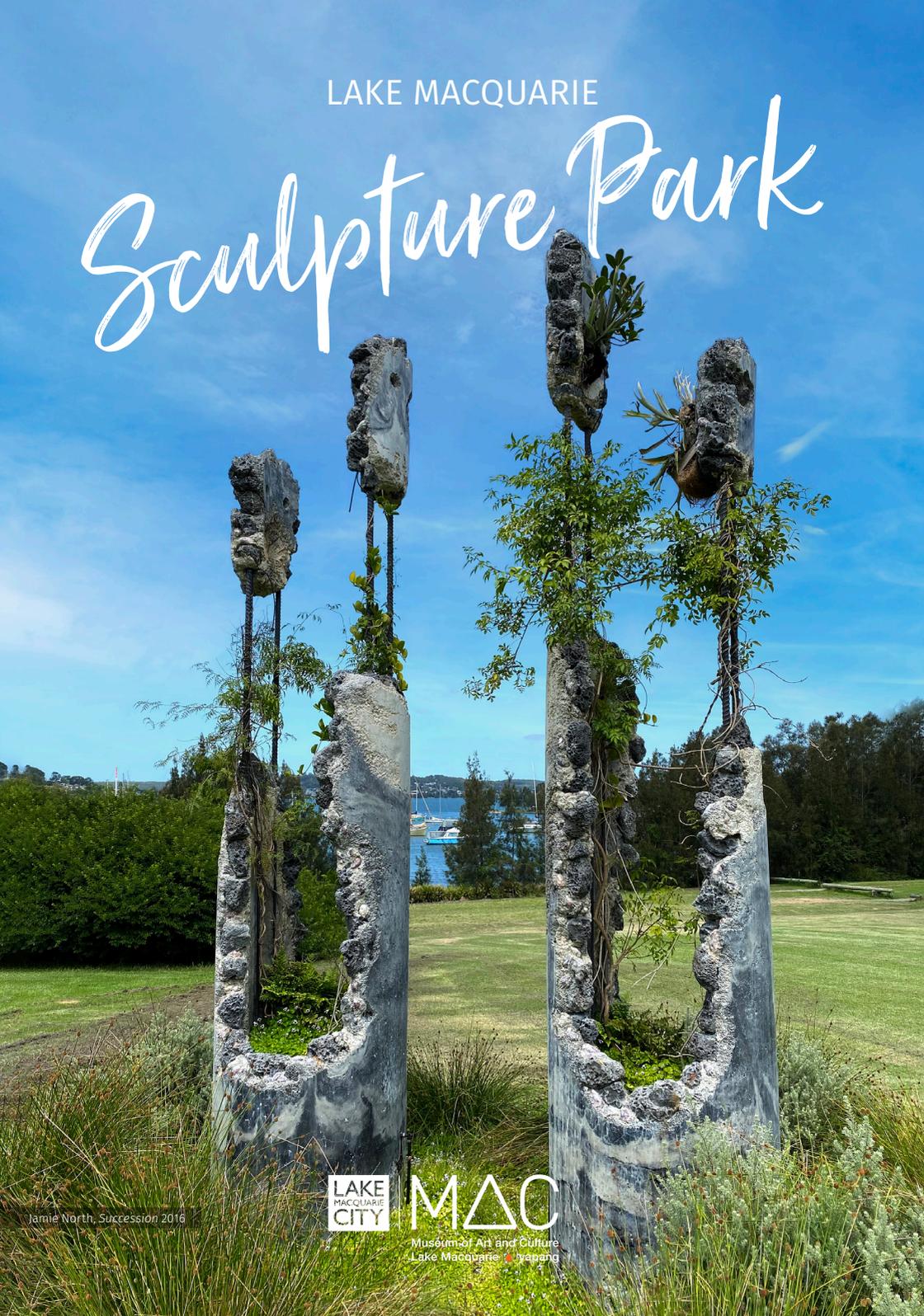


LAKE MACQUARIE

Sculpture Park



Jamie North, *Succession* 2016

LAKE
MACQUARIE
CITY

MΔC

Museum of Art and Culture
Lake Macquarie • Harbang

1 TREVOR WEEKES



GATEWAY SCULPTURE (detail) 2001/02

This sculpture was commissioned to mark the entrance to the museum and welcomes visitors with symbols of the lake. The right pillar depicts a rock shelf and life under the water. The left is a mooring, a solitary and dignified object with great purpose. Spanning the two is a familiar hull shape, here resembling a discarded wreck. At the top of this skeletal form is a steel rod which hints at the pastime of fishing. At the base is a ripple pattern, evocative of wind combing the surface of the water.

2 SUSAN MORRIS



MOON AND TIDE 1998

Winner of the 1998 Lake Macquarie Biennial Acquisitive Sculpture Prize, this work reflects and echoes the quiet twilight and evening periods in the lakeside park. The three dominant stainless steel rings represent the phases of the moon – waxing, full and waning. The rings are welded to a 'wave' bed at ground level that signifies the tide. An abstracted fish is brazed onto the surface of the wave, reminiscent of the marine life moving as the tide drifts into the lake from the sea.

3 PAUL MAHER AND LOCAL SCHOOL STUDENTS



CULTURAL DIVERSITY (detail) 1996 – 2000

The mosaics placed in the pathway around Awaba house were designed and constructed during a series of workshops from 1996 to 2000 by Paul Maher and school students from the region. Each work reflects cultural diversity and changing aspects of the environment, as well as aspects of the gallery and its development. The images depicted are of Awaba House, the lake, the vegetation and local Aboriginal stories.

