

One Alfred Street Stage 1 Public Art Strategy

Report in support of the amended Development Application to City of Sydney Council for Tower A

16 June 2015

Prepared by Barbara Flynn, Public Art Advisor

Introduction

This report is a revision to the Public Art report dated 22 August 2010 (attached as Appendix A), submitted to City of Sydney Council as part of the original DA submission for One Alfred Street.

The design for the One Alfred Street project is evolving in exciting ways. In keeping with these changes, we are in the process of re-determining the optimal types and locations for art.

This updated report is provided for the purposes of re-addressing the potential for public art opportunities on the One Alfred Street site by:

- Revising the types of art and the identity of the artists qualified to address the possible locations for art appropriate to the redesigned towers and public space
- Setting out the process Flynn recommends be followed to identify, select and commission artists
- Recommended process to determine budget and timing.

This report is responsive to how the design of the One Alfred Street project is evolving, and to the realisation that, ideally, in Stage 2, the Public Art Strategy will evolve to be a site-wide strategy. The site for the work of art would remain within the public realm that is located between Towers A and B forming part of the new laneway network. The resultant form and nature of the work of art would be responsive to this space that is still to be defined as the Stage 1 DA Tower B design is being finalised.

Public Art Summary

Objectives

The objective is to commission art that is excellent in every way that will contribute to the quality of the public realm at Circular Quay and the northern part of the city of Sydney.

Achieving a balance between art and the architecture is equally important. When a harmonious integration of art and architecture is achieved, a building and its street level

public spaces develop landmark quality and become a place people want to be. To create such a resonant and well-used public place is our aim for One Alfred Street.

Principles

1 *Excellence*

To realise art that will be excellent in every way – unique in concept, appearance, technique and execution; with a singular relevance and capacity for engagement; built to last.

2 *Furthering the urban design objectives of the City of Sydney*

By proceeding in close rapport with the City's objectives for the laneways and public spaces at the northern end of the city centre, artists can help to create an exciting experience for people in this part of the city, and encourage them to enter and navigate the network of narrow laneways leading from Circular Quay to the city beyond.

The work of art for the public realm of One Alfred Street will form a significant addition to the city's collection of works of public art, and it will be conceived, designed and placed in such a way as to be integral to the Sydney public domain.

The City Centre Public Art Plan of June 2013 (drafted by Flynn and attached as Appendix E) proposed a transformation of George Street and the city centre that would be aided by partnerships with development companies who have extensive property holdings at the northern and southern ends of the city.¹

Through constructive partnerships with development companies, the northern end of the city will be remodelled and revitalised, creating a precinct for the enjoyment of art and culture through a wide range of initiatives that will provide an alternative to the dull tyranny of after-work drinks that is currently the predominant form of entertainment and interpersonal interaction in the area.

3 *Equivalence and harmony of art and architecture*

The works of art will exist on an equal par to the architecture and exist in close harmony with it without relinquishing their own integrity. Works of art will mesh well with, reinforce, and enhance the strong modernist aesthetic, clarity, intellectual subtlety, and highly refined material selections that characterise the architecture of Kerry Hill Architects.

The art will achieve a balance with the landscape architecture, possibly by functioning as a landscape element itself, or by supplanting or standing in for

1 Barbara Flynn, *City Centre Public Art Plan*, Sydney: City of Sydney, 2013, pp 49–51, 53–55, 61, 63–65.

landscape elements.

The art might be as elegant and finely-calibrated as the architecture, or it might be colourful, playful, or dramatic, acting as more of a foil to the buildings.

4 Uniqueness of the art commissioned for One Alfred Street

Flynn is proposing artists for discussion who are as yet unrepresented in the Sydney public realm, artists new to Sydneysiders who will approach the challenge with a new vision.

An important idea of the City Centre Public Art Plan was that Sydney's distance from the rest of the world facilitates freedom from the temptation to copy strategies or to borrow techniques of urban regeneration that would be inappropriate within the context of Sydney.

By proceeding in this way, the art commissioned for One Alfred Street will take its place as a unique part of the larger collection of art in the city.

5 Opening up opportunities for Asian artists

The Public Art Advisory Panel guiding the art design approval process on behalf of the City of Sydney has noted the relative lack of representation of Asian artists in Sydney public art projects. Projects for Sydney existing and planned by Jason Wong and Lindy Lee have begun to address this imbalance. As part of this exciting new direction, artists of Chinese descent will be nominated to the longlist for One Alfred Street and be part of the discussion.

Site analysis and the possible locations and types of art

One Alfred Street is located on the northern edge of the Sydney central business district on Circular Quay.

1 Plaza

Any exterior work of public art located within the Plaza space of One Alfred Street will need to be positioned at a respectful distance from the existing fountain work by artist Stephen Walker at Herald Square. Donated to the City of Sydney by John Fairfax and Sons Ltd in 1981, this work includes the dedication, 'to all the children who have played around the Tank Stream'.

The Plaza has been designed as an outdoor room, which is permeable to pedestrians, providing a connection between the civic scale of Herald Square and Circular Quay and the finer grain of the laneway network beyond (marking the start of the city).

The design of the Plaza will create a strong sense of place and elicit feelings of belonging which will be highly attractive to people.

Possible art types and locations within the Plaza:

The art could be selected and positioned, for example, high up on one of the building facades or at the roofline of one of the buildings, acting as a beacon to attract people to the Plaza. Precedents are the artworks commissioned for the façade of the New Museum, New York (architecture by SANAA), and artist Pipilotti Rist's consummate tri-level work of art for the Novotel hotel at Praterstrasse 1 in Vienna designed by architects Atelier Jean Nouvel.

From a distance, visitors will catch a glimpse of something visually exciting and intriguing and be drawn into the Plaza space. As they approach, they will experience a sense of discovery as the work of art looms into full view. This type of artwork would create an exciting experience that unfolds through an initial element of suspense culminating in a vivid moment of discovery. Art positioned high up will transform the Plaza into a highly legible and desirable, easy-to-find place to meet.



Ugo Rondinone, *Hell Yes*, 2007-2010, New Museum, New

Pipilotti Rist, *The Freedom In and Above Us*, 2010, 4 backlit printed ceilings, 5 LED displays, 5 players and control system. Uniqa Tower Praterstrasse 1, Vienna

Collaboration with Thomas Rhyner and Carlos Martinez

Photo: Nici Jost



Representing another possible approach, artists such as Huang Yong Ping (China) or Cristina Iglesias (Spain) who are specialised in creating works for the ground plane incorporating water – updates on the tradition of the fountain – could conceive of works connecting the Plaza with the network of laneways. The use of water would forge an important conceptual connection both to Sydney Harbour and the Stephen Walker fountain at Herald Square linking unity to the precinct.

Another approach is to consider a three-dimensional horizontal sculpture with seating built into it of the sort by practitioners such as Song Dong (China) or Sou Fujimoto (Japan) might propose. By marking the route into and through the Plaza space, such an artwork would provide a tangible physical link between Herald Square and the laneways beyond.

2 *Art for the network of laneways*

Another approach is to think of artists who would be interested in the challenge of guiding people in and through the Plaza space, between the buildings and into the network of laneways and the city beyond.

The network of laneways in and around One Alfred Street presents one of the most exhilarating opportunities for new urban art and design in Sydney. A unique opportunity exists for the art and the architecture planned for One Alfred Street to work together to create a marvellous set of visual and cultural attractions at the northern end of the city.

Possible art types and locations within the network of laneways:

Art addressing the ground plane such as inset mosaic art or art that utilises the paving

stones could lead people into and through the public space. Tobias Rehberger (Germany) has acted as a trailblazer in art of this kind worldwide.

Artworks utilising light and colour could be suspended above head to mark the way.

'Greening' the network of laneways is a way of making them cool and pleasant places to walk through. One can imagine artist interventions like the moving trees of French artist Celeste Boursier-Mougenot that are part of the current Venice Biennale, choreographed in relation to the project landscape architecture scheme.

Laneways offer a unique opportunity for artists to create playful and witty works of art that will act as magnets, attracting people to visit the laneways.

Tactile, handcrafted works of art would provide texture and personality to the network of laneways. Examples of this type of art exist in the practices of Tokyo-based artist Tadashi Kawamata, American artist Tom Otterness and London-based artists Phyllida Barlow and Tracey Emin, whose freely-drawn bronze birds will grace Bridge and Grosvenor Streets as part of her City of Sydney project (anticipated for completion in 2016).



Tracey Emin, *The Distance of Your Heart*, 2014, bronze birds and plinth with handwritten inscription, dimensions variable

Consideration of heritage

Emin's project for City of Sydney is a model for how contemporary art can be responsive to place and heritage without compromising its own singular vision. A heritage report has been prepared for One Alfred Street and will be considered by the artist(s). Any artist who might be selected will possess the intelligence and sensitivity to appropriately address the heritage of the site. How this might be done will be determined in discussion with the artist and the team in relation to the artist's preferred approach.

