

ART

AT THE QUAY



When Art Meets
the Water's Edge

A WALKING GUIDE
TO THE PUBLIC ART
OF ELIZABETH QUAY

SHAPING OUR
STATE'S FUTURE

 DevelopmentWA

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 Geometris	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. 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, our vision 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.

A

First Contact

Artist

Laurel Nannup

Materials

Cast aluminium and sandblasted granite

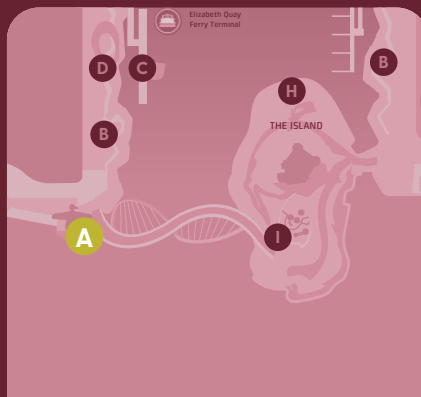
Location

Southwest corner of Elizabeth Quay. Initially told in a black and white woodcut print, the story of First Contact is expressed in this five-metre high, cast aluminium sculpture.

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.

Laurel Nannup



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 the east and west sides of Elizabeth Quay.

The Deadly Dozen is a public art series featuring the works of 12 Whadjuk Noongar artists. Working with Noongar curator Debra Miller, the artists took part in a series of workshops, sharing ideas and stories around the table – Noongar style. The works on display are each a personal response to the Derbarl Yerrigan. 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 the 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.



C

Four Winds

Artist

Penny Bovell

Materials

Screen-printed foil on ethylene tetrafluoroethylene (ETFE) copolymer

Location

Elizabeth Quay Ferry Terminal - canopy.

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.

Penny Bovell



D

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.

