

SCULPTURE PARK

**MACQUARIE
LAKES
CITY
ART
GALLERY**

The logo for Lake Macquarie City Art Gallery, featuring a stylized 'L' and 'M' with 'C' and 'A' integrated into the design.

ESTABLISHED 1996



THE COLLECTION AND THE SCULPTURE PARK

Launched with the installation of Richard Tipping's *Hear the art* and Ted Prior's *Love boat* in 1996, the sculpture park has continued to develop and strengthen with the subsequent inclusion of works by Hunter-based artists and those from further afield.

The park is a significant component of the collection, and one that is on continuous display, which, together with the Aboriginal and non-Aboriginal history and heritage value of the site, dictates the curatorial approach and acquisition processes.

The first sculptures were commissioned as a result of the Lake Macquarie Biennial Acquisitive Sculpture Prize (1996–98). Inaugural joint winners, Tipping and Prior's aforementioned works, and later, Susan Morris's *Moon and tide* (1998), all responded to the site and curatorial theme of 'Still Waters, Clear Visions'. In 2000, the prize was abandoned in favour of a limited tender process based on site-specific criteria, and again around the same theme. John Turier's *Aeolian tree* (2001, pictured left) and Trevor Weekes' *Gateway sculpture* (2001) were commissioned during this period.

The gallery also has a long history of artist residencies. Two sculptures, Braddon Snape's *Cardinal Point* (1997) and Graham Gilchrist's *Windrift* (1997), were made at the gallery in response to the site and later gifted to the gallery.

Samoan-born New Zealand artist Fatu Feu'u created *Tanifa O Tagaloa* with input from Lake Macquarie community members, including school students with Samoan heritage, as part of the *Lake's Edge* project in 2003–04. The sculpture was soon after purchased for the gallery by the Art Gallery Society.

Another approach in commissioning artworks is through artist-directed projects, often directly involving members of the community as makers – in particular, the Aboriginal community and school students. The resulting works reflect the traditional and contemporary uses of the site and encourage strong community ownership. They include the *Pathway Mosaics* (1996–2000), *Awabakal Dreaming* (2001) and the *Meeting Place* (2003), all made in partnership with the Aboriginal Reference Group.

To ensure the sculpture park developed as a quality outdoor collection which would attract local and tourist visitation, independent curator/public art specialist Sally Couacaud was engaged in 2005 to prepare a Sculpture Park plan. Since then, five sculptures have been installed, including Janet Laurence's *Ghost* (2009), commissioned as a part of Stage 2 of the building, and Nigel Helyer's *Radiolarians* (2011). *Through hopeful eyes* (2010), located on the roundabout at the site's entrance, was made during the *artist+school+gallery = public art* project with Lake Macquarie High School and artist Tom Ireland. More recent installations include Richard Tipping's *Morning* (2007), donated through the Australian Cultural Gifts Program by the artist, 2011, and Jamie North's *Succession* (on loan from the artist).