Process of identifying, selecting and commissioning the artists

In the earliest stages of a project, Flynn likes to recommend a longlist comprised of singular and exciting artists drawn from Australia and the world. A collaborative process is undertaken in close consultation working as a team – comprised of the development company, the architects, and Flynn – to consider the art and achievements of each of the artists on the longlist. Decisions are then made in discussion with all the relevant information at hand in order to reduce the list to four or five artists to be invited to a competition.

Longlist of the appropriate artists

Images of indicative works and links to further information about the artists proposed for the initial longlist are attached as Appendix C.

The artists listed below are among the most exciting and singularly qualified artists working in Australia and internationally today. None of them has as yet created a work for the Sydney public realm. Thus, any of them would be unique to the One Alfred Street project, Circular Quay and the northern part of the city.

Artists under consideration for the Plaza are (listed by art type and location in alphabetical order by artist surname):

Art positioned high up on façade or roofline:

Celeste Boursier-Mougenot (France)

Tadashi Kawamata (Japan)

Ugo Rondinone (Switzerland)

Artworks connecting Plaza to network of laneways:

Huang Yong Ping (China)

Cristina Iglesias (Spain)

Monika Sosnowska (Poland)

Sculptures incorporating seating:

Song Dong (China)

Sou Fujimoto (Japan)

Jeppe Hein (Germany)

Jaume Plensa (Spain)

Artists under consideration for the new laneway network are:

Art addressing the ground plane to assist with wayfinding in the network of laneways:

Jonathan Jones (Australia)

Tobias Rehberger (Germany)

Jessica Stockholder (US)

Doho Suh (Korea)

Artworks utilising light and colour suspended overhead:

Iñigo Manglano-Ovalle (Spain)

Pedro Cabrita Reis (Portugal)

Leo Villareal (US)

Art assisting with the 'greening' of the network of laneways:

Celeste Boursier-Mougenot

Playful and witty works of art:

Ai Weiwei (China)

Mel Bochner (US)

Elmgreen & Dragset (Denmark/Norway)

Isa Genzken (Germany)

Yayoi Kusama (Japan)

Tom Otterness (US)

Kiki Smith (US)

Mark Wallinger (United Kingdom)

Tactile art adding texture to the laneways:

Phyllida Barlow (United Kingdom)

Tadashi Kawamata (Japan)

Ah Xian (Australia)

Selection criteria

The Public Art report dated 22 August 2010 proposed criteria for artist selection, posed as a set of questions:

- Will the work of art represent a significant contribution to Sydney and Australia?
- Is it great art?
- Is it original? Is there anything like it in Sydney or Australia?
- Does it excite and challenge?
- How public is it?
- How effectively does the art co-exist with the building? Is it the best possible work of art we can imagine for the building?
- How long-lasting and abiding will it be, in aesthetic terms?
- What are the innovations and achievements of the artist to date and what do we see him or her doing in the future? Are we identifying an artist who will change the discourse of art and go on to do singular things in the future?

Commissioning model: outline of stages and tasks

Flynn works with a commissioning document attached as Appendix D (a confidential document © Barbara Flynn) dovetailing with an artist contract. The commissioning document and contract set out all stages of the process of conceiving, designing, fabricating, installing and finally approving of the artwork.

Starting the process early to identify and select the artists is of primary importance to achieving a successful outcome. Artists will be selected with a view to who can deliver on time and on budget. One of the important roles of the public art advisor is to develop a strong and respectful working relationship with the artist(s) to enable them create a work representing the best possible outcome for all parties.

Budget

The total art budget will be set by the development company in consultation with the public art advisor.

Additional information

List of appendices

The following appendices are included with the document:

Appendix A: Report on Public Art of 22 August 2010 submitted to City of Sydney Council as part of the original DA submission for One Alfred Street

Appendix B: CV for Barbara Flynn

Appendix C: Images of and links to further information about the work of an initial pool of the possible artists (list in formation, to be further developed with research as project gets underway)

Appendix D: Commissioning document of Barbara Flynn Pty Ltd (a confidential document, © Barbara Flynn)

Appendix E: City Centre Public Art Plan (2013), City of Sydney (author Barbara Flynn, Curatorial Advisor to City of Sydney for the City Centre)

F L Y N N

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DA Submission, One Alfred Street

Section: Public Art
Prepared by Barbara Flynn, 22 August 2010

I. Early start to our collaboration:

As art advisor I have set the parameters, including the importance of understanding the architecture and listening to the architects and developer. The process is collaborative, in close consultation and work as a team – comprised of the development company, the architects, and the public art advisor – to conceptualise and select the public art. We started the process of collaboration early, in March 2010, to ensure that the artists will have sufficient time to deliver the best possible works of art and that they can be effectively integrated with the architecture. Once the artists are selected, I will coordinate the contact between the architects and the artists and oversee the production and implementation of the works of public art.

II. Team:

Development Company: Valad Fields Trust
Architects: Kerry Hill Architects
Managing Architects: Project Architecture
Art Advisor: Barbara Flynn

III. Basic objectives for the public art as defined in our discussions to date:

Three works of public art will be commissioned, one for an exterior space, and two for each of the lobbies of Building A and Building B.

The public art will be excellent in every way – in concept, relevance, capacity for engagement, technique and execution, appearance, and longevity (both qualitative and practical).

The team is knowledgeable about the works of art already in existence in the public domain in Sydney and Australia and will select a unique work of art for the exterior position at One Alfred Street. The exterior work of art for One Alfred Street will constitute a significant addition to the city's 'collection' of works of public art, and it will be conceived, designed and placed in such a way as to be integral to the Sydney public domain.

The works of art will be equivalent to the architecture and exist in close harmony with it without relinquishing their own integrity. They will mesh well with, reinforce, and enhance the strong modernist aesthetic, clarity, intellectual subtlety, and highly refined material selections that characterise the architecture of Kerry Hill Architects. When the right balance between the art and the architecture is achieved, a building develops landmark quality and becomes a place people want to be. To create such a resonant and well-used public place is our aim for One Alfred Street.

The art might be as elegant and finely-calibrated as the architecture, or it might be colourful, playful, or dramatic, acting as more of a foil to the buildings. The art may be spectacular, but whether spectacular or not, it will draw the right kind of activity and attention to the building.

The art will be attuned to the site and the environs and designed in such a way as to be mindful of the users of the space. Kerry Hill Architects is known for respecting and incorporating local cultural references, and like the architecture, the art will make sensitive reference to local norms, morés, culture and the setting.

The art will work in balance with the landscape architecture, possibly by functioning as a landscape element itself, or by supplanting or standing in for landscape elements.

IV. Consideration of heritage of the site

A heritage report has been prepared and will be considered by the artist(s). Any artist who might be selected will possess the intelligence and sensitivity to appropriately address the heritage of the site. How literally this might be done will be a function of the approach and type of artist selected.

V. Possible locations for art under discussion:

A. Plaza:

The exterior work of public art should be set into its own space within the Plaza space of One Alfred Street, at a respectful distance from the existing fountain work by artist Stephen Walker at Herald Square. Donated to the City of Sydney by John Fairfax and Sons Ltd in 1981, this work includes the dedication, 'to all the children who have played around the Tank Stream'.

The Plaza has been designed as an outdoor room, which is permeable to pedestrians, providing a connection between the civic scale of Herald Square and Circular Quay and the finer grain of the laneway network beyond (marking the start of the city). A unique opportunity exists for the art and the architecture to work together to create a marvellous gathering place at the north end of the city.

The design of the Plaza will create a strong sense of place and elicit feelings of belonging which will be highly attractive to people.

The art could be selected and positioned, for example, high up on the vertical wall, or suspended so that it is visible from Herald Square, acting as a beacon to attract people to the Plaza. From a distance, visitors will catch a glimpse of something visually exciting and intriguing and be drawn into the Plaza space. As they approach, they will experience a sense of discovery as the work of art looms into full view. This type of artwork would create an exciting progressive experience, suspense, and then a vivid moment, and in the process, transform the Plaza into a highly legible and desirable, easy-to-find place to meet.

Likewise, a three-dimensional horizontal sculpture could have seating built into it and by marking the route into and through the Plaza space, provide a literal link between Herald Square and the laneways beyond.

Another alternative is to set art into the paving to guide visitors in and through the Plaza space.

Or, a work of art like a tree or other natural element could be integrated into the landscape design, either establishing harmony or creating a contrast with it.

B. Two interior lobby spaces:

Full-scale ceiling or wall paintings would be synonymous with the architecture and impress with their grand scale without obstructing the entrances or natural flow of people through the lobby spaces.