Stuart Green



E

Pinjah

Artists

Sandra Hill and Jenny Dawson

Materials

Handmade stoneware clay tiles

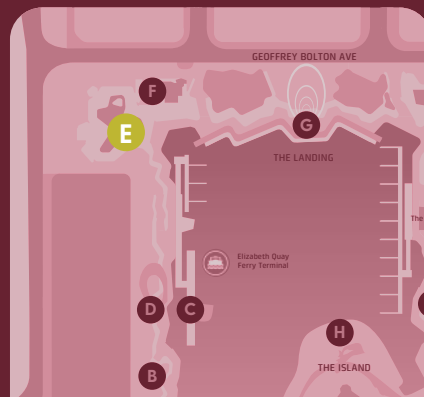
Location

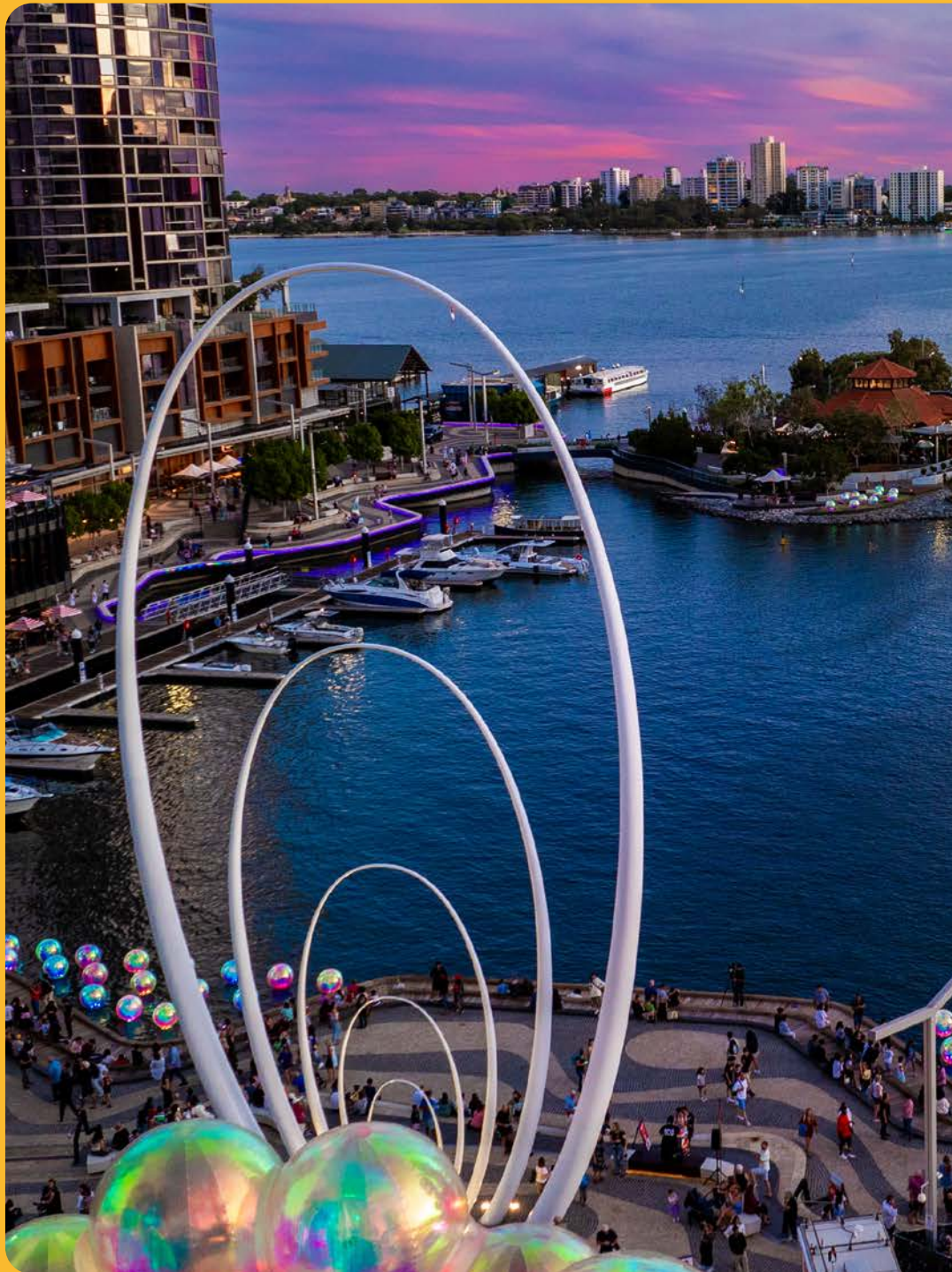
Elizabeth Quay Water Park.

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.





G

Spanda



Artist

Christian de Vietri

Materials

Carbon fibre, Vitreflon white gloss paint and steel

Location

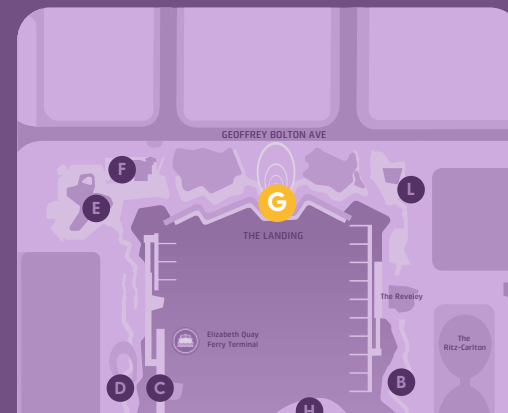
The Landing at Elizabeth Quay, southern edge.

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.

Christian de Vietri





H

Bessie

Artist

Jon Tarry

Material

Cast bronze

Location

The Island, in front of the Florence Hummerston Kiosk (The Island restaurant).

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.