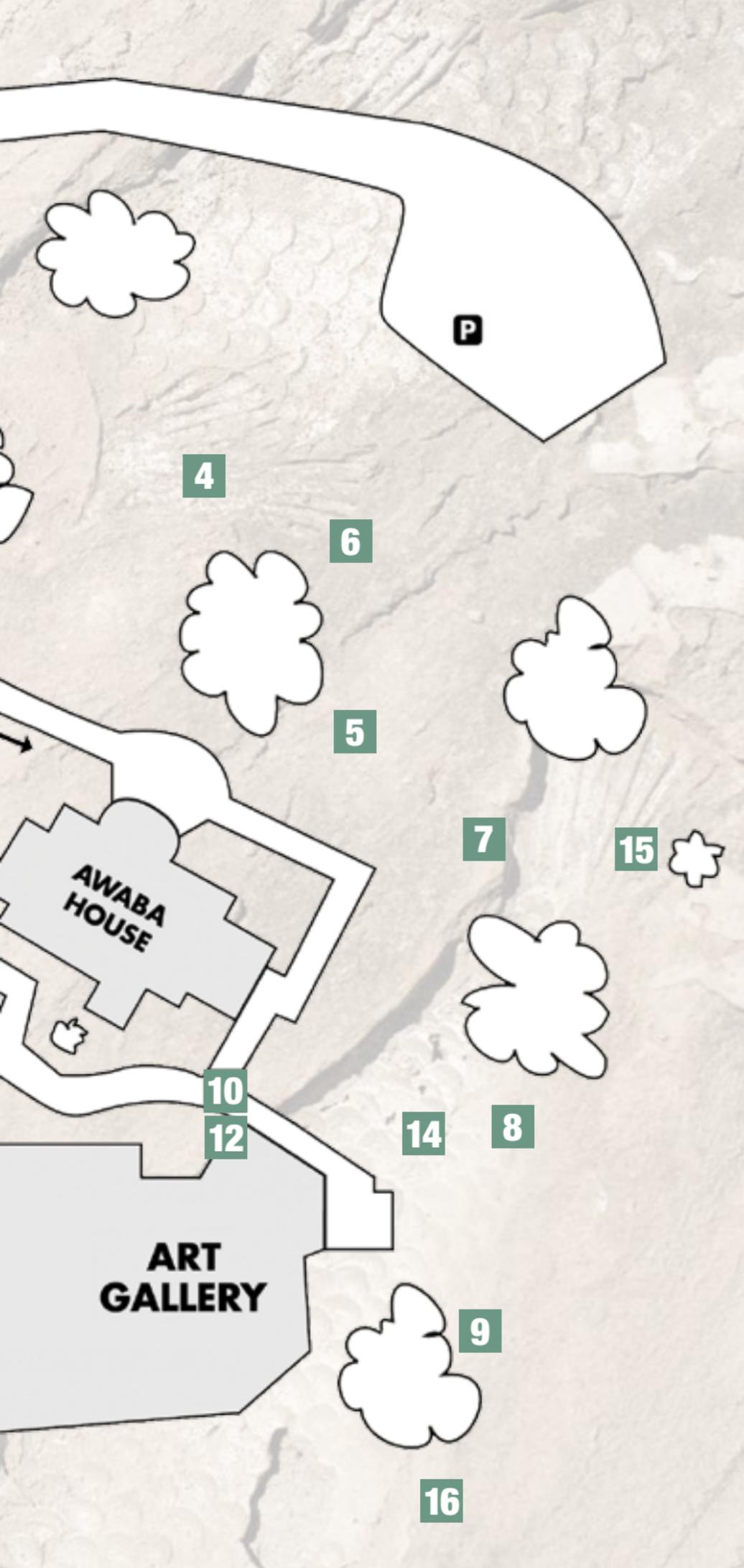
The first two decades in the evolution of the Lake Macquarie City Art Gallery Sculpture Park have been exciting and rewarding, and we look to the future for new projects that continue to embrace the unique nature of this significant site.

Debbie Abraham
Gallery Director



- 16** JAMIE NORTH
- 15** RICHARD TIPPING
- 14** NIGEL HELYER
- 13** THROUGH HOPEFUL EYES
- 12** JANET LAURENCE
- 11** PATHWAY MOSAICS
- 10** AWABAKAL DREAMING
- 9** THE MEETING PLACE
- 8** FATU FEU'U
- 7** JOHN TURIER
- 6** RICHARD TIPPING
- 5** BRADDON SNAPE
- 4** GRAHAM GILCHRIST
- 3** TED PRIOR
- 2** SUSAN MORRIS
- 1** TREVOR WEEKES

Background image detail of Trevor Weekes' *Gateway sculpture* (2001-02)



P

4

6

5

7

15

AWABA HOUSE

10

12

14

8

ART GALLERY

9

16

JAMIE NORTH

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 of each structure, 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. *Succession* is on long-term loan to the gallery's sculpture park after its recent inclusion in the 2016 Biennale of Sydney.

