

MILANI GALLERY

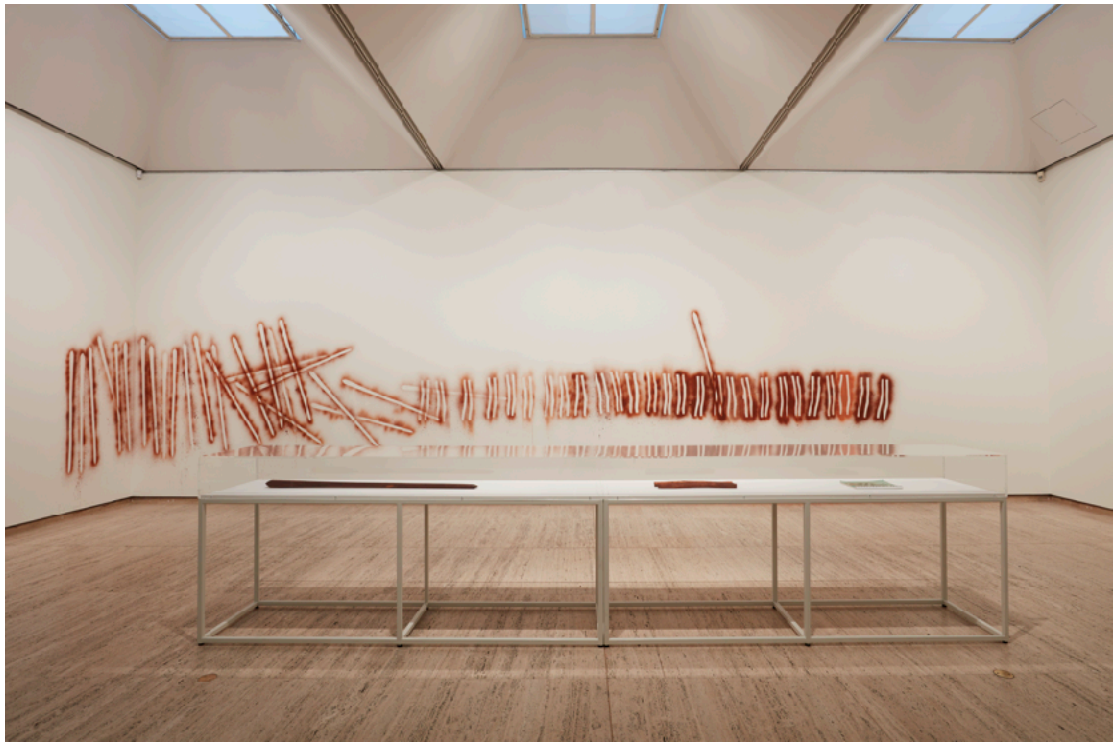
DALE HARDING
SYDNEY UNIVERSITY
PRELIMINARY CONCEPT

CONCEPT OVERVIEW

I have isolated three opportunities for this public artwork opportunity, including:

1. a monumental sculpture outside the Madsen building,
2. 2. a wall painting in the LEES building, and
3. 3. a wall painting inspired by rock art on the blue wall.

These three artworks will be interconnected by aesthetics and content. Each of the works will reference the rock art of my ancestors. The sandstone of their country leads all the way to Sydney via the Great Dividing Range, and many of the buildings here have been built from that sandstone. My works will make a connection between the university and the culture and landscape that my ancestors have passed on. The images below give a very approximate overview of the sites and methods I intend to use. I have not finalised my concept however this is a guide to the direction I will take.



Dale Harding, *Know them in correct judgment*, 2017. Installation view at The National, Art Gallery of New South Wales, Sydney.



