



CREATING A PUBLIC SPACE ARTWORK IN SYDNEY

Research
Foundations:
Task 3

Final Research
Proposal

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INITIAL PROPOSAL

Interested in the field of Public Space art as an artist, I chose it for my topic in assessment 2, more specifically how public space art is commissioned in Australia. After reading several papers and books that were positioned both directly in Australia and from the world over, I had scratched the surface of how a Public Space Artwork is commissioned.

KNOWLEDGE FROM TASK 2

Non-governmental organizations that assist artists in the legalities of commissions

Factors considered by artists when creating a public space work

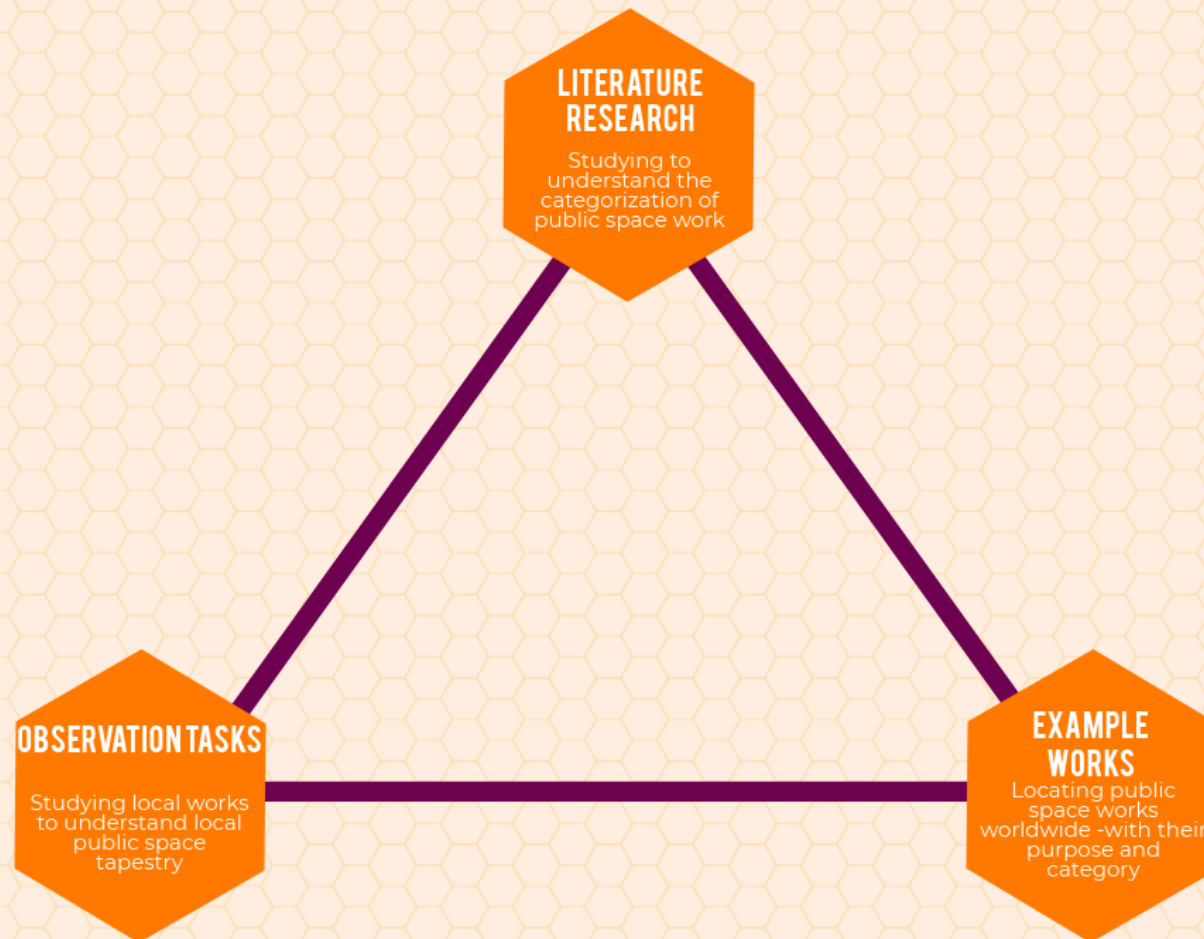
City guidelines in commissioning artworks for Sydney and Melbourne

The criteria accompanying guidelines that works have to conceptually and visually adhere to in public space art

