

ART

@ THE QUAY



**WHEN ART
MEETS THE
WATER'S EDGE**

**A WALKING GUIDE
TO THE PUBLIC ART
OF ELIZABETH QUAY**



LEGEND

A	FIRST CONTACT	6-7
B	BLADE WALLS	8-9
C	FOUR WINDS	10
D	EDGE	11
E	PINJAH	12-13
F	HORIZONTAL GEOMETRIES	17
G	SPANDA	14-15
H	BESSIE	16
I	THE BLACK SWAN	18-19
J	FOUR BRONZE SWANS	20
K	SIGNATURE RING	21
L	ABUNDANCE	22-23

Art is a language that transcends time. Which is why we wish to acknowledge the Whadjuk people of the Noongar Nation as the Traditional Custodians of the land this art resides upon - and the strength and contribution of their continuing culture. We pay our deep respect to their Elders past and present, and extend that same respect to all Aboriginal and Torres Strait Islander peoples today.



A GALLERY WITHOUT WALLS

From playful and surprising to significant and moving, be guided through the Quay by how you feel as you interact with the pieces in your own way, just as the artists intended.

Featuring a host of breathtaking artworks from world-class local artists, the Elizabeth Quay Walking Art Trail is a waterside must.

Stroll along at your own pace or bring friends and pair with a roving lunch or dinner at one of the many cafes, restaurants or bars.



Often confined to the four walls of a gallery, the wish for the Elizabeth Quay Walking Art Trail was to free the artists from any such constraints – allowing their work the freedom to be enjoyed by all.

- All artists were born, or live and work, in Western Australia.
- Meaningful contributions from local Noongar artists, whose work represents a powerful cultural connection.
- Works range from the intriguing to the inspiring and amusing to the provocative.

FIRST CONTACT

Artist

Laurel Nannup

Materials

Cast aluminium and sandblasted granite

Location

Williams Landing, southwest corner of Elizabeth Quay

Initially told in a black and white woodcut print, the story of First Contact is expressed in the five-metre high, cast aluminium sculpture welcoming visitors.

In Noongar Dreaming, when a person dies, their spirit becomes a bird and flies to the next realm. Laurel's family speaks of the first time that Noongar people saw European settler ships travelling up the Swan River, their sails looking like giant wings. It was believed they were the spirits of their Noongar ancestors returning from the sea.

"I feel I need to leave something behind... My etchings and woodcuts are how I tell my stories."



BLADE WALLS

Artists

The Deadly Dozen:

Aurora Abraham
Rod Collard
James Egan
Sandra Egan
Sharyn Egan
Peter Farmer II
Peter Farmer III
Kylie Graham
Biara Martin
Cheryl Martin
John Walley
Theresa Walley