VI. Possible types of art:

Consideration of a large pool of qualified Australian and international artists from upwards of 15 nations, including China

For the exterior position: a three-dimensional sculpture, suspended or standing on the ground; a work set into the ground; art synonymous with seating; a light or other work, possibly interactive or kinetic; traditional or untraditional

For the two interior locations: painting or relief works, ceiling or wall-mounted; photo light boxes; inset sculpture cabinet; light sculpture; a suspended three-dimensional sculpture; art as curtain; art as lighting in the form of lamps; art as seating

VII. Artists under discussion to date:**A. For the exterior work in the Plaza:****1. Three-dimensional sculpture, standing:**

James Angus (born 1970 Perth, lives in Sydney and New York)
 Kader Attia (born 1970 Paris, lives in Paris)
 Eduardo Chillida (born 1924 Spain-died 2002 Spain)
 Richard Deacon (born 1949 Wales, lives in London)
 Katarina Fritsch (born 1956 Essen, Germany, lives in Düsseldorf, Germany)
 Isa Genzken (born 1949 Bad Oldesloe, Germany, lives in Berlin)
 Peter Hennessey (born 1968 Sydney, lives in Melbourne)
 Yayoi Kusama (born 1929 Matsumoto, Japan, lives in Tokyo)
 Iñigo Manglano-Ovalle (born 1961 Madrid, Spain, lives in Chicago)
 Paul McCarthy (born 1945 Salt Lake City, Utah, USA, lives in Altadena, California)
 Thomas Schütte
 Kiki Smith (born 1954 Nuremberg, Germany, lives in New York)
 Mark Wallinger (born 1959 Essex, UK, lives in London)

2. Suspended sculpture:

Nancy Rubins (born 1952 Naples, Texas, lives in Topanga Canyon, California)
 Nike Savvas (born 1964 Sydney, lives in Sydney and London)

3. Sculpture seating:

Roxy Paine (born 1966 New York, lives in Brooklyn and Treadwell, New York)
 Franz West (born 1947 Vienna, Austria, lives in Vienna)

4. Mural, mosaic or work on the wall:

Daniel Crooks (born 1973 Hastings, New Zealand, lives in Melbourne)
 Dale Frank (born 1959 Singleton NSW, lives in Singleton)
 Matthew Ngui (born 1962 Singapore, lives in Perth and Singapore)
 Bridget Riley (born 1931 London, lives in London)
 Fred Tomaselli (born 1956 Santa Monica, California, lives in New York)
 Rohan Wealleans (born 1977 Invercargill, New Zealand, lives in Auckland)

5. Light/perceptual work:

Newell Harry (born 1972 Sydney, lives in Sydney)
 Jenny Holzer (born
 Jonathan Jones (Kamilaroi/Wiradjuri people, lives in Sydney)
 Cai Guo-Qiang (born 1957 in Quanzhou City, China, lives in New York)
 Jennifer Wen Ma (born 1973 Beijing, lives in New York)
 Diana Thater (born 1962 San Francisco, lives in Los Angeles)
 Leo Villareal (born 1967 Albuquerque, New Mexico, lives in New York)

6. Built into paving:

Michael Heizer (born 1944 Berkeley, California, lives in Hiko, Nevada)
 Bruce Nauman (born 1941 Fort Wayne, Indiana, lives in New Mexico)
 Charles Ray (born 1961 Boston, Massachusetts, lives in New York)
 Tobias Rehberger (born 1966 Esslingen, Germany, lives in Frankfurt and Berlin)

7. Artist garden or natural elements in conjunction with landscape architecture:

Andy Goldsworthy (born 1956 Cheshire, UK, lives in Scotland)
 Fiona Hall (born 1953 Sydney, lives in Sydney)
 Janet Laurence (born 1947 Sydney, lives in Sydney)
 Roxy Paine
 Martin Puryear (born 1941 Washington, DC, lives in upstate New York)

8. Playful:

Tom Otterness (born 1952 Wichita, Kansas, lives in New York and Montana)

B. For the interior lobbies:**1. Wall or ceiling paintings or tapestries:**

Hany Armanious (born 1962 Ismailia, Egypt, lives in Sydney)
 Sydney Ball (born 1933 Adelaide, lives in the Hills District, NSW)
 Dale Frank
 Louise Hearman (born 1963 Melbourne, lives in Melbourne)
 Lindy Lee (born 1954 Brisbane, lives in Sydney)
 David Noonan (born 1969 Ballarat, VIC, lives in London)
 Patricia Piccinini (born 1965 Freetown, Sierra Leone, lives in Melbourne)
 Charles Ray
 Freddie Timms (born 1946 Police Hole (Ngarrmaliny, WA, lives in Kununurra and Frog Hollow, WA)
 Michelle Ussher (born 1975 Moree, NSW, lives in London)
 Pae White (born 1963 Pasadena, California, lives in Los Angeles)

Other possible types of interior lobby works:**2. Inset photo light boxes:**

Australian photographers
 Isaac Julien (born 1960 London, lives in London)
 Hiroshi Sugimoto (born 1948 Tokyo, lives in Tokyo and New York)

3. Light/perceptual sculpture: Larry Bell (born 1939 Chicago, lives in Taos, New Mexico)

4. Suspended sculpture: Josiah McElheny (born 1966 Boston, Massachusetts, lives in New York)

5. Inset sculpture cabinet:

Jake and Dinos Chapman (Jake: born 1966 Cheltenham, UK, lives in London; Dinos: born 1962 London, lives in London)
 Ah Xian

6. Plantings: Shen Shaomin (born 1956 Heilongjiang Province, China, lives in Beijing)

7. Lighting work (lamps):

Mikala Dwyer (born 1959 Sydney, lives in Sydney)
 Tobias Rehberger
 Leo Villareal

8. Curtain: Felix Gonzalez Torres

9. Seating:

Franz West

VIII. Criteria for artist selection, qualitative and aesthetic:

- Will the work of art represent a significant contribution to Sydney and Australia?
- Is it great art?
- Is it original? Is there anything like it in Sydney or Australia?
- Does the art challenge?
- How public is it?
- How Australian is it?
- How effectively does the art work/co-exist with the building? Is it the best possible work of art we can imagine for the building?
- How long-lasting and abiding will it be, in aesthetic terms?
- How well-known is the artist (internationally, in Australia) and what do we see him or her doing in the future?

IX. Criteria for artist selection, practical:

- Ease of delivery, installation, maintenance
- Artists' availability and ability to deliver on budget and to the timeframe
- Any contractual issues to flag
- Impact on leasing

X. Detailed proposed project methodology:

I have extensive experience in the oversight and delivery of complex public art projects (see Indicative timeline following).

Starting the process early to identify and select the artists is of primary importance in terms of program. Artists will be selected with a view to who can deliver on time and on budget. As art advisor I develop a strong and respectful relationship with the artist(s) and create a good working situation for them in order to achieve the best possible outcome for all parties.

XI. Indicative timeline (© Barbara Flynn)

Timeline items i-vii:

- i. initial briefing(s) by Valad Fields Trust, Project and Kerry Hill Architects of Barbara Flynn
- ii. decide on schedule for regular briefings of Valad, Project and KHA by Barbara Flynn
- iii. develop, present, discuss pool of suitable artists
- iv. Valad, Project and KHA response to initial pool of artists
- v. develop shortlist of artists
- vi. write public art section of DA application
- vii. preliminary presentation to City of Sydney Public Art Advisory Panel describing process, presenting initial pool of artists and history of their work

Timeline items viii-xi:

- viii. Barbara Flynn preliminary discussions with between 3-5 artists of interest
- ix. invitation to 3-5 artists to supply paid detailed art proposal(s) communicated through computer renderings or models, to include detailed costings and list of fabricators (allowing 6-8 weeks).
- x. Valad/Project/KHA selection/confirmation of artist
- xi. ongoing progress briefings to City of Sydney PAAP

Timeline items xii-xiv:

- xii. Valad solicitor to review artists' contract in light requirements of development and work of art proposed
- xiii. response of artist/artist's gallery to contract, signing of artists' contracts, first payments to artists according to schedule as set out in contracts, artist to commence work
- xiv. ongoing interface with Project/KHA and project quantity surveyor and other relevant personnel via correspondence and attendance design meetings to integrate site-preparation, lighting, and other art requirements into design documentation schedules

Timeline item xv:

- xv. start production and ongoing interface with architects and construction team, along with oversight of production and budget management by Barbara Flynn (fabricators, special effects industry workers, art conservators, art installers, framers, etc) (production period 6-12 months depending on type of work commissioned)

Timeline items xvi-xx:

- xvi. ongoing contact with artist, project management, oversight and interface
- xvii. supervision and quality control of commissioned art works
- xviii. advice on fine arts insurance to be secured by Valad prior to any movement of works of art
- xix. planning for logistics of installation and oversight of arrangements for shipping
- xx. ongoing interface with City of Sydney PAAP

Timeline items xxi-xxii:

- xxi. final inspection and acceptance of work(s) of art
- xxii. drafting of maintenance manual and issuing of certificate of final completion

XII. Artist contract:

I am co-author with company legal representation across several property development companies of a state-of-the-art public artist contract that has won favour with all parties (artists and commissioning companies alike), which will be made available for use for this project.