The literary connections artists had with their factors when creating artworks

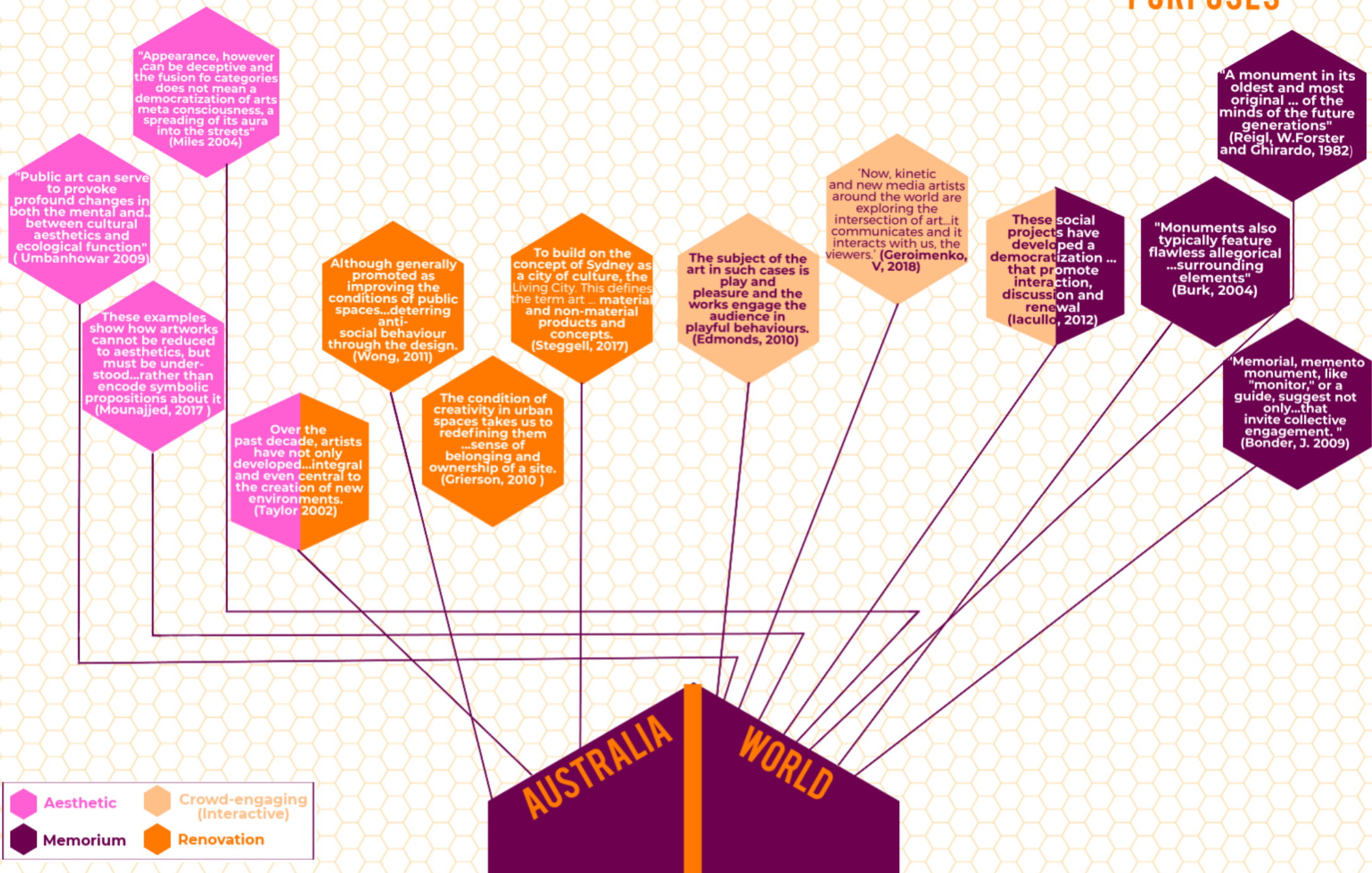
SCOPING

Task 2 proved the difficulty in finding appropriate, reliable sources that is based entirely in australia. Hence I decided on using literature and precedents both based in australia and the world over. This helped to comprehend the common points for public space art, regardless of city. This was done in a triangulated method:



LITERATURE MAPPING

PUBLIC SPACE ART PURPOSES



- Aesthetic
- Crowd-engaging (Interactive)
- Memorium
- Renovation

PUBLIC SPACE ART MEDIUMS

Mural



Girl with heart
2002

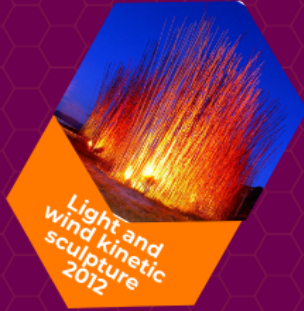


Street Mural
2017

Installation



The crowd
fountain
2004



Light and
wind kinetic
sculpture
2012



Brisbane
Airport
2012



Float,
2012

Architecture



Lincoln
Memorial,
1922

Sculpture



Living world
series
2014



Angel of the
North
1998



Wahat Al
Ksrama
2017

PRECEDENT MAPPING

OBSERVATION TASK

EXPLORATION

Sydney as a city houses a large number of public space artworks. It was decided that the observation task would be the studying of a select few public space artworks in Sydney. In order to collect information that wasn't readily available about each work at its site, the written material would be referenced. As a public space work, it would be more than one days' exercise to travel around the city to visit the works. The artworks present in the city range from permanent to temporary, historic to modern and traditional to contemporary. They can also be small scaled to colossal works, that can be monuments to an event or just aesthetic additions to a development. So in order to represent each of these factors, one work was chosen to embody each factor at best.