Succession (detail) 2016
cement, steel, steel slag, coal ash,
oyster shell, organic matter
450 x 90cm (diam.),
420 x 90cm (diam.)
On loan, courtesy
the artist and Sarah Cottier
Gallery, Sydney
© the Jamie North,
licenced by Viscopy

16



RICHARD TIPPING

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. It reads:



15

Morning 2007
basalt crystal, edition 1/3, 50 x 80 x 37cm, (Remembering Mazie Turner and family days at Wangi) Donated through the Australian Government's Cultural Gifts Program by the artist, 2011

NIGEL LLYWD WILLIAM HELYER

Radiolarians is the gallery's most recent site-specific acquisition for the sculpture park. 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.

Radiolarians (detail) 2011
corten steel, marine-grade
stainless steel wire cable,
stainless steel, concrete
96.5 x 132 x 288cm
Supported by Arts NSW

14



TOM IRELAND WITH YEARS 9 AND 10 VISUAL ARTS STUDENTS, LAKE MACQUARIE HIGH SCHOOL

Through hopeful eyes was developed through the *artist+school+gallery=public art* project. Artist Tom Ireland and the students worked together, and with the gallery, to produce a number of maquettes from which one was selected to take through to construction stage. The sculpture reads 'HOPE' and is a post-modern take on graffiti as a political tool. The work's location reinforces the idea of culture and education providing hope for our youth, while the mosaic component acknowledges the lakeside site.

Through hopeful eyes 2010
steel, paint, mosaic tiles,
concrete, native plants
300 x 500 x 600cm
(consultants Paul Maher
and Mark Johnson)
Supported through ConnectEd
Program, Communities NSW

13



JANET LAURENCE

This monumental addition to the sculpture park was inspired by the *Eucalyptus citriodora* that stood by the gallery until 2007. Using the height of the blade wall of the education facility, the work echoes the tree's soaring verticality. 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. 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.

Ghost 2009
glass, stainless steel, concrete
approx. 500 x 140 x 80cm
Supported by Arts NSW and
Lake Macquarie Art Gallery Society
(Detail opposite,
photo Dean Beletich)

12



PAUL MAHER WITH LOCAL SCHOOL STUDENTS

The mosaics placed in the pathway to the gallery 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.

Cultural diversity (detail)
1996–2000
mixed glazed tiles
5 pieces, various sizes
(consultant Mark Johnson)
Supported by Arts NSW
Photo Dean Beletich

11





JIM RIDGEWAY (THE LATE), DOUGLAS ARCHIBALD, PAUL MAHER WITH MEMBERS OF THE COMMUNITY

The mosaic was produced as a collaborative project between the local Aboriginal community and members of the non-Aboriginal 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.

Awabakal Dreaming (detail) 2001
mixed glazed tiles, Merewether chert
221cm radius
(consultant Mark Johnson)
Supported by the Australia
Council for the Arts
Photo Dean Beletich

10



JIM RIDGEWAY (THE LATE), SUE STEWART AND MEMBERS OF THE COMMUNITY

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.

Meeting Place 2003
concrete, commercial tiles,
handmade tiles, slip, underglaze,
paint, Feeny's red raku,
native grasses, rhyolite
53cm x 998cm
Supported by Arts NSW

9



FATU FEU'U

Samoa 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.

Tanifa O Tagaloa (detail) 2003
Australian red gum, steel,
Cook Island black pearl shells
309 x 103 x 50cm
Purchased by Lake Macquarie
Art Gallery Society and
supported by Arts NSW

8



JOHN TURIER

Aeolian tree is situated among the trees to the south of Awaba House, overlooking the lake. In this location it 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.

Aeolian tree 2001
steel, fibreglass, terrazzo
concrete, bronze, stones
530 x 250 x 180cm
Supported by Arts NSW
Photo Dean Beletich

7





RICHARD TIPPING

Co-winner of the gallery'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, HEART, HEARTH, HEAR THE EARTH and HEAR THE ART. A small grove of tuckeroos (*Cupaniopsis anarcardiodes*) 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.

Hear the art (detail) 1996
brick, native trees
2646cm radius
Supported by EnergyAustralia
(Left, aerial view of the installation,
gallery and sculpture park)

6



BRADDON SNAPE

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.