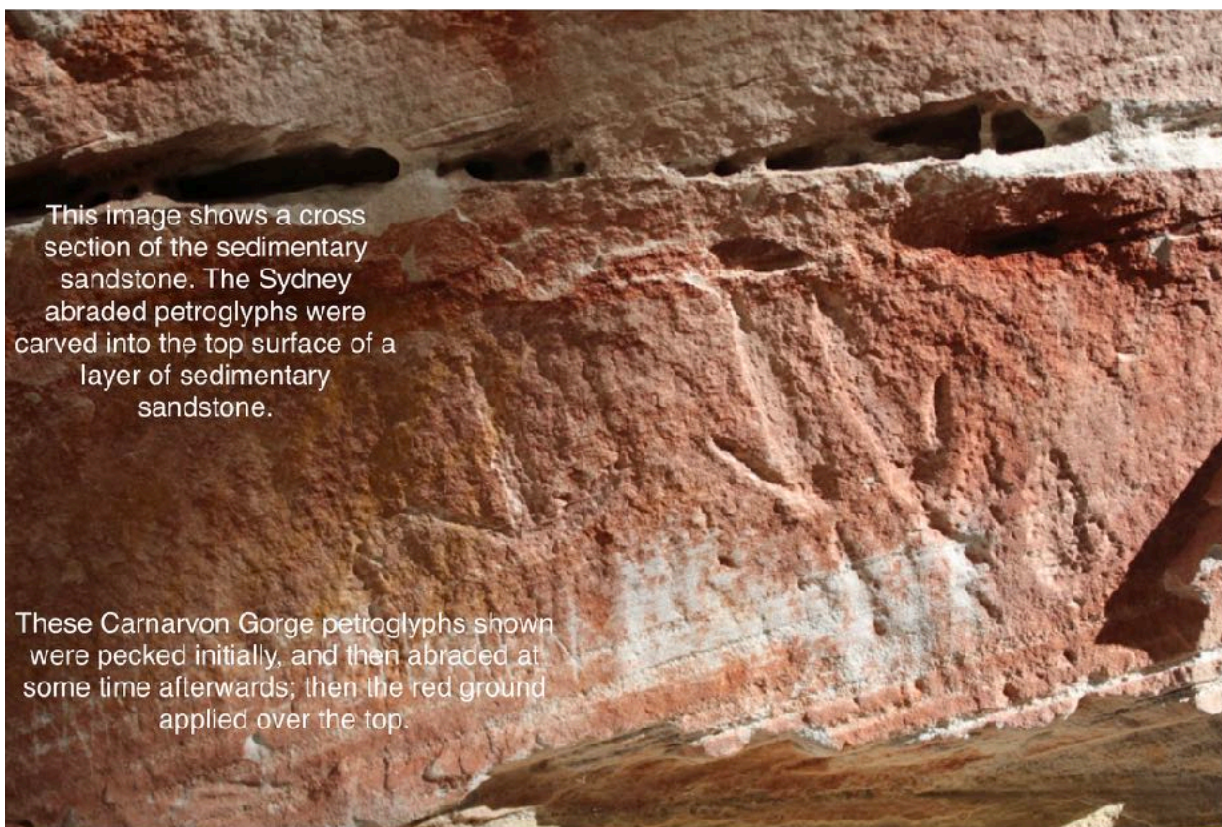
Dale Harding, *Know them in correct judgment*, 2017. Detail view at The National, Art Gallery of New South Wales, Sydney.



View of LEES building internal corner walls adjacent to Sydney Road overpass.

Ochre wall painting on plasterboard.

The composition will build in an elevating/falling overlay of negative stencilled forms across the two corner wall surfaces.





Current view of exterior main wall.





