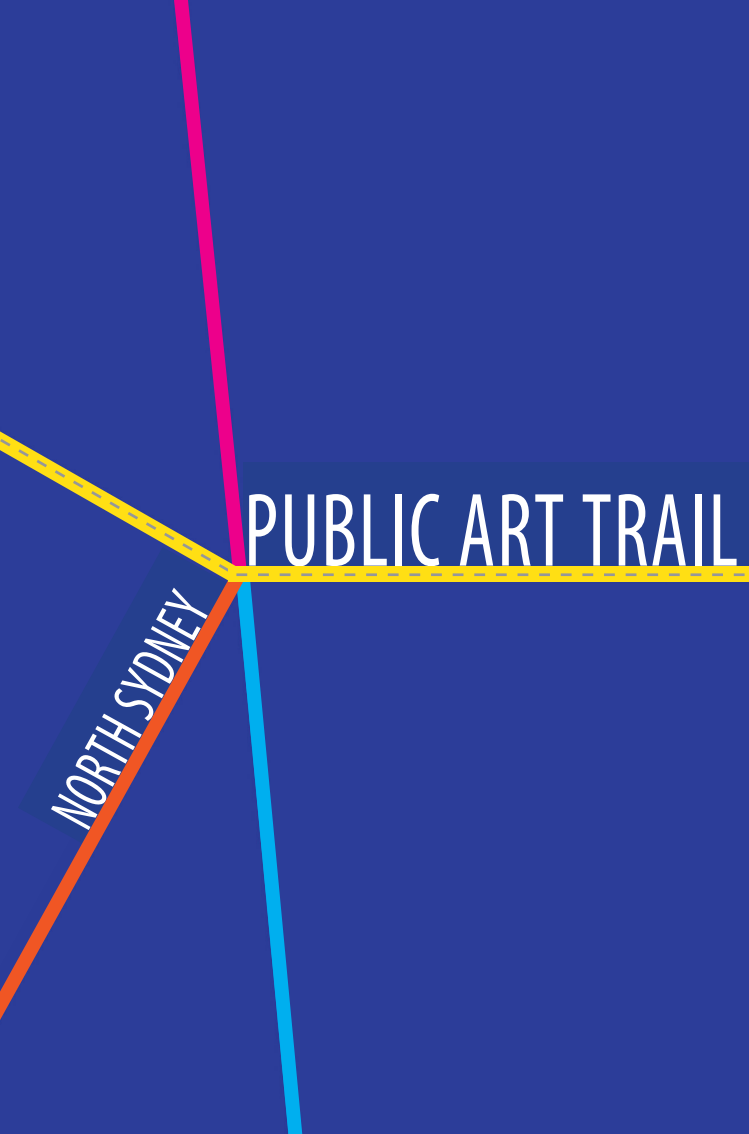




PUBLIC ART TRAIL

NORTH SYDNEY

PUBLIC ART TRAIL

20 STOPS

MILSONS POINT

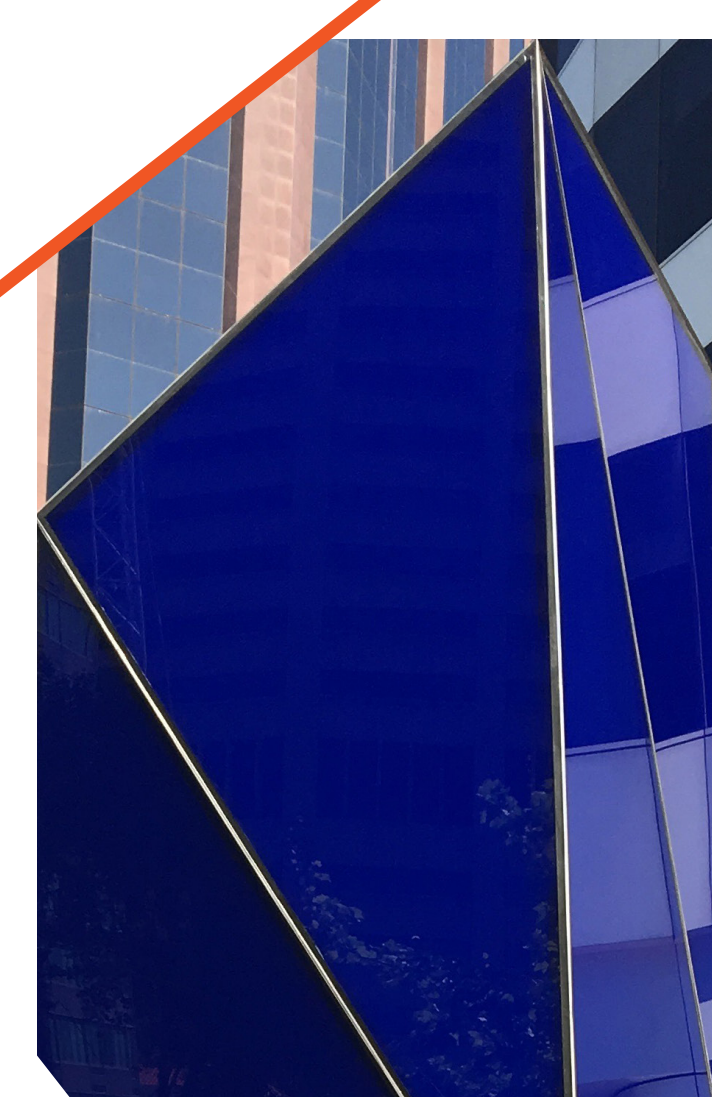
LAVENDER BAY

NORTH SYDNEY

KIRIBILLI

The North Sydney Public Art Trail is a North Sydney Council Arts and Culture initiative.