XIII. Professional biography of Art Advisor Barbara Flynn:

I am principal of my own art advisory company, Barbara Flynn Grounds Pty Ltd, which is specialised in the identification and implementation of public art in cities and building projects. I work with a team of specialised public art engineers, art installers, conservators, shippers and other service providers.

I owned galleries for contemporary art in New York from 1980-94 and worked at Gagolian Gallery, New York from 1994-98. After moving to Sydney in 1998 I developed new expertise in the areas of Australian, Asian, and Aboriginal art relevant to the Asia-Pacific region. I have worked as curator with Sydney Airports Corporation Limited and the City of Sydney as well as a number of the leading Australian property development companies, and I am highly experienced in the performance of the services required to deliver an excellent public art outcome.

FLYNN

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CV FOR BARBARA FLYNN

Nationality: Born Buffalo, New York, Dual citizen, USA and Australia, resident Sydney

CAREER EXPERIENCE:

I. IMPLEMENTATION OF ART IN BUILDING PROJECTS AND THE PUBLIC DOMAIN:

Advisor to the **State Government of New South Wales, City of Sydney** and the leading Australian property development companies to implement singular works of art in public infrastructure and private development projects. Responsibilities include managing the interface among artist, architect and building services to integrate site preparation, lighting, and other art requirements into design documentation schedules; providing expert communication, coordination and team work to define the public space in new and exciting ways and endow buildings with landmark quality through art. Author of state-of-the-art artist contract that has won favour with artists, galleries, and commissioning companies.

Principal corporate public art clients and projects:

Lend Lease for Barangaroo: Curatorial Advisor, Barangaroo (2014–16); **AMP Capital:** Art Advisor, Quay Quarter Sydney (2013–16); **Frasers Property Australia Pty Ltd,** Art Advisor, Central Park (2013-16); **Mirvac,** Art Advisor, 8 Chifley Square, Rogers Stirk Harbour + Partners, London (2009-14); **Grocon,** Art Advisor, 161 Castlereagh Street, FJMT Architects, Sydney (2010-13); **DEXUS CBus Property Group,** Art Advisor, 1 Bligh Street, Sydney; Architectus, Sydney, and Ingenhoven und Partner, Düsseldorf, Germany (2008-11); **Investa Property Group,** Art Advisor, 40 Mount Street, North Sydney; Rice Daubney (2006-10).

Municipalities, planning authorities, universities:

Curatorial Advisor, **Barangaroo Delivery Authority** for Barangaroo (2014-16); Curatorial Advisor, City Centre, **City of Sydney** (2013-15); Art Advisor, Wynyard Walk, Sydney, **Transport for New South Wales** (2012-16); Art Advisor, **Wollongong City Council** (2014–16); Art Advisor, **University of Technology, Sydney,** (2012-16); Art Advisor, **Woollahra Council,** Royal Hospital for Women Park, Paddington, and Blackburn Gardens, Rose Bay (2012); Curator, Sydney City Council, city-wide exhibition *Open Gallery* (2006-2008), and *By George! Laneways, Are You Looking At Me?* (2010-11); Art advisor to winning team of Architectus, Gallery of Modern Art, Brisbane (2004); Curator, Sydney International Terminal refurbishment, Sydney Airports Corporation Limited in preparation for Sydney Olympics (2000).

First public art commissioning success: persuaded City of Paris to approve first contemporary sculpture to be sited on Place Dauphine, Paris (1993).

II. CORPORATE ART COLLECTIONS AND PROJECTS WITH MUSEUMS AND ARTISTS:

Principal clients: Herbert Smith Freehills; Deloitte; Credit Suisse; UBS Investment Bank, Sydney and Melbourne, UBS Wealth Management, Brisbane, ABN AMRO (RBS); Austcorp Group Ltd

Corporate art advisor:

Interaction with company boards to form collections of Australian art to serve a company's mission statement without compromising the integrity of the art. Conceived and curate, award-winning 'New Australian Art' exhibition series, parallel with Deloitte initiatives for innovation.

De-accessioning of corporate art collections:

Managed disposition of art collection of Austcorp Group Limited in Voluntary Administration, overseeing sales effort by Sotheby's Australia, achieving 96% clearance rate in context of lacklustre market at onset of GFC (2009).

Contemporary art auction:

Conceived and organized Lawson-Menzies Flynn auction of International Emerging and Contemporary Art as a means of introducing international art to the Australian market, leveraging contacts to secure 92 works from 17 nations, by artists never before seen in Australia (2002).

Museums and artists:

Guest curator of exhibition *State of Play*, White Rabbit Gallery, Sydney (2015). Facilitated acquisition of international works of art by Australian museums (Cindy Sherman for Felton Bequest, National Gallery of Victoria, Melbourne, 2004). Partnered with Singapore-born, Sydney-based artist Simryn Gill to raise her international profile (2003-06).

III. NEW YORK GALLERY EXPERIENCE:**Gagosian Gallery, New York (1994-98):**

Secured representation of Estate of David Smith and artist Douglas Gordon. Developed new markets for Gagosian Gallery in Seattle, Mexico, established Sydney to Southeast Asia.

Owner of galleries for emerging art in New York from 1980-94, Art Galaxy and Flynn:

Art Galaxy was a not-for-profit, part of the first wave of exhibition spaces founded by small independent operators, prior to the rise of the East Village. **Flynn** was a commercial gallery with a focus on facilitating ambitious projects and consequent, museum-caliber shows. Both galleries were expedient, sole-proprietor operations, that provided important early exposure for artists such as Nancy Spero, Thomas Ruff and Thomas Struth.

IV. MUSEUM EXPERIENCE, GERMANY

Städtische Kunsthalle, Düsseldorf, Germany (1975-76): Curatorial intern, funded by a Yale John Courtney Murray Fellowship.

Kaiser Wilhelm Museum and Museum Haus Lange, Krefeld, (1976-77): Research assistant.

V. EDUCATION AND EDUCATIONAL AWARDS:

Institute of Fine Arts, New York University, New York (1977-81)

Yale University, Bachelor of Arts (1975), cum laude and with distinction in the major history of art

Awards: Yale Murray Fellowship, A Conger Goodyear Award, Marshall-Allison Travel Grants;

Helena Rubinstein Fellow, Whitney Museum of American Art, Independent Study Program

VI. PUBLICATIONS:

City Centre Public Art Plan, City of Sydney, June 2013

'The Fine Art of Giving', *The Australian Financial Review Magazine*, June 2008

Emerge and review: The UBS Australian Art Collection (UBS, Sydney, 2007)

'The Other Half of the Equation', *Richard Bellamy and Mark di Suvero* (Storm King Art Center, Mountainville, New York, 2006)

LMF [Lawson-Menzies Flynn], International Contemporary and Emerging Art (Sydney, 2002)

'Introduction', *Painted Steel: The Late Work of David Smith* (Gagosian Gallery, New York, 1998)

Alfred Leslie: The Grisaille Paintings (Flynn Gallery and Richard Bellamy/Oil & Steel Gallery, New York, 1992)

'New York Reviews' (April 1978) and 'The Bachelors' Machines' (October 1977), *Artforum*

June 2015

One Alfred Street Stage 1 Public Art Strategy: Initial Artists for Consideration

Phyllida Barlow

Born 1944 Newcastle upon Tyne, England, lives and works in London

<http://www.hauserwirth.com/artists/50/phyllida-barlow/biography/>

<http://www.newmuseum.org/exhibitions/view/phyllida-barlow-siege>

<http://www.theguardian.com/artanddesign/2014/mar/31/phyllida-barlow-sculptor-tate-britain-interview>

<http://www.tate.org.uk/context-comment/video/tate-britain-commission-phyllida-barlow>

<http://www.frieze.com/issue/review/phyllida-barlow1/>

Mel Bochner

Born 1940 Pittsburgh, Pennsylvania, lives and works in New York

<http://www.peterfreemaninc.com/artists/mel-bochner/>

<http://www.frieze.com/issue/review/mel-bochner/>

<http://artforum.com/words/id=41651>

<http://www.newyorker.com/culture/culture-desk/mel-bochners-thesaurus-paintings>

www.nytimes.com/2014/05/02/arts/design/mel-bochner-turns-up-the-volume-in-strong-language.html?_r=0

<http://www.brooklynrail.org/2014/06/artseen/stop-look-and-listen>

Elmgreen & Dragset

Michael Elmgreen, born 1961 Copenhagen; Ingar Dragset, born 1969 in Trondheim, Norway; both live and work in Berlin and London

www.elmgreen-dragset.com/elmgreen-dragset/.html

www.artproductionfund.org/projects/elmgreen-and-dragset-prada-marfa

www.dezeen.com/2013/09/19/tomorrow-elmgreen-dragset-art-installation-at-the-va/

artreview.com/features/october-feature-elmgreen-dragset-1/

www.victoria-miro.com/artists/32-Elmgreen-%26-Dragset/

<http://www.smk.dk/en/explore-the-art/highlights/michael-elmgreen-and-ingar-dragset-please-keep-quiet/>