Materials

Translucent, self-adhesive film printed with UV friendly eco inks

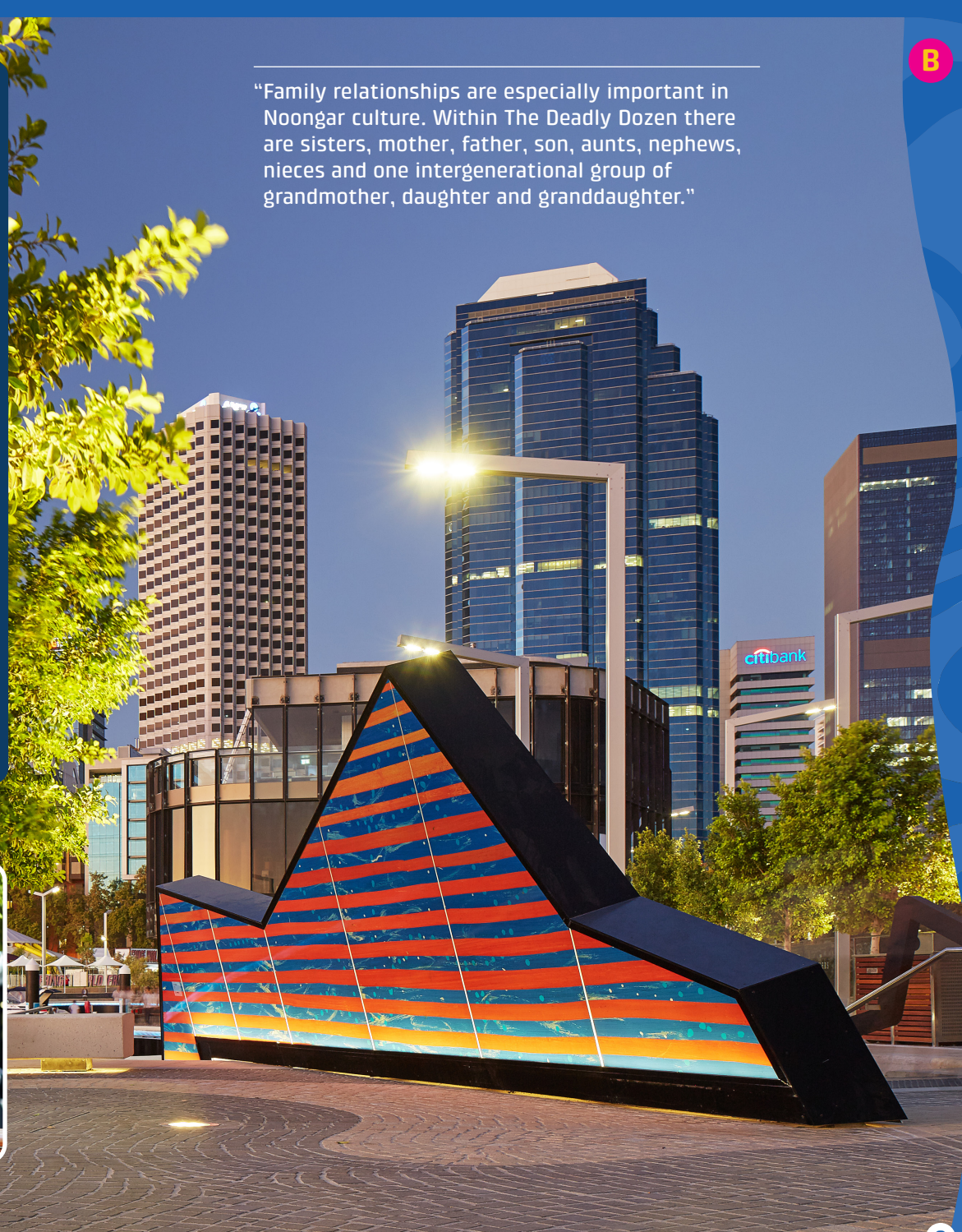
Locations

Light box blade walls on east and west sides of Elizabeth Quay

Emerging artists were encouraged to grow within the public art process through this series of highly visible works featuring twelve Whadjuk Noongar artists - The Deadly Dozen. Working with Noongar curator Debra Miller, the project ran a series of workshops with everyone sharing ideas and stories around the table,

Noongar style, to interpret the brief: Your personal response to the Derbal Yerrigan (Swan River). The stunning artworks displayed through the years reveal the marvellous outpouring that is contemporary Noongar art, from evocative minimalism and photographic memories of family to bold graphics, landscapes and delicate pencil drawings of cliffs and water's edge.

"Family relationships are especially important in Noongar culture. Within The Deadly Dozen there are sisters, mother, father, son, aunts, nephews, nieces and one intergenerational group of grandmother, daughter and granddaughter."





FOUR WINDS

Artist

Penny Bovell

Materials

Screen-printed foil on ethylene tetrafluoroethylene (ETFE) copolymer

Location

Canopy over Elizabeth Quay Ferry Terminal

Inspired by the many Perth winds – hot and dry, cooling breezes, thundery and cyclonic, or wild and wet – Penny imagined the wind travelling across Elizabeth Quay

from all directions: in motion, amidst, around and over the billowing, blue-sky coloured canopy. Ferry terminal passengers beneath it find themselves sharing a space within a gently moving pattern cast by the sun and changing with the

passing of light and cloud. Those looking down from high-rise buildings see the entire print undulating over the blue cloud canopy.



