped that *Venus Rising* captures some of their powerful qualities"

Dr Sally Butler









Venus Rising : Out of the Water and into the Light

Wolfgang Buttress

Artist statement

This sculpture is a contemporary marker for the south eastern end of Kangaroo Point Park, acting as a portal between river and sky. *Venus Rising* has two purposes; as a marker for the park when seen from afar and as an interactive object when experienced intimately. The piece can be entered at ground level and once inside the observer can look up to the sky, enclosed by the delicate structure. The rings randomly placed within the negative spaces of the structure seem to float upwards as they catch the light, giving the piece a delicate and almost ethereal quality.

The title *Venus Rising* refers to the name Morning Star, given to the planet Venus just before sunrise when it is at its brightest. Inspiration was also found in the delicacy, materiality and symbolism of the Aboriginal Morning Star poles. While not wishing to make literal reference to the poles, it is hoped that *Venus Rising* captures some of their powerful qualities.

Venus Rising has an alluring physical presence as well acting as a portal to something less tangible. It has a lightness and warmth apparent both to the user and the observer, inspired by a rich mix of cultural, astrological and natural references.

Inspirations for the sculpture include:

- › views to – marker
- › views from – river to sky
- › natural inspiration – Fibonacci spiral
- › nautilus, galaxy
- › cultural inspiration – Morning Star Pole
- › object as portal
- › interaction, intimacy
- › Morning star, Venus, sunrise, east
- › Light, warm, gold, diffuse

An integral part of the concept for *Venus Rising* is the reference to the natural occurrence of the Fibonacci spiral, found both in the nautilus shell and the galaxies which illustrates the conceptual link between water and sky.

The form of the sculpture derives from the shape made by the intersection of the central spines of the nautilus shell. Owing to its complex geometry, the realisation of this artwork required a true marriage of art and engineering. The final design of sculpture is a delicate balance between this rigorous engineering process and the artist's sensitive aesthetic ideals.

Artist bio

Wolfgang Buttress is UK artist based in the Lake District, England. Buttress is an award winning artist working with public space. He creates simple, elegant and contextual public artworks that seek to define and celebrate a sense of place. Over the last 15 years he has produced artworks for the public realm in the UK, Europe, USA, Japan and Australia. Through the use of appropriate materials, repetition of natural form and sensitive reference to history and location, each piece enriches its location in a holistic and sustainable manner. A deep understanding of structure, process and scale informs the aesthetic of his work. By incorporating engineering principles at concept stage, the structure of the work is seamlessly integrated with its form. Inspired by the work of artists and architects such as Ando, Brancusi, Saarinen, Tapes and Twombly, his work alludes to histories, traces and the sublime which are both personal and contextual.

He co-founded the art and landscape architecture practice Wolfgang and Heron (2000 - 2006) and works collaboratively with a wide range of professionals, most recently on schemes with architects and landscape architects – Tadao Ando, BDP, LDA, Gillespies and Conran and Partners.

Over the last 20 years Wolfgang Buttress has developed an experienced and professional team to help realise these innovative and challenging projects. His work has recently been exhibited at the prestigious Wall Gallery, Tokyo; ABC Gallery, Fukuoka and the Chicago Sculpture Biennales in 2006 and 2008. In March 2008 *Silica* was recognised with a Civic Trust Award. He is currently working on various projects in London, Birmingham, Belfast, New York and Brisbane.



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The piece can be entered at ground level and once inside the observer can look up to the sky, enclosed by the delicate structure.

Wolfgang Buttress

Untitled – Wormholes.2010



All of the public art in Kangaroo Point Park radiates a feeling of relaxation and regeneration but Alexander Knox's *Untitled - Wormholes.2010* takes this theme a little further with an outright sense of fun. Bright splashes of red on the oversized wormhole shapes offset the surrounding greenery and lure young and old alike to come close. The sculptures invite touch, play and being at ease along with the bonus of experiencing the natural and cultural heritage of the site through embedded sound art coming from speakers above the wormholes. Knox worked with fellow artist and musician, Michael Munson, to create soundscapes that envelope the sculptures. Sounds from Kangaroo Point's history descend gently into the wormhole space – rainforest birds and frogs, ships' whistles and church bells. Shannon Ruska and other members of the Nunukul Yuggera Aboriginal Dancers speak of Kangaroo Point's rich Indigenous heritage and make soundscapes of their own with the rhythmic beat of clapsticks. Convicts and naval labourers put metal to rock at

the quarry, and children squeal with delight, reminiscent of Kangaroo Point State School that closed in 1965.

