

MEDIA RELEASE August 2016

MAJOR AUSTRALIAN WORKS ANNOUNCED FOR BARANGAROO EVENT *Sculpture at Barangaroo* 6-21 August 2016

The Barangaroo Delivery Authority will present a major new sculpture event, *Sculpture at Barangaroo*, at Sydney's spectacular harbour foreshore park, Barangaroo Reserve, from 6-21 August 2016.

Sculpture at Barangaroo is presented in partnership with Sculpture by the Sea, which has been delighting Sydney with its outdoor exhibitions along the Bondi coastal walk for almost 20 years.

Free to the public, the temporary exhibition is the first of its kind to be held at Barangaroo Reserve and will transform the six-hectare headland reserve into an open-air sculpture park to capture the imagination of Sydney and its visitors.

The exhibition will showcase 14 outdoor artworks by a stellar line-up of 15 Australian artists, including senior, established, emerging and Aboriginal artists.

The collection includes eight new works and six existing works that were selected specifically for exhibition at *Sculpture at Barangaroo*.

Exhibiting artists include, **Sean Cordeiro and Claire Healy, Marley Dawson, Lucy Humphrey, Ron Robertson-Swann OAM, Margarita Sampson, Sangeeta Sandrasegar, Yasmin Smith, Marcus Tatton, Ken Unsworth AM, Sally Kidall, Garaywaa Murnawaraga (The Milky Way Daughters: Lyndsay Urquhart, Emily Nicol and Tereasa Trevor, with contributors), and Aunty Deidre Martin with collaborators.**

ARTISTS AND ARTWORKS

Garaywaa Murnawaraga (The Milky Way Daughters: Lyndsay Urquhart, Emily Nicol and Tereasa Trevor, with contributors), *Barangaroo Dreaming* (new work)

This three-metre-high sculpture represents a crinoline – a stiffened or hooped petticoat that was worn under a long skirt for decorative purposes, but now transformed to represent a fishing trap. The artists were inspired by the powerful Cammeraygal warrior and elder Barangaroo who died in 1791. It is said that she once rejected the gift of an extravagant European skirt and attire, preferring instead to continue fishing and living according to Aboriginal traditions. The eight layers – representing eight generations since Barangaroo – are made up of shell art including abalone shell fish hooks, woven lace, lomandra, Gynea Lily and Devil's Twine weavings, covered in white ochre.

Garaywaa Murnawaraga (Dhurga language for 'The Milky Way Daughters') Emily Nicol, Tereasa Trevor and Lyndsay Urquhart, share a passion for learning about and celebrating their culture. Trevor and Urquhart are cousins and descendants who met at a family reunion in the Yuin nation. Trevor is an educator with a background in communications and performance. Inspired by bringing Aboriginal women's stories to life, Urquhart is a filmmaker and an artist educator at Art Gallery of NSW. Nicol currently works in radio broadcasting as a producer and presenter covering Aboriginal arts, culture and music on Gadigal Koori Radio.

Yasmin Smith, *Contours of Our Heart* (new work)

This unique work couldn't be more appropriate to Barangaroo Reserve, with its Aboriginal, industrial and maritime histories. Sydney ceramics artist Yasmin Smith, known for her huge figurative sculptures and installations in ceramics and other materials, will grind down local sandstone to use as clay. Small groups of visitors will be invited to make their own pieces with her help. Each object will then be fired in a kiln on site. On the last day of the exhibition, Smith will combine all the pieces in one installation. And as the sun sets, visitors will be invited to take a piece away with them.

Sally Kidall, *One Journey Ends: another begins...?* (new work)

Is it a raft or a trailer? A bit of both. Sitting under a transparent nylon fabric tent is a simple bamboo rowing boat with two large oars. Lined with growing grass, it carries a cargo of bags filled with water. Sydney artist Sally Kidall has exhibited her site-specific works in England, Spain, America and Germany. Human ecology, consumption and materialism motivate her creations in both natural and urban environments.

One Journey Ends: another begins...? contemplates the complex challenges of the world we live in.

Ron Robertson-Swann OAM, *Weighty Matters, Tony's Tower II, Campagna*

A sculptor, teacher and advocate for the arts, Ron Robertson-Swann OAM is a celebrated Sydney artist who worked as Henry Moore's assistant in the 1960s. In addition to his work in sculpture, he has produced many paintings and is represented in all major public Australian collections. He has won several awards and was awarded an Order of Australia Medal for service to the arts.

These three large monumental and imposing works, produced over a four-decade period, reflect Ron Robertson-Swann's long and industrious career. The works were chosen to respond to the scale of the site and in respect of the artist's reverie for the harbour which he considers another home.

Tony's Tower II was created in homage to his mentor, English artist Sir Anthony Caro, "the greatest sculptor of the century".