Foujimoto, Sou

Born 1971 in Hokkaido, Japan, lives and works in Tokyo

<http://www.sou-fujimoto.net>

<http://www.archinnovations.com/featured-projects/health-care-facilities/sou-fujimoto-children-center-psychiatric-rehabilitation-/>

<http://www.serpentinegalleries.org/exhibitions-events/serpentine-gallery-pavilion-2013-sou-fujimoto>

<http://www.iconeye.com/architecture/news/item/9942-interview-sou-fujimoto>

<http://www.dwell.com/profiles/article/architect-we-love-sou-fujimoto>

<http://www.iconeye.com/architecture/news/item/9987-sou-fujimoto-serpentine-pavilion-2013>

http://www.domusweb.it/en/architecture/2013/09/04/sou_fujimoto_house_k.html

<http://www.dezeen.com/2014/10/22/sou-fujimoto-many-small-cubes-installation-paris-jardins-des-tuileries-fiac-art-fair/>

<http://archleague.org/2014/08/sou-fujimoto-current-work/>

Huang Yong Ping

Born 1954, Xiamen, China, lives and works in Paris, France

<http://www.kamelennour.com/fr/artistes/67/huang-yong-ping.oeuvres-et-projets.html>

<http://www.walkerart.org/calendar/2005/house-of-oracles-a-huang-yong-ping-retrospect>

http://www.nytimes.com/2006/04/14/arts/design/14ping.html?pagewanted=all&_r=0

http://gladstonegallery.com/sites/default/files/7_Yishu_Sept-Oct09.pdf

<http://www.estuaire.info/en/oeuvre/serpent-d-ocean-huang-yong-ping/>

<http://vimeo.com/groups/64338/videos/97530174>

http://artreview.com/news/news_8_jul_2014_huang_yong_ping_for_next_monumenta_2016/

Iglesias, Cristina

Born 1956 San Sebastián, Spain, lives and works in Madrid

www.cristinaiglesias.com

www.frieze.com/issue/review/cristina_iglesias/

www.aestheticamagazine.com/blog/cristina-iglesias-metonymy-madrid/

artdaily.com/news/60607/Cristina-Iglesias--largest-retrospective-to-date-opens-at-Museo-Reina-Sofia#.VFgjSr5Rfdk

www.artangel.org.uk/projects/2014/tres_aguas

www.mariangoodman.com/exhibitions/2005-09-07_cristina-iglesias/

Kawamata, Tadashi

Born 1953 Hokkaido, Japan. Lives and works in Tokyo and Paris

<http://www.tk-onthetable.com>

<http://www.culturebase.net/artist.php?4124>

<http://editionslutanie.fr/en/index.php/documents/entretien-avec-tadashi-kawamata/>

<http://vernissage.tv/2013/06/27/tadashi-kawamata-favela-cafe-art-basel-2013/>

<http://www.archdaily.com/74126/pompidou%E2%80%99s-huts-tadashi-kawamata/>

<http://www.mercerunion.org/exhibitions/toronto-project-1989-drawings-and-maquettes-in-the-gallery-outdoor-installation-august-and-september/>

<http://www.kamelennour.com/artists/13/tadashi-kawamata.works-and-projects.html>

<http://www.madisonsquarepark.org/things-to-do/calendar/mad-sq-art-tadashi-kawamata>

<http://www.designboom.com/art/tree-huts-at-place-vendome-by-tadashi-kawamata-10-22-2013/>

<http://inhabitat.com/tadashi-kawamatas-under-the-water-imagines-the-debris-from-japans-tsunami/>

<https://www.youtube.com/watch?v=MacwNa-vP88>

<https://vimeo.com/34851055>

Zhang Huan

Born 1965 Anyang City, Henan Province, China, lives and works in Shanghai

<http://www.pacegallery.com/artists/527/zhang-huan>

www.nytimes.com/2007/09/07/arts/design/07zhan.html?pagewanted=all

<http://artasiapacific.com/Magazine/66/StandingOnTheShouldersOfGiantsZhangHuan>

www.theglobeandmail.com/arts/zhang-huans-soaring-profile-chinese-art-in-full-flight/article4104543/

<http://theartlife.com.au/2015/zhang-huan-sydney-buddha-at-carriageworks/>

<http://www.theguardian.com/artanddesign/2015/jan/09/sydney-buddha-artist-zhang-huan-interview>

Phyllida Barlow

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Phyllida Barlow, *untitled: dock: crashedintel/brokensculpture/paintedtarps* 2014, installation view, Duveen Galleries, Tate Britain



Phyllida Barlow, *GIG*, 2014 installation, dimensions variable,
installation view, Hauser & Wirth Somerset



Phyllida Barlow, *TIP*, 2013, timber, steel, spray paint, paint, steel mesh, scrim, cement, fabric, and varnish, 700 x 1200 x 4000 cm overall (approx.), installation view, Carnegie Museum of Art, Pittsburgh



Phyllida Barlow, *untitled: stage*, 2011, timber, polystyrene, paint, 330 x 1350 x 510 cm. Art Basel 2012. Image:designboom



Phyllida Barlow, *untitled: stage*, 2011, timber, polystyrene, paint, 330 x 1350 x 510 cm. Art Basel 2012. Image:designboom



Phyllida Barlow, *untitled: stage*, 2011, timber, polystyrene, paint, 330 x 1350 x 510 cm. Art Basel 2012. Image:designboom



Phyllida Barlow, *untitled: stage*, 2011, timber, polystyrene, paint, 330 x 1350 x 510 cm. Art Basel 2012. Image:designboom



Phyllida Barlow, *RIG: untitled; blocks*, 2011, polystyrene, fabric, cement, 7 x 11.89 x 10.36 m. Hauser & Wirth, London, 2 September – 22 October 2011

