

A GIFT



KANGAROO POINT PARK
BRISBANE CBD 2010

Land Art Commissions
THE GREEN ROOM; AFFOREST; A STUDY: DIFFERENT
WAYS OF BEING
Nicole Voevodin-Cash



NICOLE VOEVODIN-CASH

A Queensland artist whose public art and exhibition projects are becoming a key part of the capital's visual landscape.

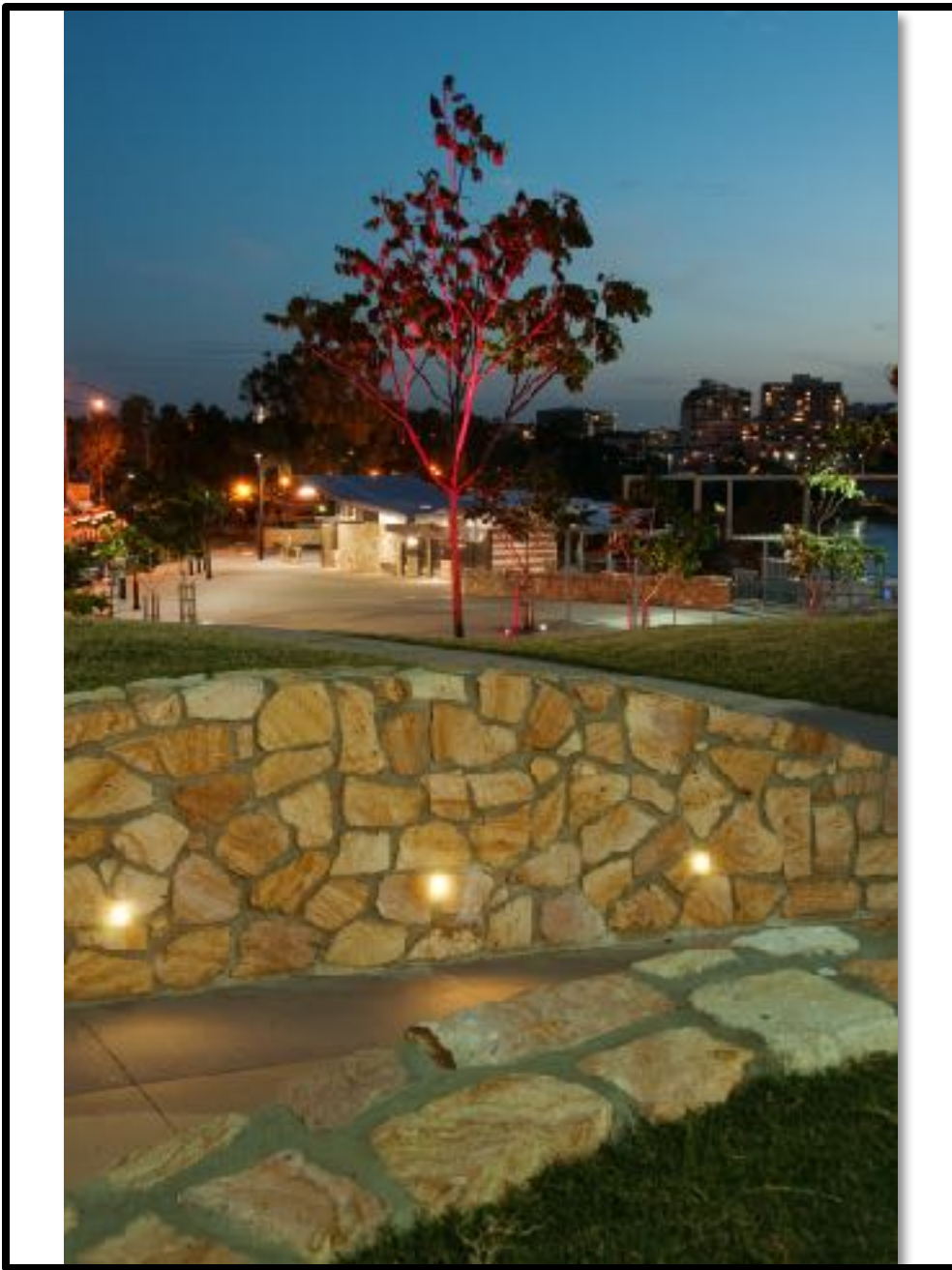
Nicole studied Fine Art at Griffith University in the 80's and received a Masters in Visual Arts 2001.

Nicole works across a wide range of disciplines producing 'Living' works, Land art, facade art works and large temporary public sculptures as well as exhibitions of investigations into landscapes and inflatable installations.

Her Kangaroo Point commissions combines 'Living' and Land art that reference the geomorphic qualities of site, featuring a "the green room" a soft landscape amphitheatre to take in those beautiful city sights both day and night. In 2011 she will complete a number of espaliered trees that will be planted in the site and woven together.

Nicole has undertaken residencies and produced work in France and Milan supported by the Australian Council, RADF and Arts Queensland. She is currently working on a 'Living' Arbour for the Eumundi Markets and an inflatable landscape space for a solo exhibition titled 'Rue Du Temple'.