4 TED PRIOR



LOVE BOAT 1996

Co-winner of the museum's 1996 Lake Macquarie Biennial Acquisitive Sculpture Prize, *Love Boat* is symbolic of human relationships. It acknowledges the initial closeness of early love but by setting the two figures back to back, suggests a rocky ride could ensue with each partner seeking independence. The implication of unrest is enhanced by the seesaw aspect of the piece, with the puppet-like figures joined by a central vertical core affixed to the boat shape and mounted within a deck anchored by six bollards.

5 GRAHAM GILCHRIST



WINDRIFT 1997

The artist was motivated by environmental concerns. He felt lake life was under threat: 'Industrial chimneys are polluting the environment,' he observed. The sculpture combines the industrial and the organic with staunch uprights suggesting chimney stacks, and silhouettes of stainless steel animal and plant life, rippled by the wind. This engaging work was created and installed during the artist's residency in 1997.

6

RICHARD TIPPING



HEAR THE ART 1996

Co-winner of the museum's 1996 Lake Macquarie Biennial Acquisitive Sculpture Prize, this environmental sculpture is a visual poem. Growing from the circle of letters are messages and incantations – EARTH, HEARTH, HEARTH, HEAR THE EARTH and HEAR THE ART. A small grove of tuckeroos (*Cupaniopsis anacardioides*) will eventually form a single canopy at the heart of the work, keeping the viewer in touch with nature and its energies. This meditation focuses on sound and the serenity of the lakeside edge, with its slow time, endless changes and reflections.

7

BRADDON SNAPE



CARDINAL POINT (detail) 1997

Cardinal Point represents the four major directions on a compass: in this case indicating not only the geographical, but also the historical and cultural significance of the site. The sculpture's topmost symbol, a west cardinal marker, indicates (in sailing terms) that the safe side is west of the mark. The horizontal surface represents the lake and below the flowing metal rods suggest seepage into the lake and hidden currents. The coal at the base symbolises the final form for all organic life as well as reflecting the industrial history of the region.

8

JOHN TURIER



AEOLIAN TREE 2001

Situated among the trees overlooking the lake, *Aeolian Tree* triumphantly rises and moves like the ebb and flow of the lake. There is a sense of magic in the large and heavy 'sail' form balanced on a fine central point, from which it pivots gracefully in the wind as a giant weathervane. Named after Aeolus, the fabled keeper of the winds, the sail form dances between the trees and clouds.

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RICHARD TIPPING



MORNING 2007

Richard Tipping's creative practice explores the combined communicative qualities of text, images and objects. *Morning*, part of the eight-piece series *Imagine Silence*, clearly reflects this preoccupation. Like the other sculptural works in the series, it features a four-line poem inscribed on a block of basalt crystal, giving a sense of materiality and 'weight' to the written and, by extension, the spoken word. It suggests notions of renewal and the interrelatedness of landscape and memory in shaping our understanding of the natural environment.

10

FATU FEU'U



TANIFA O TAGALOA 2003

Samoan artist Fatu Feu'u has established an international reputation as the 'father' of Pacific Island art in New Zealand, his home since 1966. Feu'u's philosophy is to actively pass on his extensive knowledge of traditional skills. As a part of the 2003 Lake's Edge project, he invited members of the local Samoan community to join him in making this totem. Tanifa O Tagaloa is the offspring of Tagaloa, the Polynesian creation god, and possesses a tail much like the fish that swim from eastern Polynesia to the coast of Australia.

11

JIM RIDGEWAY,
SUE STEWART AND
MEMBERS OF THE COMMUNITY



MEETING PLACE 2003

A significant component of the 2003 Lake's Edge project was the development of the *Meeting Place*. This permanent installation uses mosaics, ceramics, paving and native grasses to symbolise a coming together of cultures. Designed and constructed during workshops, it accesses information recorded through informal story-telling sessions. It is a place of reflection, and as such was dedicated to the late Uncle Cyril Archibald, a respected local Elder.

12

JAMIE NORTH



SUCCESSION 2016

Jamie North's cast-concrete sculptures partner the natural and the industrial in a poetic relationship. Untamed native Australian plant species find their way through the landscape of inorganic elements, conjuring a kind of post-apocalyptic hope: nature triumphs among the ruin-like remnants of manmade structures. Equally monumental and fragile, melancholic and joyful, North's works are immediately compelling.

13

DR NIGEL LLYWD
WILLIAM HELYER



RADIOLARIANS 2011

Conceived by internationally renowned sculptor Dr Nigel Helyer, the work closely relates to its location and reflects the artist's ongoing interest in the symmetry and morphology of microscopic marine organisms. Helyer's fascination with the subject derives from both the organisms' complex beauty and their fascinating scientific history.

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JIM RIDGEWAY, DOUGLAS
ARCHIBALD, PAUL MAHER AND
MEMBERS OF THE COMMUNITY



AWABAKAL DREAMING 2011

The mosaic was produced as a collaborative project between the local Aboriginal community and members of the non-Indigenous community. Incorporating local Aboriginal stories about the Awabakal people, the mosaic was produced in a series of workshops. The final work features Biame, one of the great Goori ancestral beings of the creation period. It includes symbols of the local environment in the style of the petroglyphs (rock engravings) found in Mt Yango.

15

JANET LAURENCE



GHOST (detail) 2009

This monumental addition to the Sculpture Park was inspired by the *Eucalyptus citriodora* that stood by the gallery until 2007. Layered elements of glass, imprinted with the tree's image, and mirror-like steel conjure a memory of the eucalyptus as well as reflect the immediate environment. The sculpture echoes the tree's soaring verticality. Consistent with Laurence's current practice, *Ghost* speaks of our relationship with the living world and draws on the elemental and ephemeral character of nature.

Sculpture Park

Booragul
Wharf