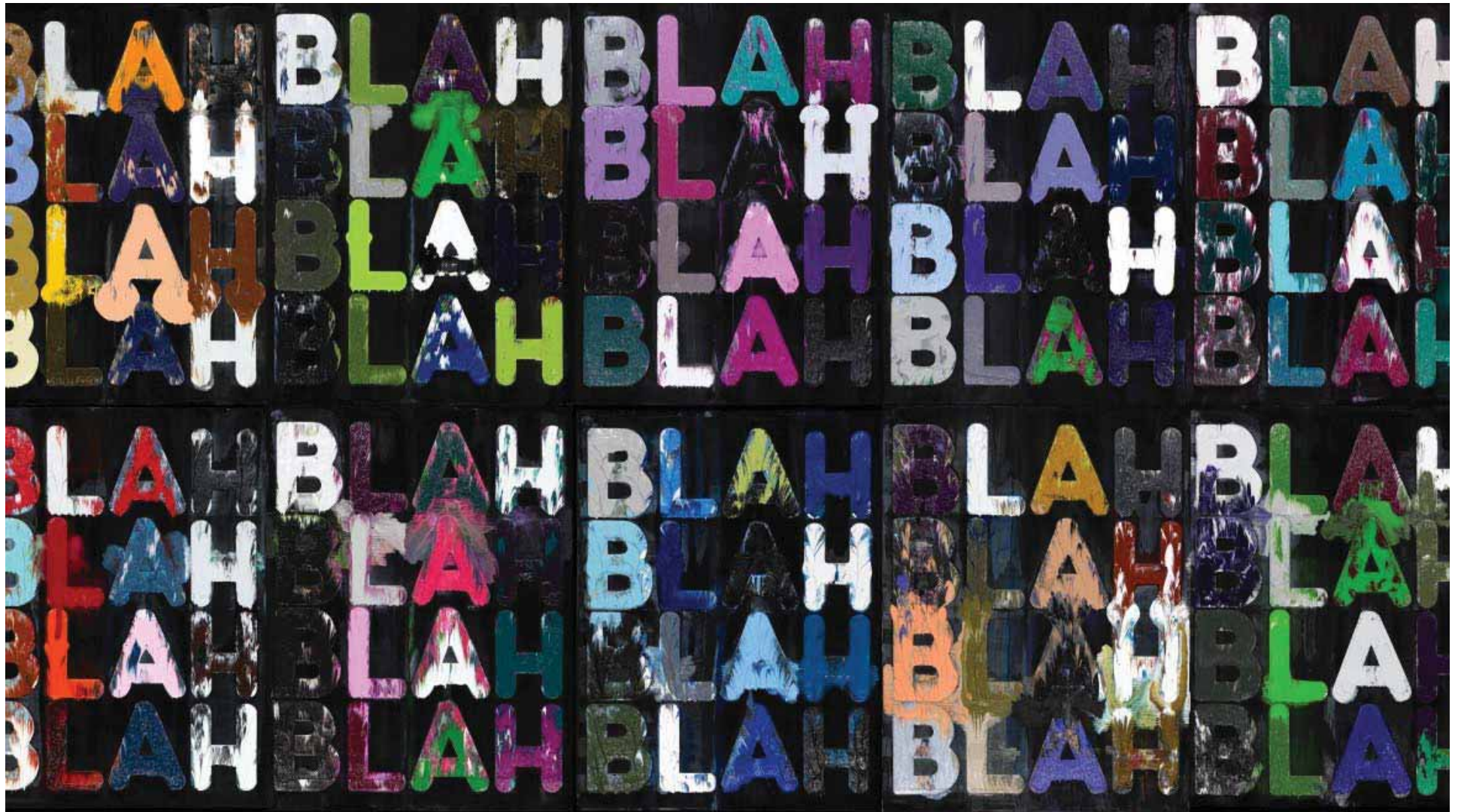
Mel Bochner

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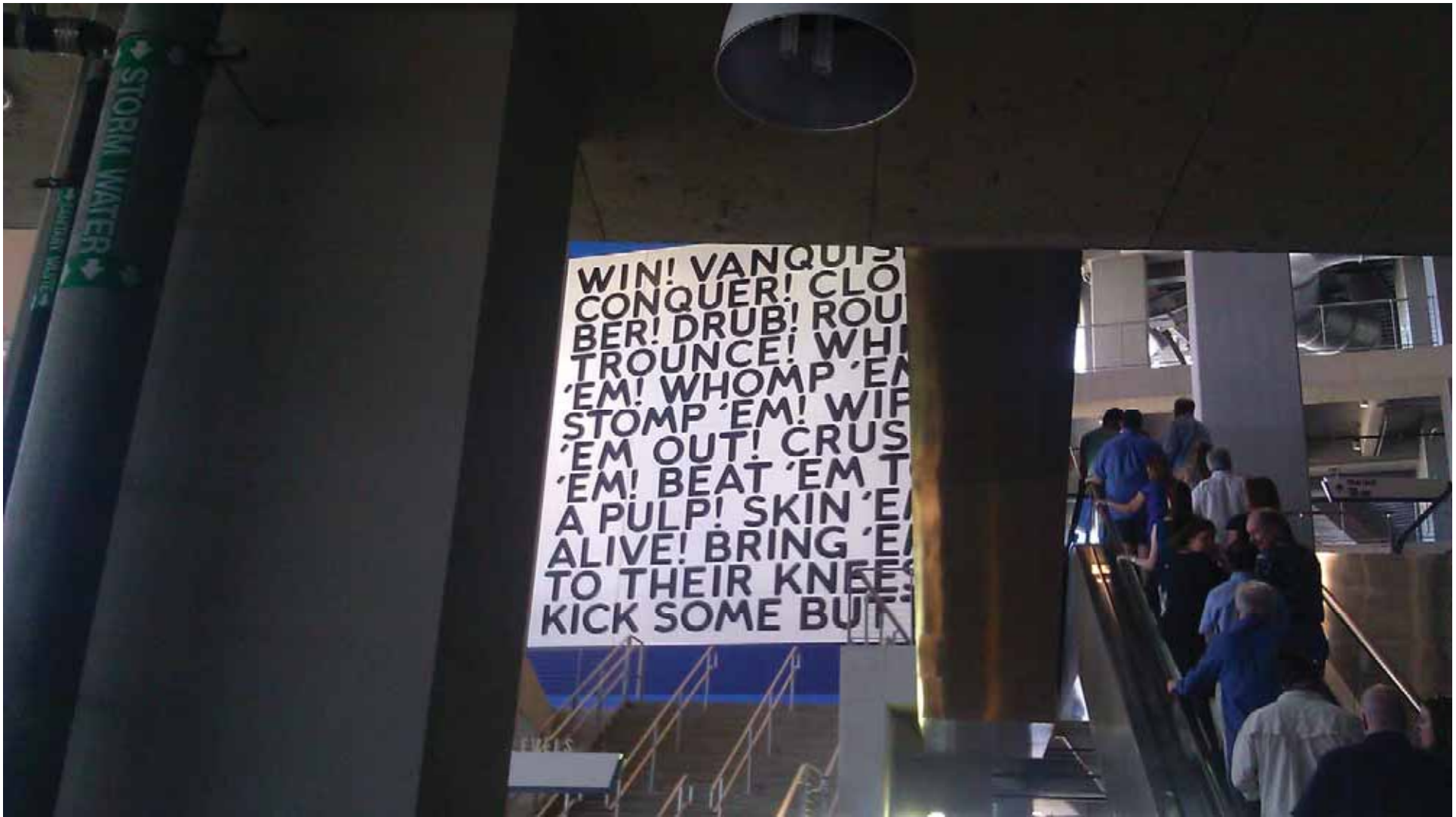
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Mel Bochner, *The Joys of Yiddish*, 2013
Vinyl on painted metal, 1.6 x 105m, installation view at Haus der Kunst, Munich



Mel Bochner, *Blah, Blah, Blah* (detail), 2011, oil on velvet (ten panels), overall: 284.5 x 533.4 cm



Mel Bochner, *Win!*, 2009, acrylic on wall, 11.6 x 10.1 m, AT&T Stadium, Arlington, Texas



Mel Bochner, *The Joys of Yiddish*, 2006, Enamel on plywood, 2.44 x 15.85 m
Installation, The Spertus Museum, Chicago, 2006-07



Mel Bochner, installation view *Mel Bochner: Strong Language*, The Jewish Museum, New York, 2 May – 21 September 2014



Mel Bochner, *Language Is Not Transparent*, 1970

Elmgreen & Dragset

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Elmgreen & Dragset, *Biography* 2014, installation view, Astrup Fearnley Museet, Oslo, Norway.



Elmgreen & Dragset, *Tomorrow* 2013
Installation view, Victoria and Albert Museum, London. 1 October 2013 – 2 January 2014



Elmgreen & Dragset, *Tomorrow* 2013
Installation view, Victoria and Albert Museum, London. 1 October 2013 – 2 January 2014



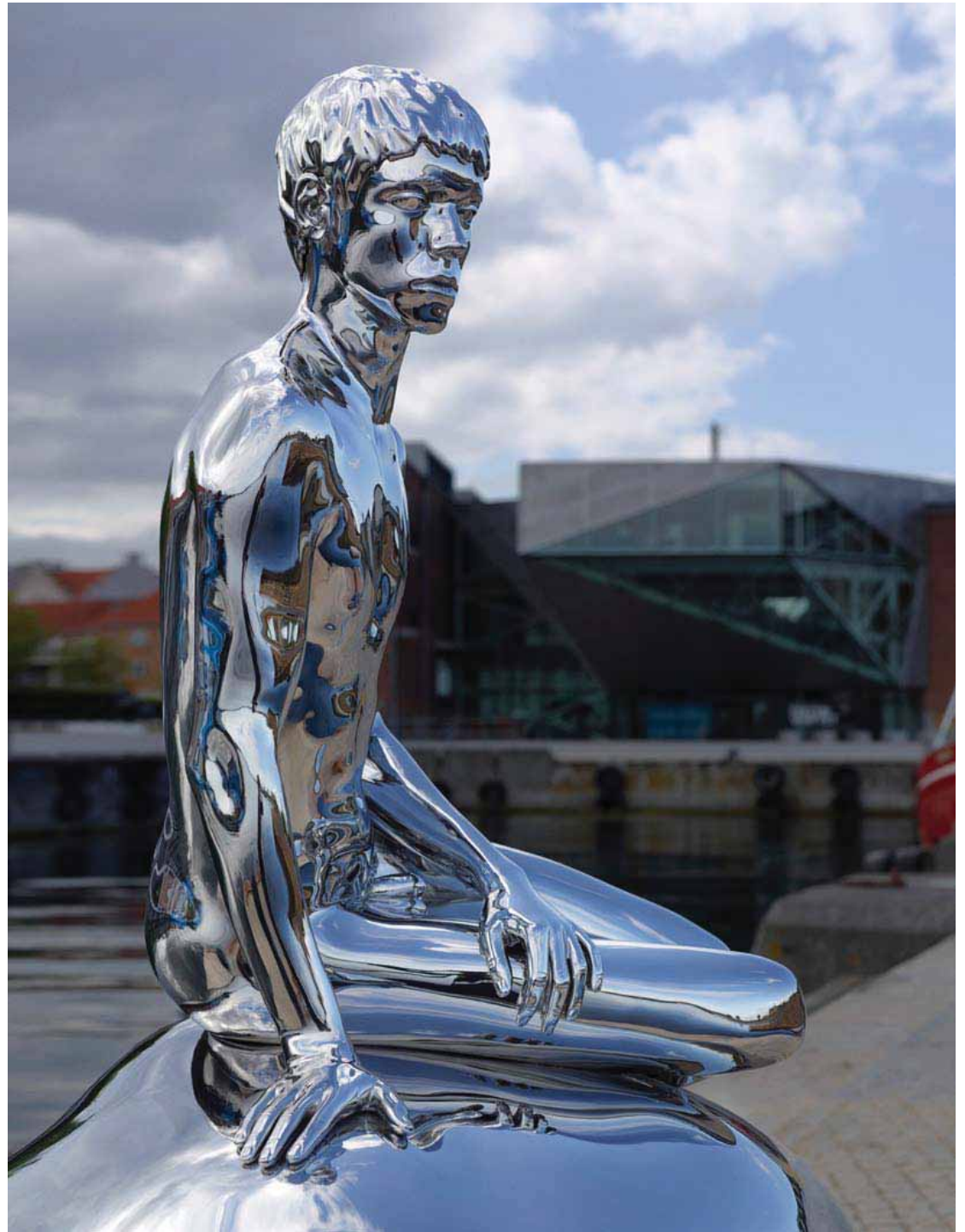
Elmgreen & Dragset, *Han*, 2012,
sculpture commissioned for the UNESCO world heritage site,,the castle of Kronburg, Elsinor Denmark