Marley Dawson, *Construction Barangaroo 2016* (New version of a work exhibited in Perth in 2009)

Sculpture, performance and installation, NSW artist Marley Dawson has exhibited in all three forms as far afield as Washington DC and Paris. This new version of a work shown in Perth in 2009 is the size of two tennis courts, and visitors are able to walk through it. Construction Barangaroo 2016 is made of various lengths of pine framing, its organic form includes entrances, tunnels and viewing domes. Standing inside looking out, the visitor is treated to different “framed” views of the city, park and harbour, even the sky. But it won't be completed on day one. As a performance element, Marley will continue to work on it for several days after the exhibition opens.

Dawson's work has a DIY feel and tends to look at contemporary ideas of masculinity as well as the construction process. He sees a crossover between art and labour: the work is the work. He uses the studio as a test laboratory, and the gallery or public space to display his experimental objects. Dawson has been living in the US since 2012.

Sangeeta Sandrasegar, *Standing on Stones* (new work)

It's not often you are permitted to walk across a sculpture, but this patterned chain of plastic pearls invites a tactile experience. The lines of a poem from Rabindranath Tagore's *Gitanjali* are inscribed across the sculpture. The poem is a dedication to the enduring love and commitment of femaleness and motherhood exemplified so strongly by Barangaroo the woman. As with most of her works, Melbourne-based Sangeeta explores the overlap of cultural structures in one of Sydney's most important historic sites. *Standing on Stones* follows the story of Barangaroo, a woman caught between cultures, through to the site's more recent use as a maritime hub.

Sandrasegar has a research-based practice, which draws strongly on her mixed Malaysian and Australian heritage, with a special interest in the ways the structures of culture, sexuality and identity are intertwined in contemporary culture. In the past two years Sandrasegar has worked across India. Sandrasegar has exhibited widely both locally and internationally, and is the recipient of several fellowships and prizes.

Marcus Tatton, *Empirical View* (new work, earlier version exhibited in Perth)

New Zealand born and now based in Tasmania, Marcus Tatton is a public space sculptor who looks to the natural and non-natural environment for inspiration. This unusual new work comes in four parts. A seven-metre high chimney, a four-metre high window, a stove built around a fig tree and a campsite are all made from firewood. Each is placed a little distance apart. Close inspection shows them to be not quite what one might expect. The open window, for example, appears to flap in the harbour breeze. It's actually fixed in place. The view from one side to the water shows a natural coastline.

The works represent Tatton's acknowledgement of the site's history, the importance of fire for food and warmth, of colonisation and Aboriginal knowledge and wisdom. The window and the chimney represent the ruins of a past life. Look through the window from one side and you see what would have been the coastline pre the First Fleet's arrival. Viewed from the opposite direction we see a 21st Century cityscape.

The winner of many awards during his 20-year career, Tatton believes his most valuable contribution is to interpret community spirit and relationship to country through contemporary sculpture.

Margarita Sampson, *The Grove*

The two pieces in this work are part of series exploring the importance of our relationship with nature and community. It's easy to see how her Norfolk Island background has influenced Margarita Sampson's style. Each work resembles a pod, fruit, dwelling or tree with branches and antlers extending from the top. Constructed from wood, the pear-shaped works incline towards each other. Clad in red cedar oiled and weather-proofed shingles, they feature a small opening on one side lined with layers of felt suggesting shelter. There are many ways to interpret this sculpture; it's up to you to use your imagination.

Originally trained as a painter, her first large textile sculptures began in 1997 as a response to a call-out for the inaugural *Sculpture by the Sea*. The following year she won the People's Choice Prize with her work *Fish Curtain*.

Lucy Humphrey, *Horizon* (originally created for *Sculpture by the Sea*, Bondi, in 2013)

This acrylic sphere filled with 1800 litres of water caused a sensation when it was first exhibited in *Sculpture by the Sea* in 2013, and later in Aarhus, Denmark. Standing 1.8 metres high and weighing about two tonnes, *Horizon* uses the dramatic effect of sunlight to create a lens that transforms views upside down through a refraction of light. From sunrise to twilight, it underscores the changing conditions of light. Magic at any time of day, it transforms the viewer's experience of the site and celebrates the natural environment in a creative and unique way.

Lucy Humphrey is an award-winning architect and designer. She has worked with prestigious architects PTW and Collins and Turner, and has taught at her alma mater, the University of Sydney. Her growing portfolio covers a wide variety of styles with particular focus on site-specific installations. Her solo work for *Sculpture by the Sea* (2009), *Alchemy*, won the Art Gallery of New South Wales Volunteer Site Specific prize. Many of her creations have dazzled visitors as far afield as the Venice Biennale.

Ken Unsworth AM, *Harlequin Shuttle*

This eight-metre tall work stands vertically, like a jewel from an unknown place, in a natural setting. Panes of coloured Plexiglas cover the work. *Harlequin Shuttle*, its girth 4.6 metres at the widest point, rises like an exquisite sci-fi religious monument, alternately glowing and dulling with the changing light.

Sydney artist, Ken Unsworth is one of Australia's most significant artists and is respected as a sculptor, painter, performance artist, installation artist and draughtsman. He has represented Australia at the Venice Biennale (1978), the Paris Biennale (1985), Magiciens de la Terre, Paris (1989) and the Biennale of Istanbul, Turkey (1995). A major survey exhibition of his work was held at the Art Galley of New South Wales in 1998 and he has received numerous awards including the Bi-centenary Sculpture Competition.