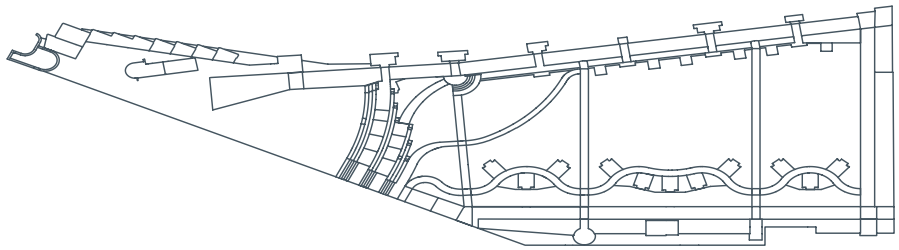
Knox described *Untitled – Wormholes.2010* as kind of tactile time machine that tunnels through history with sound and encourages interaction with the park's attractions. The artist is inspired by the habits of life forms and how their behaviour presents biological models for conceptual design. One of his best-known artworks is a projected light montage on building facades located on the corner of Bourke and Swanston Streets in Melbourne. Titled, *Maxims of behaviour*, the artwork is based on photo-chromatic camouflage skills of cuttlefish that can simulate their environment on their skin. Knox wanted to produce a public artwork that could oscillate between being part of its environment while remaining somehow alien to it, or in other words being familiar and unexpected at the same time. This is exactly the effect of *Untitled – Wormholes* where the familiar impression of

playground equipment offers something quite unexpected with soundscapes laced with natural and cultural heritage and wormhole-framed vistas of the stunning riverside landscape.

Public art is at its best when it oscillates between the familiar and the unexpected and creates a public space that is both accommodating and inspiring.

Dr Sally Butler





Untitled – Wormholes.2010

Alexander Knox

Artist statement

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

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

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

Untitled – Wormholes. 2010 provides a sensorial platform for exploratory play; and as children instinctively know, large multi colour 'worms' make good time travelling companions.

Artist bio

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



Image courtesy of the artist

The work's vaguely zoomorphic forms suggest any number of fantasy creatures and scenarios while remaining formally abstract.

Alexander Knox



Afforest



The concept for Nicole Voevodin-Cash's *Afforest* artwork is re-created rainforest similar to that which once covered Kangaroo Point. It is a living artwork that will grow into the space and surround an arbour covered with sandpaper vine (*Petrea volubilis*, also known as queen's wreath). Formal arrangements of plantings draw attention to particular species of trees and shrubs. Hoop and wollemi pines and cycads form a row along the River Terrace side of the park with kauri trees forming another row dotted within Alexander Knox's wormhole sculptures. Bumpy ash trees form an avenue on the other side of the kauris and also run along the riverside of the park.

Ancient, Indigenous and colonial histories of this site are all embedded in these rainforest species. Hoop pine, also known as Moreton Bay pine, colonial pine or Queensland pine, are estimated to date back as a species to the late Triassic/early Jurassic period and can live up to 450 years.

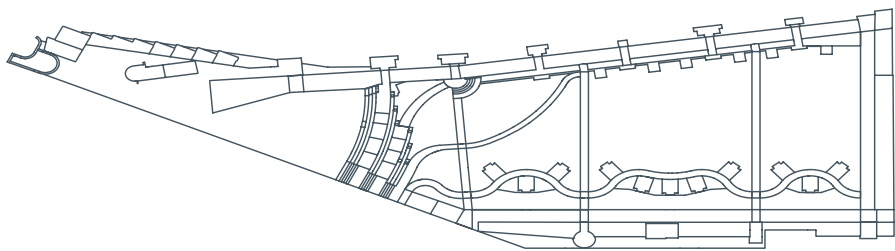
Their cones release nut-like edible seeds that were favoured by Indigenous people of the region, with the resin providing cement for weapons and tools. Its botanical name, *Araucaria cunninghamii*, acknowledges Allan Cunningham who explored south east Queensland collecting and recording specimens in the 1820s. Hoop pine is also a high quality cabinet tree that was used for furniture manufacture extensively in the colonial era and is still used for this purpose today. The species is now grown in large plantations to ensure a sustainable manufacturing supply. Similar interesting histories relate to other rainforest trees featured in the *Afforest* artwork including endangered and introduced species.

One of the most innovative aspects of this artwork involves horticultural techniques that will inspire repeat visits to the park. Each pathway entry into the 'tunnel of nature' arbour features artificially shaped trees (grafted *Brachychiton*

acerifolius) that were grown, pleached and shaped specifically for the park. Voevodin-Cash undertook extensive research into the centuries-old European gardening practices of espalier and pleaching and consulted with a number of gardening groups still working with these methods in Australia. The process of tree shaping involves the judicious selection and training of new growth on juvenile trees around temporary geometric shaped templates, which are wired into place. The templates will eventually be removed leaving intriguing geometric shapes permanently formed in the tree trunks. The artist has successfully fused the techniques of grafting, espalier and pleaching and applied them to a living artwork on a gigantic scale. Voevodin-Cash will be involved in ongoing 'grooming' of the trees for at least another 12 months and several similarly shaped trees by the artist are destined for New Farm Park and the City Botanic Gardens.