Elmgreen & Dragset, *Han*, 2012,
sculpture commissioned for the UNESCO world heritage site, the castle of Kronborg, Elsinor, Denmark



Elmgreen & Dragset, *Han*, 2012,
sculpture commissioned for the UNESCO world heritage site, the castle of Kronburg, Elsinor Denmark



Elmgreen & Dragset, *Han*, 2012, sculpture commissioned for the UNESCO world heritage site, the castle of Kronborg, Elsinor Denmark



Elmgreen and Dragset, *Powerless Structures, Fig. 101*, 2012, bronze cast, 4.11m
The Fourth Plinth: Trafalgar Square, London, UK (Feb. 2012 – July 2013)



Elmgreen and Dragset, *It's Never Too Late To Say Sorry*, 2011
Daily performance in which a performer shouts "It's never too late to say sorry" from a megaphone precisely at noon, for one year



Elmgreen & Dragset, *High Expectations*, 2010
Mixed media. Installation view, Galerie Perrotin, Paris

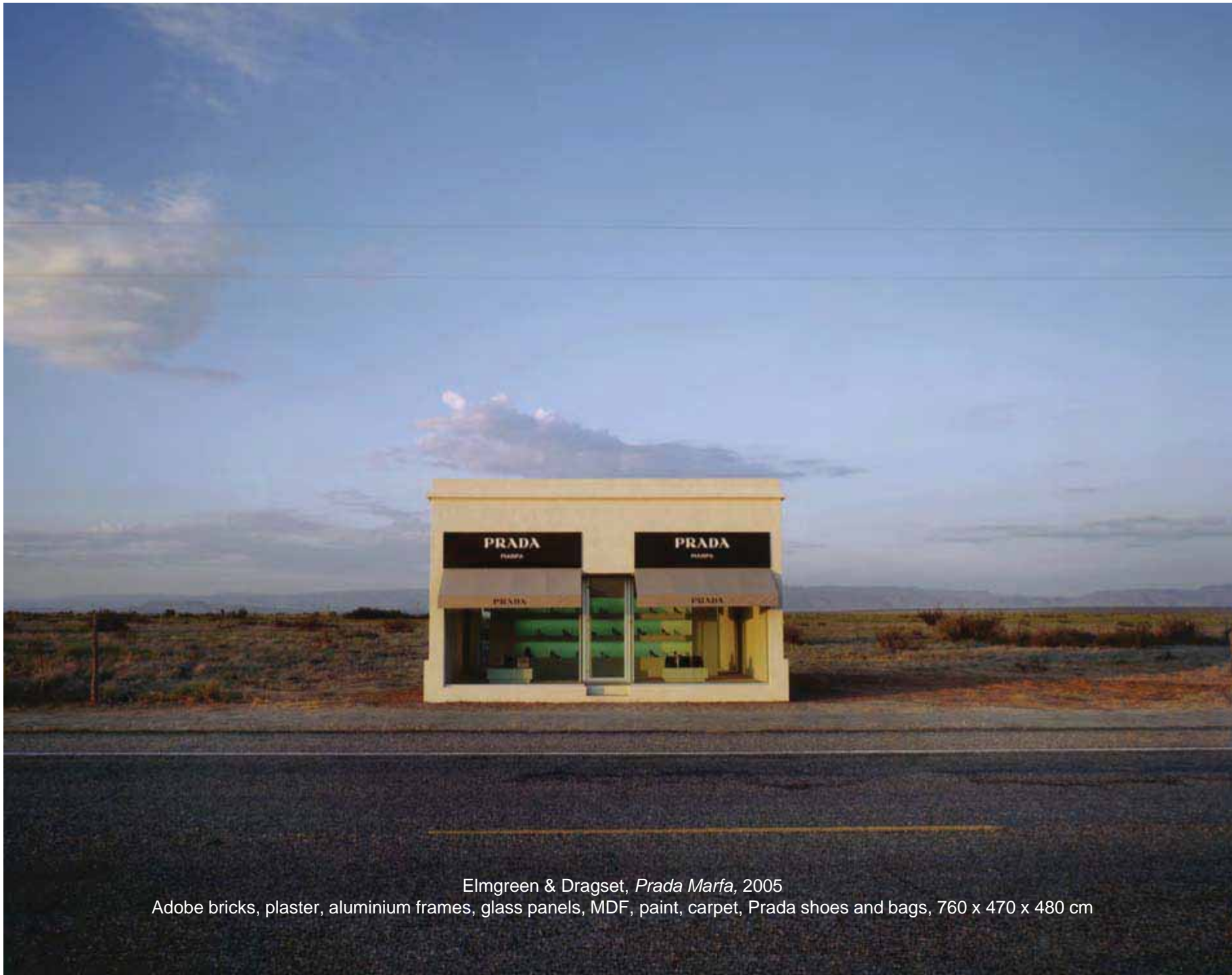


Elmgreen & Dragset, *Memorial for the Homosexual Victims of the Nazi Regime*, 2008
366 x 190 x 491 cm, Tiergarten, Berlin, Commission of the German government



Elmgreen & Dragset
I Am Thinking of You, 2007

Powder coated aluminium, steel, security glass, fluorescent light, Plexiglass, phone, recorded message, 110 x 110 x 250 cm
(recording in Italian, English, Korean languages)



Elmgreen & Dragset, *Prada Marfa*, 2005

Adobe bricks, plaster, aluminium frames, glass panels, MDF, paint, carpet, Prada shoes and bags, 760 x 470 x 480 cm



Elmgreen & Dragset, *Short Cut*, 2003
Mixed media, 250 x 850 x 300 cm, Galleria Emmanuelle II shopping arcade, Milan



Elmgreen & Dragset, *Powerless Structures, Fig 45/Dug Down Gallery*, 1998
Wood, paint, office furniture, halogen spotlights, 220 x 320 x 500 cm
exhibited Reykavik Art Museum, Iceland, 1998

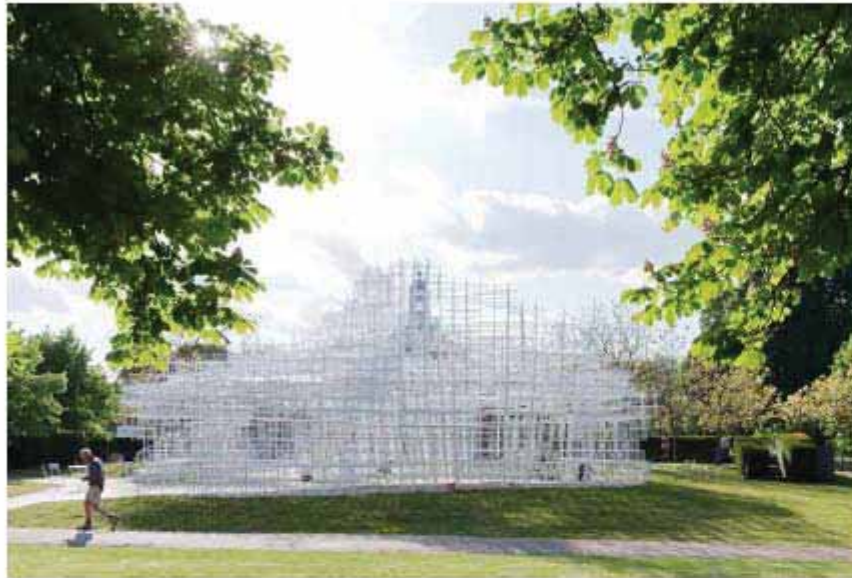
Sou Fujimoto

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Sou Fujimoto, installation for FIAC Art Fair, 2014, Jardins des Tuileries, Paris



SERPENTINE GALLERY PAVILION 2013

Project	Serpentine Gallery Pavilion 2013
Program	Temporary Pavilion
Client	Serpentine Gallery
Location	London, UK
Area	142 m ²
Status	Completed in 2013
Services	Architectural
Structure	Steel frame construction
Awards	New London Award 2013



For the 2013 Pavilion I have designed a translucent architecture, a terrain that encourages people to explore the site in new and diverse ways. Within these pastoral surroundings, the vivid greenery merges with the constructed geometry of the Pavilion. The inspiration for the design of the Pavilion was the concept that geometry and constructed forms could meld with the natural and the human.