Harlequin Shuttle is on loan from original commissioner, Scenic World Katoomba.

Sean Cordeiro and Claire Healy, *Banana Republic* (new work)

A six-metre shipping container has been adapted to include a large window on one side, two doors, inner plywood cladding, a wooden fire place, a viewing bench, fire extinguishers, fire alarms and a pile of coal. The creators are award-winning Sydney artists.

Their collaborative work is characterised by the playful reinvention of prefabricated structures and the transformation of everyday objects into extraordinary sculptures and installations. The container represents globalisation, trade, economy and consumption – all part of the former cargo terminal's history. And it's an artwork you can enter.

Key themes within their work include movement and transportation, upheaval and the consequences of globalisation and consumerism. Their works raise poignant questions about the everyday decisions we make and the future effects of our individual and collective choices. Their work has been exhibited in museums and private galleries from Kathmandu to Washington DC.

Deidre Martin, *Bugiya Naway Buradja* (*Yesterday, Today, Tomorrow*) (new work)

Aunty Deidre Martin's large-scale weaving project depicts a *nawi* (canoe) that would have been used by Barangaroo the woman. Using traditional techniques but contemporary materials, Martin has called on other Aboriginal master crafters including weavers and wood carvers to create a scene that tells the story of Barangaroo, women's survival, fishing, ecology, sustainability and cultural practices. The sculpture, 30 metres in length, will be visible from various points across the harbour.

Aunty Deidre Martin is a Yuin woman who was grew up in La Perouse and now lives in Jervis Bay. Her father was a Yuin man and her mother a Wiradjuri woman. She has been working with National Parks and Wildlife Service for 16 years as a discovery ranger. Aunty

Deidre Martin is passionate about sharing her culture through bush tucker tours and school workshops for schools, corporates and community groups. She's also an accomplished and respected weaver. Noel Wellington comes from the south coast of New South Wales and is a traditional descendant of the Jerrinja Wandjina Clan. Wellington's ancestral history lies within the Carpenter family from Roseby Park Orient Point Mission. Wellington is known and respected as an Aboriginal Elder within the Shoalhaven Region. His woodcarvings reflect traditional tree scarring practices in an Aboriginal contemporary art form.

ARTIST TALKS

A series of free talks by exhibiting artists will be held outdoors at Barangaroo Reserve among the sculptures on weekends during the event. In the event of wet weather, talks will be held in the Waranara Room.

| ARTIST TALKS SCHEDULE | | | |
|-----------------------|---------|-------------------------|---------------------|
| DATE | TIME* | ARTIST | LOCATION |
| Saturday, 6 August | 1pm | Aunty Deidre Martin | Lower Walumil Lawns |
| Saturday, 6 August | 2pm | Yasmin Smith | Nawi Lawn |
| Saturday, 6 August | 3pm | Sangeeta Sandrasegar | Cutaway entrance |
| Sunday, 7 August | 10:30am | Marcus Tatton | Nawi Cove Lawn |
| Sunday, 7 August | 11:30am | Marley Dawson | Stargazer Lawn |
| Saturday, 13 August | 10:30am | Sally Kidall | Bridge Lawn |
| Saturday, 13 August | 11:30am | Lucy Humphrey | Bridge Lawn |
| Saturday, 13 August | 12:30pm | Margarita Sampson | Sea Wall Lawn |
| Sunday, 14 August | 11:00am | Ken Unsworth AM | Waranara Terrace |
| Sunday, 14 August | 12:00pm | Ron Robertson-Swann OAM | Upper Walumil Lawns |

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| Sunday, 21 August | 12:00pm | Garaywaa Murnawaraga (The Milky Way Daughters) | Sea Wall Lawns |
| Sunday, 21 August | 3:00pm | Yasmin Smith | Nawi Lawn |

* Talks will run for up to an hour – some run times may vary.

Barangaroo Visitor Guides will also host a series of free talks, offering visitors the opportunity to learn more about the works created by Aboriginal artists Aunty Deidre Martin and Garaywaa Murnawaraga (The Milky Way Daughters).

These 15-minute talks will take place at 1.00pm on Thursday and Friday, 11-12 and 18-19 August, and 11.00am and 2.00pm every Saturday and Sunday, 6-7, 13-14, and 20-21 August at Garaywaa Murnawaraga's *Barangaroo Dreaming* and Aunty Deidre Martin's *Bugiya Naway Buradja (Yesterday, Today, Tomorrow)*.

Sculpture at Barangaroo will conclude on Sunday 21 August with a major celebration of the 1st Birthday of Barangaroo Reserve.

Barangaroo Reserve is easily accessible by public transport and on foot from Circular Quay, Walsh Bay, Millers Point and The Rocks. The closest train stations are Wynyard and Circular Quay.

For more information, visit www.barangaroo.sydney.

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