Represented by Arc One Gallery, Melbourne.



LIVING WORKS

One of the most astute strategies for devising successful public art is to produce works that aren't recognised as art by the public. Freed from the barriers of reverence or disdain that some people automatically create when looking at art, works like this can be assimilated more directly into everyday life. Many of the interesting and pleasing things that we encounter in public spaces are put there by artists, but not necessarily as an alternative to putting them in a gallery. Nicole Voevodin-Cash is strongly aware of the need for public art to be a response to its environment rather than sculpture that happens to be located somewhere other than a space dedicated to art.

Her 'living works' – temporary and permanent rearrangements of landscape and vegetation – illustrate all this very clearly. Working with plants is now an important area of her practice, and has helped to define her approach to public art. These living works are thoroughly integrated into the existing terrain, and their engaging qualities are largely derived from the fact that we don't know exactly what they are when we see them. They don't fit into the categories of sculpture or landscape design. Without a preconceived frame of reference we have to negotiate them on their own terms. This type of art catches viewers by surprise in a way that more conventional monuments and murals can't.

Essay extract by Tim Morrell from 'Shaped by Behaviour' Monograph of Voevodin-Cash's work.

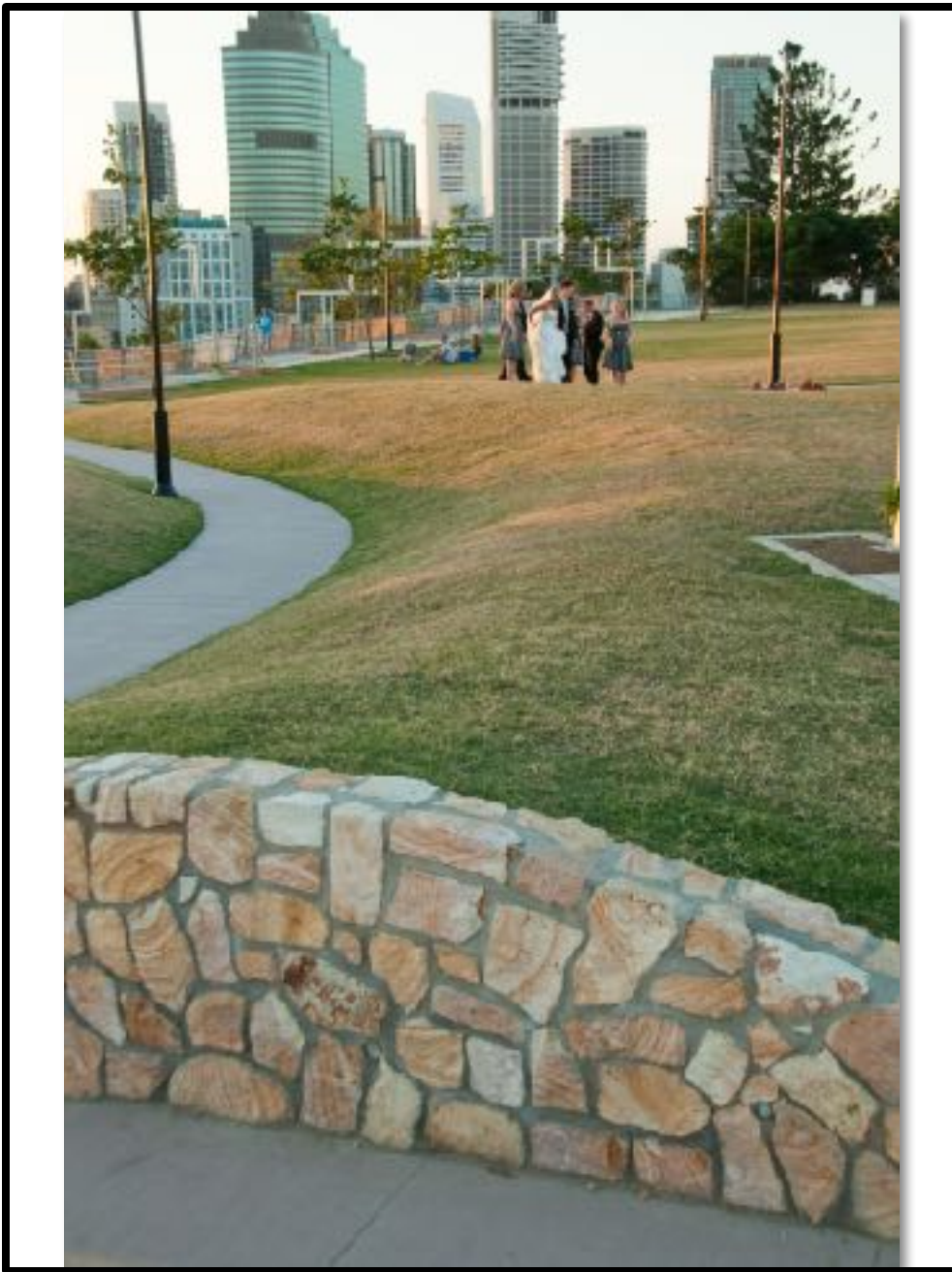


A THEATRE IS GROWN

ESSAYS EXTRACT BY KEVIN WILSON

It is the idea of the park as a theatre of human interaction and natural growth and a commemorative site that artist Nicole Voevodin-Cash, well known for her grass and planting works, explores for the new Q150 park at Kangaroo Point. She has created two key works which are separate yet entwined. *The Green Room* is series of undulating grass contour mounds which move over a rise in the large open grass expanse of the park and spread towards the more hard edged stairs that flow to the park kiosk and visually to Brisbane itself. The other work, *Afforest*, whilst establishing a forest on previously unforested land, provides a curving arbour walk that is a play on movement, colour and the manipulation of natural growth through species selection and training.