OBSERVATIONS

| WORK NAME | ARTIST | PURPOSE | MEDIUM | CONCEPT | SITE & HISTORY |
|---|----------------|----------------------------|--|--|--|
| HEAVEN AT DIXON STREET LIGHT SCREENS | Peter McGregor | Aesthetic + interactive | Metal disc frame Fibre optic lighting Polycarbonate light strips | Large metal centre light disc, smaller light strips across street. Based on Chinese architecture, mythology and philosophy, reinterpretation of dragons and phoenixes. | Originally setup in 1997, restored in 2017. Placed at the symbolic centre of Chinatown, designed with Feng Shui specialist Howard Choy. |
| THE CLOUD GATE | Lindy Lee | Renovation | Sculpture - Bronze Water feature and natural stone benches White metal discs | Series of sculpture and public space components based on Feng Shui - water, earth, air and sky. Water in its three forms - liquid, solid and vapour | City of Sydney led restoration project of Chinatown in 2016 - under the topic 'New Century Garden' |
| BIGGLES | Anne Dybka | Memorium | Bronze sculpture set on stone platform | In memory of a favorite dog from the Rocks, Biggles, a schnauzer. Died when he leaped off Mrs.Macquaries chair. | Placed proudly outside his owner Trevor Kelly's house, Biggles was loved by everyone in the community who raised to have the statue made |
| MURALS AT FITZROY STREET | Artwrx | Aesthetic | Emulsion paints and graffiti spray paints | The wall, along with another a block away is the marked space of the artists to draw large realistic murals of films or shows , for paid advertisements ofcourse. | On the wall of a home in Fitzroy street its perfect place for advertising any media. |

OBSERVATION TASK

HEAVEN AT DIXON STREET LIGHT SCREEN



THE CLOUDGATE



BIGGLES



MURALS AT FITZROY STREET

In an ideal setting, each public space work across Sydney, both temporary and permanent, would be recorded in the same way the above sculptures were analyzed. This could be done through the use of a simple blog or website to add information about each work as they appear around the city. The website could also be open to the public to add information about smaller works that are missed by me. The data hence collected could be formulated to create an ever-changing statistical report (bar graph or pie chart) showing the number of works in each category that is quantifiable. The medium, aesthetic style, site and time period of the works are quantifiable and categorizable, thus ultimately displaying more preferred aspects of each category in public space art.

**FUTURE
OBSERVATIONS**

INTERVIEW QUESTIONS

After studying example works using observational tasks, I understood the importance of context when making a public space work. The decision was taken to pose these questions to the head of the Sydney art council and UNSW curator Felicity Fenner. Fenner founded the City of Sydney's Public Art Advisory Panel and is also in the Australia council and Create NSW.

As an associate professor heading the Ph.d. and doctoral students in their Masters in Curatorial studies at UNSW, Felicity Fenner was also previously the inaugural director of the UNSW galleries up until 2018. These accolades further cement her authority in the field of Public space art, especially its commissioning process.

QUESTIONS

1

What factors would you consider when creating a public space work?

2

How long does a commissioning process take?

3

In the Australian context, what facilitates public space art here?

4

Are non-governmental factors or people involved in the selection process?

5

How effective is the 1989 state labor law for percent of art scheme?

6

When a work is taken down, is it reused?

FINAL PROPOSAL

‘AS A CONSEQUENCE OF THIS NEW, MUCH MORE HURRIED AND SUPERFICIAL CONSIDERATION OF URBAN AND PUBLIC ART, THE ART ITSELF IS REQUIRED TO BECOME MORE ENGAGING AND INTERACTIVE TO CAPTURE THE INTEREST AND LIMITED ATTENTION OF THE NEW GENERATION PUBLIC ART VIEWERS.’
(GSCHWEND, 2015)

The scoping research undertaken for this project has shed light upon the purposes of a public space work. It has also shown me that **the purpose of a public space work cannot be classified exactly into one category, they more than often serve multiple purposes.**

Having said that, this research has also shed light upon how the public space is becoming increasingly interactive, with more and more public interested in participation and wanting to be engaged by the art around them. The mediums used in this field of art hence have to compete with interactive art based in galleries, but adapt them for the conditions of a public space. As public we are no longer simply happy with large monuments or old style fountains, instead we look out for art that reacts to us and entertains us.

Hence as an artist and creative producer, **Id like to further extend this research into developing a permanent public space work, that interacts and engages the crowd, possibly renovating a historically important site in Sydney.**

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