“I like the idea that when people finally realise there is an artwork or, in this case, they are under an artwork, well, that it is a bit of a surprise, and when they do realise, it's playful too.”

EDGE

Artist

Stuart Green

Materials

Polycarbonate translucent skins, concrete capping and stainless steel internal structure, and LED lights

Location

Water's edge around Elizabeth Quay

Deceptively simple yet alluring in its movement and colourways, Stuart's linear art activation

on the quay's edge produces a series of lights that blend and reflect the natural, changing mood of a water environment.

His three-dimensional lighting 'canvas' is a series of rolling, digital abstract 'paintings' that dart and flow around the edge where built form meets water.

Conscious of the scale and proximity to visitors, he created interchangeable

programs to switch between active or passive movement through the week.

“The contemplative and calming lighting reflects the colours and natural rhythms of water as it ebbs and flows.”



PINJAH

Artists

Sandra Hill and
Jenny Dawson

Materials

Handmade
stoneware clay tiles

Location

BHP Water Park:
interactive children's
water playground

Proud Noongar artist
Sandra collaborated
with skilled ceramic
artist Jenny to
design and embed
stories of culture
and heritage into this

inspired stoneware
tiled installation.
It explores the
Noongar Six Seasons,
Milky Way Dreaming
story and Six Ways
meeting place where
Aboriginal people
traditionally came
together at the
water's edge. Pinjah is
the Whadjuk Noongar
word for tadpole, and
the artwork suggests
the Derbal Yerrigan
(Swan River) winding
its way throughout.

Two blue circles
represent Hyde
Park Lake and Lake

Monger, the black
circle symbolises the
ongoing presence of
Noongar people on
their traditional land,
while the red circle
symbolises blood
in the past, present
and the future.

**"Miraculously, at
the end of this
labour-intensive
process, not one
of the 12,000+
handmade, hand-
coloured tiles was
broken or had
to be re-made."**



SPANDA

Artist

Christian de Vietri

Materials

Carbon fibre,
Vitreflon white gloss
paint and steel

Location

The Landing at
Elizabeth Quay,
southern edge

Rising 29 metres,
Spanda is the world's
largest free-standing
carbon-fibre

structure. Its arch-like
form is mysteriously
functionless, being
neither an entrance
nor exit. Rather, it
stands at the water's
edge, declaring its
own liminal space
for viewers to
merge with it.

The gaps between
each arch allow
people to walk
through. The smallest
arch frames the

human body, and the
largest soars nine
storeys. Christian's
hope is that the
sculpture enables
people to move
beyond themselves
into a state of awe
and wonder. Named
for the Sanskrit word
meaning 'divine
vibration', Spanda
celebrates the union
of the individual
and universal.

"Open, radiant,
inclusive – these
are the qualities
I wanted the
sculpture
to embody."





BESSIE

Artist

Jon Tarry

Material

Cast bronze

Location

The Island, in front of Florence Hummerston Kiosk

In his figurative sculpture of Bessie Mabel Rischbieth, Jon captures elements of magic realism, expressing her celebrated attitudinal stance, pose and power relationships.

A lifelong activist for civil rights and women, Bessie is most remembered in a photograph, aged 89, protesting by the Swan River to block bulldozers reclaiming Mounts Bay.

Jon's work articulates her noted beauty and elegance as well as her strength and determination. Over a naturally coloured patina, Jon painstakingly stippled silver nitrate

on the figure with a fine brush to echo the silvery, ethereal glow of sedges and paperbark trees on the riverbank.

"Elegantly dressed as always, Bessie is walking barefoot over sticks, accompanied by a swan whose plumage echoes her own coat."