Some people will barely notice a difference and adjust to the works as part of the natural landscape. Others will be surprised by the shifts and moods that the artist creates. But there is much more in Voevodin-Cash's works than just subtle physical interventions in space.



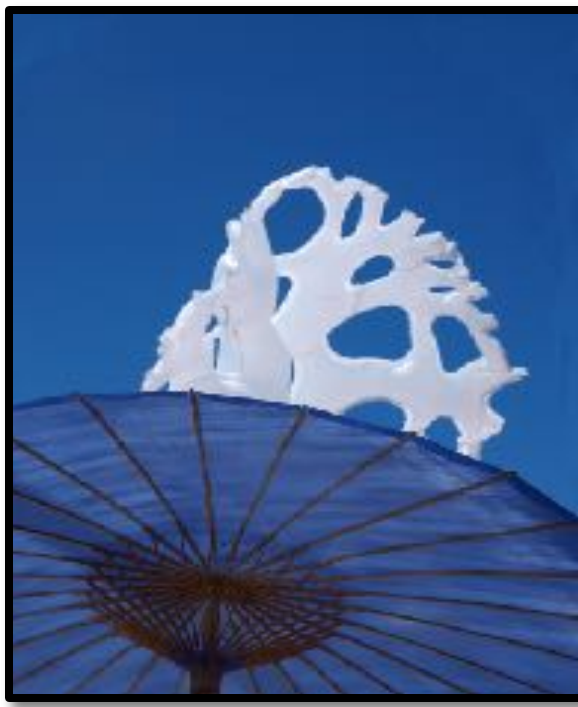
Her works are redolent with references to Queensland history and culture. *The Green Room*, not only refers to the chill out space in a theatre but also to the term used by surfers to describe being inside the barrel of a wave and this beach culture reference is even further accentuated by the large purple umbrellas to be sited on the wave like contour mounds (Temporary commission A Study: Different ways of Being). From above this work looks like a ripple in the land and it reminds us that even the smallest idea or action sends a ripple out into the world and 150 years ago our independence from NSW resonated and grew to allow us to be a strong and independent state.

Both *The Green Room* and *Afforest* are also about enhancing the way people use the park and about the park as a theatre. Ironically *The Green Room* suggests a room, but this room is an open environment; it is a space which brings people together, confines them if you like, to interact and encounter others and to play. It is an artwork that people will be able to walk through, sit on, play on, picnic on, sleep on, dream in, and meet at, and from afar they will be able to admire and enjoy its shapes and colour.

In essence her work has all the emotional resonance and intellectual engagement that an artwork is capable of whilst also drawing from the rich experiences that a public park can provide. Voevodin-Cash is an artist whose materials and work will grow and live on and change well past the length of her own life. This is her gift as an artist to the future.

Kevin Wilson





‘A STUDY: DIFFERENT WAYS OF BEING’

A temporary commission for the opening day strongly supported the dialogue between outside and inside and between place and space creating a physical environment of leisure. Three sensory elements form the basis of this work:

OLFACTORY: has been created from the inspiration from this quote from Mark Twain;

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

Dried lavender and chamomile was laid on the paths that intersect ‘Afforest’ and ‘The Green Room’ and as people walk through these works they will inadvertently release the smells of the colours they are surrounded by and the reinvestment of site.

TOUCH: purple parasols were handed out on the day and as people wander and swirl these they will create purple moving flowers moving through the park. People can also take their positions under the purple flowering petals of randomly placed umbrellas for protection from the elements and the creation of smaller intimate zones within a public area. These umbrellas symbolise and make reference to our beach culture.

SIGHT and SOUND: is found on the entry nodes of ‘Afforest’, to temporarily bring attention to the future planting of the beautifully espaliered and shaped trees. 6 large inflatable ‘ghost’ trees were created and positioned where these trees will eventually be sited. These ghostly reminders of trees past, present and where future woven trees will be installed. On the day these ‘works’ were a spectacle and visual draw card from the city to the park for this memorable day.







ARTIST STATEMENT

What I have been seeking to realize with my practice for the past 20 years is to incorporate ‘participation/interaction’ as a sculptural strategy; a method that directly engages people with my work. I have achieved this to date by encouraging audiences or visitors in the gallery/park and/or site to challenge their definition of the landscape.

Thanks to Arts Queensland, Art + Place and the Queensland Government