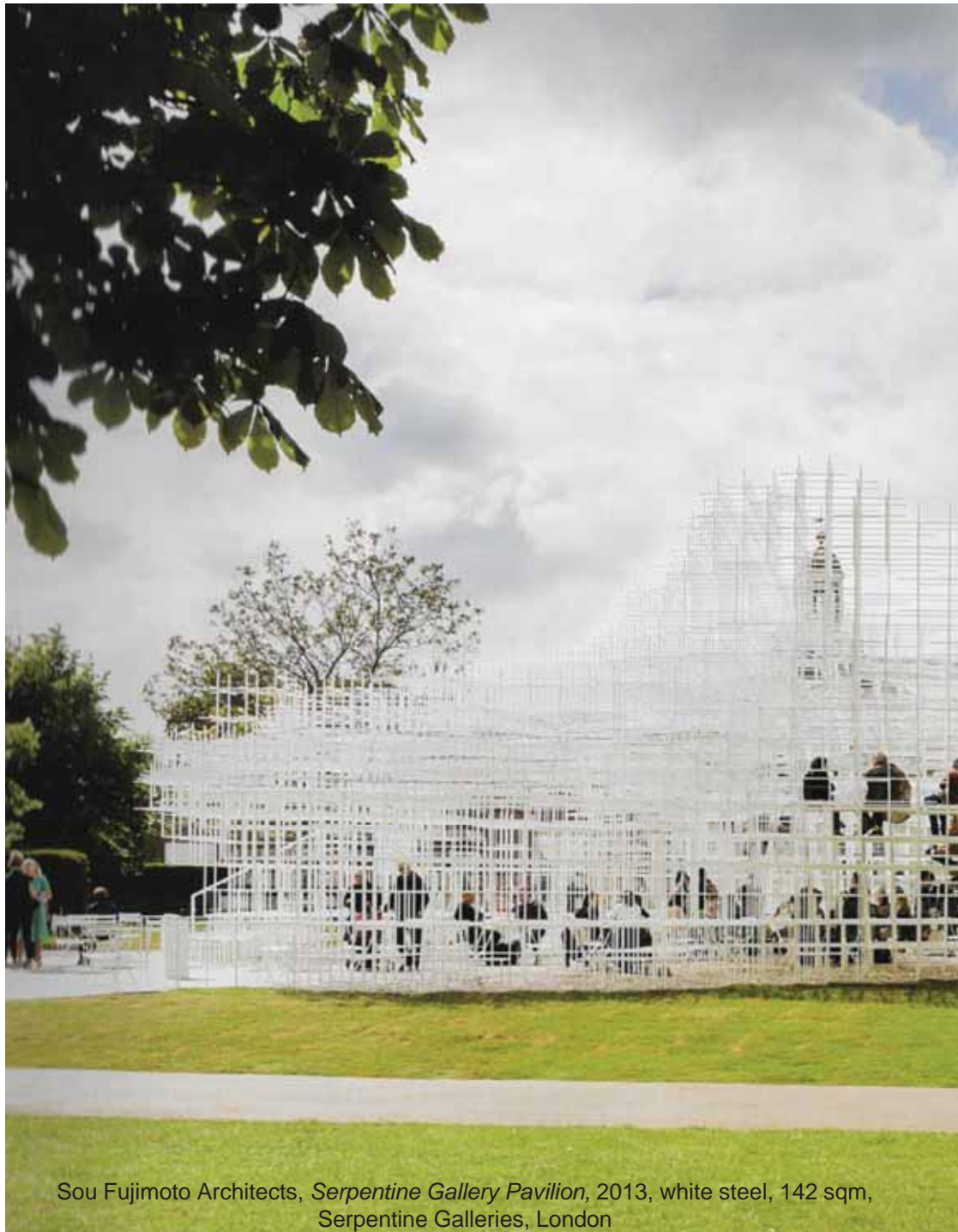
A simple cube, sized to the human body, is repeated to build a form that exists between the organic and the abstract, to create an ambiguous, soft-edged structure that blurs the boundaries between interior and exterior. Composed of fine steel bars, it forms a semi-transparent, irregular shape, simultaneously protecting visitors from the elements while allowing them to remain part of the landscape. The depth of the grid at different locations produces thicker walls or thinner, transparent sections, while the topography of the grid is present throughout, where the walls, seating and roof are made of the same steel cubes. In this way, the organic structure of the Pavilion

overall is an adaptable terrain, encouraging visitors to create their own experience of the building.

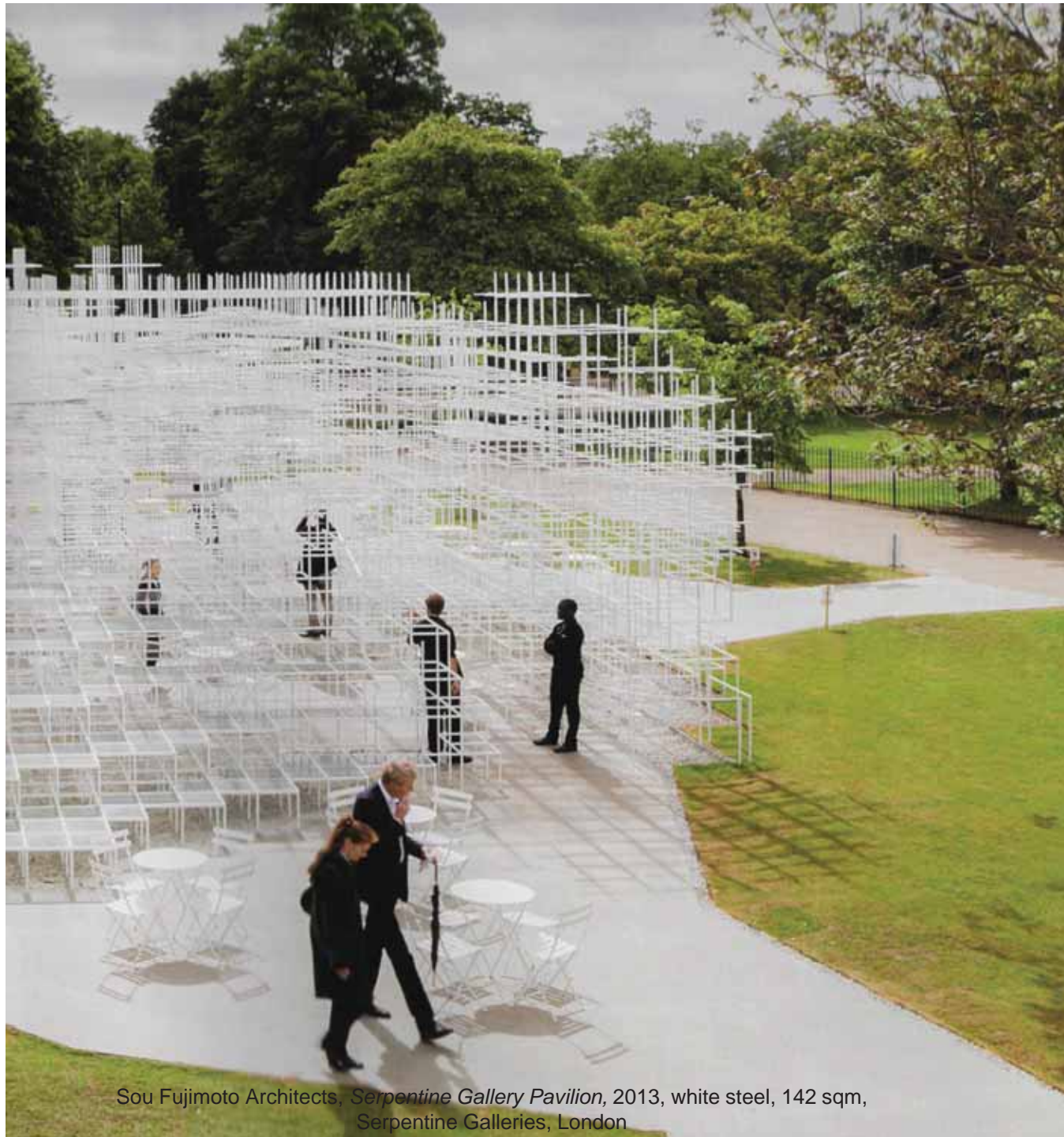
Each individual is invited to find a singular, favourite space inside and around the Pavilion. From certain vantage points, the fragile cloud of the Pavilion appears to merge with the classical structure of the Serpentine Gallery, its visitors suspended in the space between architecture and nature.

Sou Fujimoto, January 2013





Sou Fujimoto Architects, *Serpentine Gallery Pavilion*, 2013, white steel, 142 sqm, Serpentine Galleries, London



Sou Fujimoto Architects, *Serpentine Gallery Pavilion*, 2013, white steel, 142 sqm, Serpentine Galleries, London



Sou Fujimoto Architects, *Serpentine Gallery Pavilion*, 2013, white steel, 142 sqm, Serpentine Galleries, London