HORIZONTAL GEOMETRIES

Artist

Eveline Kotai

Materials

Ceramic mosaic tiles and anodised aluminium panels

Location

Façade of north western promenade building at Elizabeth Quay

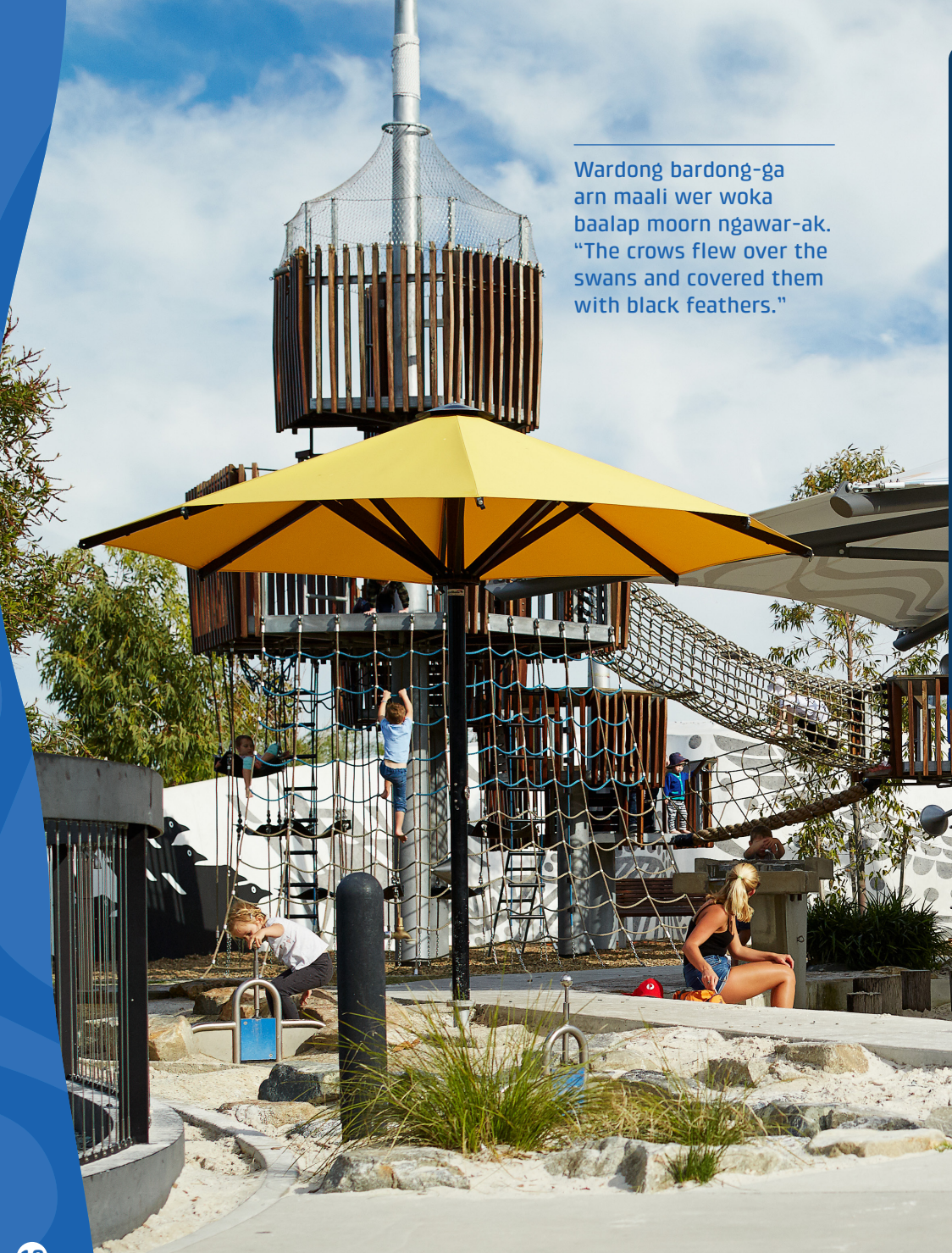
Collaborating with the building's architects, painter Eveline drew on her fascination with colour and light. The selection of

ceramic mosaic tiles and anodised aluminium offered new opportunities for interpretation of the riverbed, submerged and winding. This creates a rich seam of colour surrounded by subtle shades of white, with horizontal changes of light shimmering across the river at different times of day and year. The tiles (fabricated in Spain using a process similar to that used by renowned Catalan

architect, Gaudi) were manually broken by an expert in one clean blow, then sorted for layout.