Dr Sally Butler





Afforest

Nicole Voevodin-Cash

Artist statement

A commemorative work of 150 years of Queensland State independence

Afforest is a sculpture consisting of a forest of formal lines and avenues of trees: hoop pine, wollemi pine and cycad at the rear, kauri in the middle and bumpy ash in the front, the protector and shade provider of the forest. As the trees grow, they frame vistas and provide diverse spaces and moods with changing their shade patterns. The tree species were selected largely due to their past use as cabinet trees, with the exception of the recently rediscovered wollemi pine, which is believed to be an ancient predecessor of the modern pine. As art, trees are powerful representations of life and growth, and are to be viewed as symbolic of the development and growth of the state of Queensland.

A sculptural arbour meanders its way through the two avenues of trees, crossing it like a DNA strand, further emphasising the trees as the life force of the site. Upon this arbour grows a purple flowering vine called *Petrea* (the queens wreath). Over time, the queens wreath will cover the arbour with masses of 'royal' purple flowers and green foliage, providing colour and shade over the paths below, and a visual link with the purple flowering jacaranda trees growing on the neighbouring site of St Mary's Church.

Afforest is a space in which people can move through and under. Its form is like a giant tunnel of nature joining a series of spaces or rooms, creating intimate places for people to discover and re-discover each time they visit. Each entry path from west to east into *Afforest* is marked by a series of 'shaped' flame trees (grafted *Brachychiton acerifolius and bidwillii*), grown, pleached and shaped specifically for the park. In this sense, *Afforest* becomes a different kind of contained space which exaggerates and heightens our relationship with nature, emphasising man's manipulation and control over nature and our role within the natural environment.

The flame tree was selected for its quick growth, flowering capacity and its use by the Indigenous people to make fishing baskets from its striped bark. The contemporary weaving and shaping of these trees today is an acknowledgement of the tree's past use, and references white settlers gardening practices of 'grafting' and 'pleaching' brought with them from their European homeland so long ago.



As art, trees are powerful representations of life and growth, and are to be viewed as symbolic of the development and growth of the state of Queensland.

Nicole Voevodin-Cash

A study: of different ways of being

Nicole Voevodin-Cash



Artist statement

A temporary artwork installation for Kangaroo Point Park on Opening Day 24th January 2010

A study: of different ways of being strongly supports the dialogue between outside and inside and between place and space in the creation of a physical environment of leisure.

Three sensory elements form the basis of this work:

The olfactory element was inspired by this quote from Mark Twain;


“Forgiveness is the fragrance that the violet sheds on the heel that has crushed it.”

Dried lavender and chamomile were laid upon the paths that intersect *Afforest* and *The Green Room*. As people strolled along these paths, the lavender and chamomile were crushed underfoot, instilling a soft fragrant scent in the memory of those passing through.

The sense of touch was captured by handing out purple parasols to people as they meandered through the park discovering new sights, sounds and scents. The parasols swirled as they were held aloft, creating splashes of purple “flowers” that were in constant motion throughout the park. Many people took up positions under the shade of the flowering petals of the larger purple umbrellas, randomly planted over *The Green Room* to create smaller, more intimate zones within this larger public space.

The senses of sight and sound were found at the entry nodes of *Afforest*. To temporarily bring attention to the future planting of the beautifully espaliered and shaped trees, six white inflatable ‘ghost’ trees fluttered gracefully in the breeze where espaliered trees now grow. On what was a truly memorable opening day, these ghost-like inflatable trees acted as a poignant reminder of the trees past and present and those that will be planted in the future.





Brisbane's newest urban park is establishing its place in the city's consciousness as a place to visit to eat, to promenade in the evening, to enjoy picnics and informal games, and, most of all, to stand atop the high cliff and take in panoramic views of this wonderful city.

John Taylor





ART OF THE PARK

Photographers

Rod Bucholz p1, p4-5, p14(3,5), p16-17, p18-19, p20(7), p21(9), p23(11), p18(16), p30-31, p33, p34(18), p38-39 (23,24,25)

Yuki Nakano p37

David Sandison p14(1), p23-24, p37-38, p24-25(13,14,15), p34(21), p40-41

Aden Narkowicz p14(2), p 32

Tom Everingham p14(4), p34(20), p36

Angeline Smith p20(8), p22(10)

Jessica Fazakarley p24(12)

Nicole Voevodin-Cash courtesy of the artist p34(19), p38(22)

James Parrish p19(17)

Blimp Aerial Photography, Brisbane p7, p11

This project has received financial assistance from the Queensland Government through art+place Queensland Government Public Art Fund.