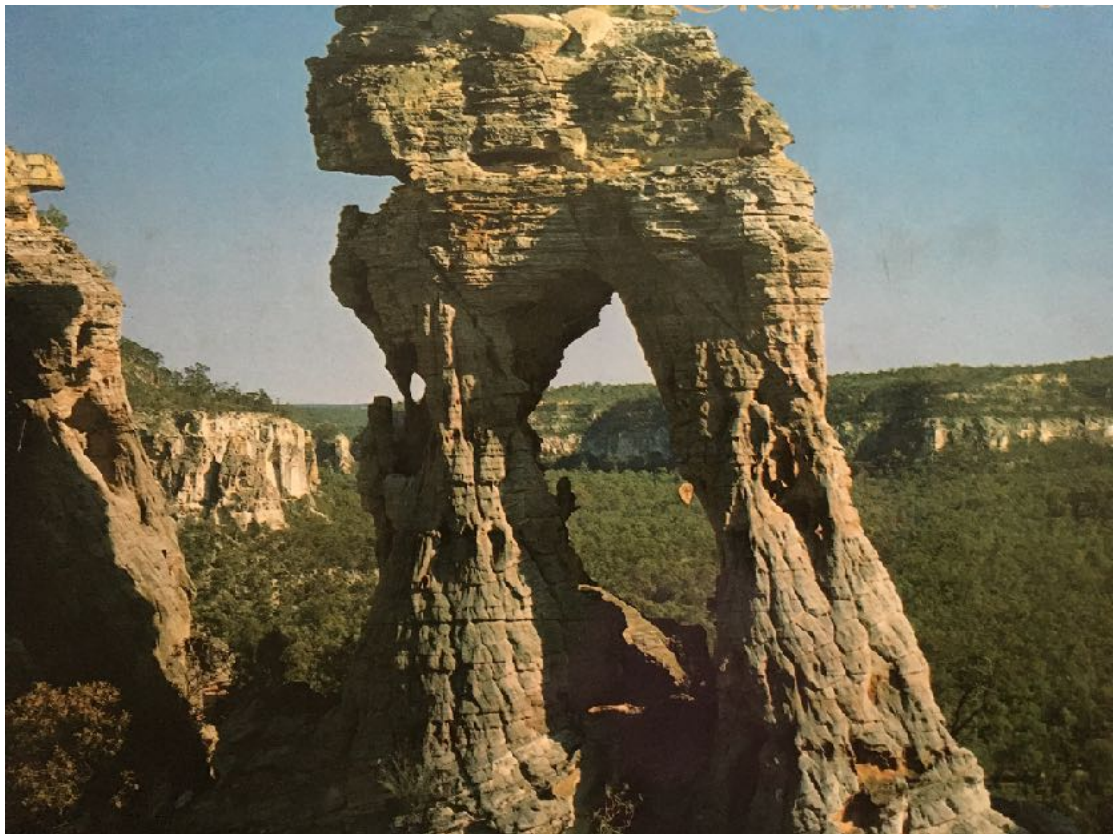
Madsen Building.



Madsen Building basically indicating monumental sculpture.

Monumental sculpture consists of a sandstone boulder standing and a corresponding off-form concrete 'boulder'. The two forms stand among plantings of native perennial ground level plants, and accented by a feature planting of native flowering/deciduous tree/s.

Reference images for sandstone boulder.



Reference images for concrete 'boulders'.



DALE HARDING BIO

Dale Harding was born in 1982 in Moranbah, Australia and is currently based in Brisbane, Australia. He is a descendent of the Bidjara, Ghungalu and Garingbal peoples of Central Queensland. Working in a wide variety of media, Harding is recognised for works that explore the untold histories of his communities. Recently, he has been investigating the social and political realities experienced by members of his family who lived under government control in Queensland, with a focus on his matrilineal elders. Recent work exhibited at QAGOMA and Milani Gallery explores ideas of cultural continuum.

In 2017 his work featured in Documenta14 'Learning from Athens', as well as the National Indigenous Australian Triennial, held at the National Gallery of Australia, and in 'The National' at the Art Gallery of New South Wales. The first book on his work 'Dale Harding: Body of Objects' was published by Griffith University in 2017. In 2015 the Institute of Modern Art, Brisbane presented a solo exhibition of Harding's work titled 'White Collared'. In September 2016 Harding participated in the 11th Gwangju Biennale, curated by Maria Lind, and in 2018 exhibited in her curated exhibition 'Soon Enough' at Tensta Konsthall, Stockholm.