"What was especially challenging about the upper façade, was thinking about the many vantage points from which it would be viewed."





Wardong bardong-ga
arn maali wer woka
baalap moorn ngawar-ak.
“The crows flew over the
swans and covered them
with black feathers.”

THE BLACK SWAN

Artist

Anne Neil, in
collaboration with
Dr Richard Walley
and John Walley

Materials

Sandblasted
concrete and
chalkboard paint

Location

The Island, wall
surrounding play
space.

This interactive
concrete wall mural
tells a Noongar
Dreamtime story of
how Western
Australia’s ‘maali’ or
black swans came to
be. Teaming up with
artists Richard and
John, Anne explains
their artwork
conveys a story
specific to the Swan
River, and is also ‘a
wonderful metaphor
for the generosity of
the Noongar people
towards white
settlers when they
first arrived.’

While the story can
shift depending on
context, at its heart
is crows covering
white swans with
their black feathers
to save them from
attack by eagles,
with bloodstained
bills as a reminder
of the ordeal.



FOUR BRONZE SWANS

Artists

Sue Flavell and
Gina Moore

Material

Bronze

Location

Bell Tower,
Barrack Street Jetty

These life-size bronze swans can be found grazing under a tree near the Bell Tower in the Barrack Street Jetty area of Elizabeth Quay. A close look at these lifelike artworks reveals words engraved along their necks and in their feathers.

Sue and Gina created these beautiful pieces with words that are not intended to be easily read, but rather to be unravelled. Swans clearly represent a natural feature of the river

that has taken their name to become part of the natural stories of Western Australia through time.



"The engraved text on each swan's neck and feathers is not intended to be easily read, but rather slowly unravelled."



SIGNATURE RING

Artists

Simon Gauntlett
and Matthew Ngui

Materials

Steel, copper,
concrete, optic
fibre and light

Location

Barrack Street Jetty

In an evocative reimagining of the original Sign In 2000 project, this moment lives on in a stunning semi-circular artwork. The millennium project had the signatures of 200,000 WA students printed on ceramic tiles laid around the base of the Bell Tower.

As the precinct's redevelopment prevented the tiles being retained, digital records were kept to reinterpret this important piece of Perth's social history. Linking to the friendship, commitment and love inherent in the symbolic giving of a ring, Simon and Matthew's artwork reinforces the cohesive community spirit at the heart of Sign In 2000, and gives original signatories the chance to share that moment with future generations by tracing over their names.

"Nothing travels faster through Space than light, so we decided we would use light as an integral, interactive part of the artwork, signalling the passing of time between future, present and past."



ABUNDANCE

Artist

Pamela Gaunt

Materials

Printed glass and coloured polyvinyl butyral (PVB) interlayer

Location

Ice-cream kiosk, Elizabeth Quay

Inspired by one of Western Australia's most important commodities – diamonds – the flexible, faceted dome structure reflects shifting colours and patterns according to the light. Pamela was invited by the

architects to evoke the cut, polish and clarity of the jewel, and her brilliant design delivers both icy cool and crystalline façades, and a narrative through patterned layers that invoke rough-cut stones and geometric

evenness. The kiosk may be small, but it articulates a real presence, with white and grey print, and the glass diffusing soft pinks and champagne colours that symbolise our state's unique treasures.



"The pleasure-filled cave of delicious wonders is a luscious beacon of colour and pattern that changes from day to night, season to season."





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Take a virtual tour
of Elizabeth Quay
to find out more.