Jon Tarry



F

Horizontal Geometries

Artist

Eveline Kotai

Materials

Ceramic mosaic tiles and anodised aluminium panels

Location

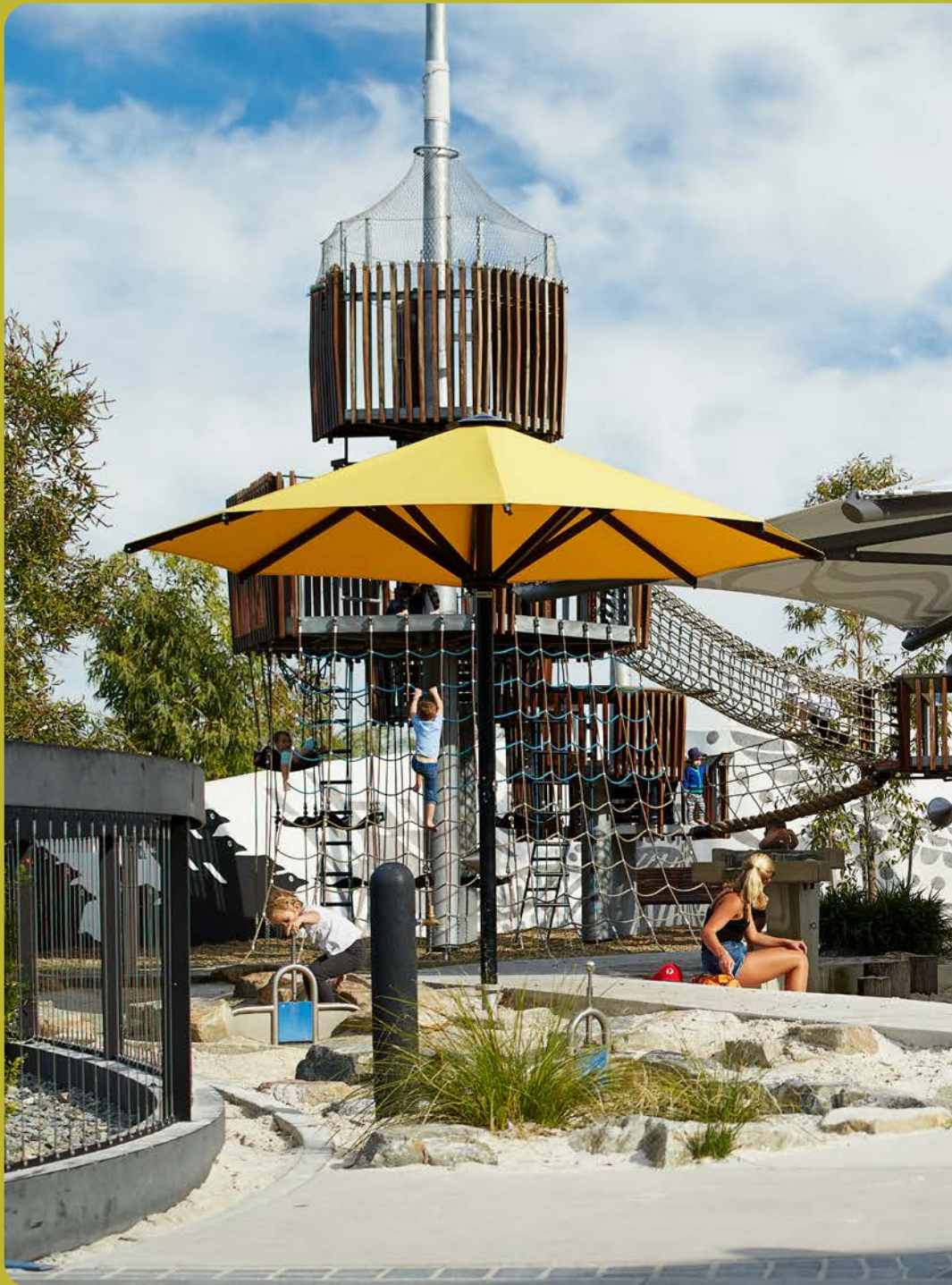
Façade of north western promenade building at Elizabeth Quay.

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 facade, was thinking about the many vantage points from which it would be viewed.

Eveline Kotai





I

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."

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



J

Four Bronze

Artists

Sue Flavell and Gina Moore

Material

Bronze

Location

Bell Tower, Barrack Street Jetty.

These life-size bronze swans can be found nestled 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.



K

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.





L

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.

Pamela Gaunt

ELIZABETH QUAY

Stay up to date at
elizabethquay.com.au

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