Cardinal point (detail) 1997
stainless steel, mild steel, coal
170 x 120 x 50cm
Donated through the Australian
Government's Cultural Gifts
Program by the artist, 2008
Photo Dean Beletich

5

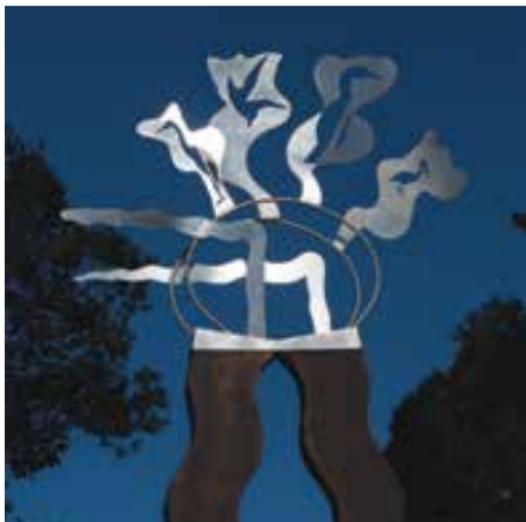


GRAHAM GILCHRIST (THE LATE)

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.

Windrift (detail) 1997
timber, stainless steel
380 x 154.5 x 100cm
Donated by the artist's family, 2007
Photo Dean Beletich

4



TED PRIOR

Co-winner of the gallery'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.

Love boat 1996
white mahogany, tallow
wood, enamel paint
180 x 340 x 152.5cm
Supported by Arts NSW
Photo Dean Beletich

3



SUSAN MORRIS

Winner of the gallery's 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.

Moon and tide 1998
stainless steel, concrete
195 x 220 x 198cm
Supported by Arts NSW
Photo Dean Beletich

2



TREVOR WEEKES

This sculpture was commissioned to mark the entrance to the new gallery (which opened in May 2001) and welcomes the visitor 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.

Gateway sculpture (detail)
2001–02
ciment fondu, aluminium,
stainless steel
360 x 500 x 100cm
Supported by Arts NSW
Photo Dean Beletich

1



LAKE MACQUARIE CITY ART GALLERY
OPEN TUESDAY TO SUNDAY 10AM – 5PM
& SELECTED PUBLIC HOLIDAYS 11AM – 4PM
(TELEPHONE FOR DETAILS)
ADMISSION IS FREE

FIRST STREET BOORAGUL NSW 2284
BOX 1906 HUNTER REGION MC NSW 2310
T: (02) 4921 0382 F: (02) 4921 0329
E: artgallery@lakemac.nsw.gov.au
W: artgallery.lakemac.com.au

AWABA HOUSE CAFE RESTAURANT
CAFE OPEN TUESDAY TO SUNDAY 10AM – 4PM
T: (02) 4050 6366 F: (02) 4950 6166

Gallery Director Debbie Abraham
Curator Meryl Ryan
Education & Public Programs Officer Joanna Davies
Exhibitions & Collection Officer Rob Cleworth
Marketing & Audience Engagement Officer Laura Wilson
Art Gallery Assistant – Visitor Services Anna Scoble
Trainee Art Gallery Assistant – Visitor Services Jordann Charter-Smith
Art Gallery Administration Officer Nada Artym
Published by Lake Macquarie City Art Gallery
Template designed by Stephen Goddard
Layout by Raelene Narraway
Printed by Lakemac Print
Printed on EcoStar 100% recycled paper.



Arts
NSW



Australian Government



Lake Macquarie
CITY COUNCIL

Cover: Nigel Llywd William Helyer *Radiolarians* (detail) 2011
corten steel, marine-grade stainless steel wire cable,
stainless steel, concrete
96.5 x 132 x 288cm
Supported by Arts NSW, Photo Dean Beletich

Inside front cover:
John Turier *Aeolian tree* 2001
steel, bronze, stones,
530 x 250 x 180cm
Supported by Arts NSW, Photo Dean Beletich