www.northsydney.nsw.gov.au/publicart



INTRODUCTION



Public art has the ability to define and enhance our local environment. It inspires us, provokes public debate and plays a significant role in defining the culture of the area. North Sydney Council has a growing collection of public artworks and it is this collection that forms the basis for the North Sydney Public Art Trail.

The Public Art Trail has 20 sites of cultural significance including historical landmarks and public artworks located in Kirribilli, Milsons Point, Lavender Bay and North Sydney. Sites include the Luna Park Entrance Face and Coney Island, the Comic Walk at Lavender Promenade, sculptures in Wendy's Secret Garden and Clark Park, and the historic Royal Art Society in Walker Street, North Sydney.

Several major artworks are located within the North Sydney CBD including sculptures and historical landmarks at Coca Cola Place, Mary MacKillop Place and the Australian Catholic University.

Three large scale site-specific sculptures have been commissioned over a four-year period in the CBD. The first commission titled *Missing Corners* by Brisbane based artist Daniel Templeman is located on the corner of

Pacific Highway and Blue and Walker Streets. The second sculpture titled *Angles of Incidence* by Sydney based artists Warren Langley and Julia Davis is located at the Victoria Cross intersection on the corner of Pacific Highway and Miller Street. The third commission titled *A Rotunda for 'Reflective Encounters'* by Sydney based artist Damien Butler is located opposite St Peters Presbyterian Church at 234 Blues Point Road.

Self-Guided Tour

A self-guided digital walking tour including images, text, audio and a locational map has been compiled to accompany the Public Art Trail and is available as an App. The free 'NorthArts' App can be downloaded on all digital devices.



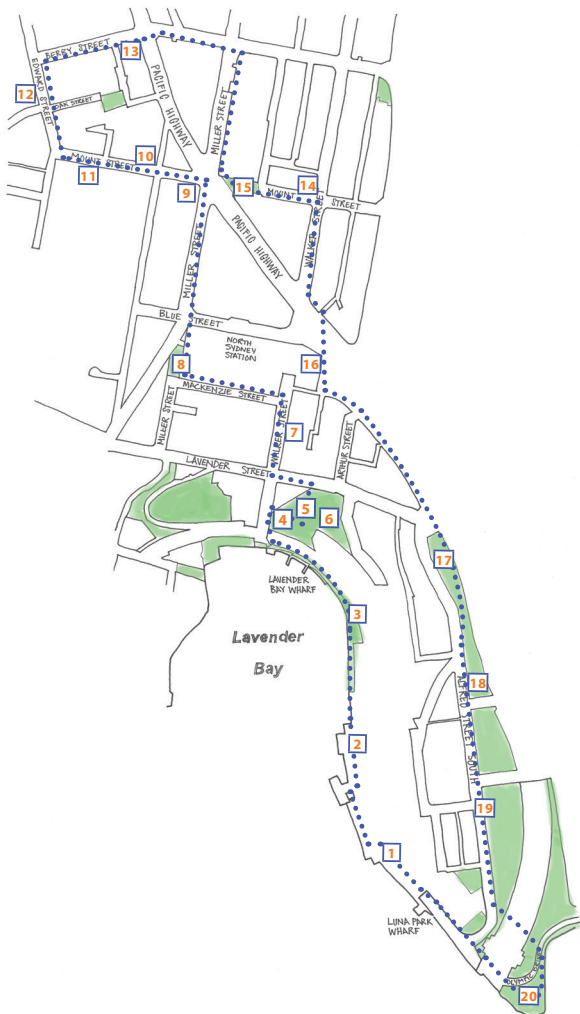
The tour includes 20 stops and can be walked in three hours, starting from any stop on the trail. Stops are marked with a North Sydney Public Art Trail sign post. Each sign post incorporates braille for people who are blind or have low vision.

Accessibility

Whilst we have tried to make the tour fully accessible, there are steep steps between Stop 4 (Quibaree Park) and Stop 5 (Wendy's Secret Garden and Clark Park) and no wheelchair access is provided at this point.

LIST OF SITES

LUNA PARK ENTRANCE FACE	1 Olympic Drive, Milsons Point	1
CONEY ISLAND	Luna Park, Milsons Point to Lavender Bay Promenade	2
COMIC WALK	Peter Kingston Walkway, Lavender Bay Promenade	3
WENDY'S SECRET GARDEN	Lavender Street, Lavender Bay	4
WENDY'S SECRET GARDEN SCULPTURES	Lavender Street, Lavender Bay	5
CLARK PARK SCULPTURES	Lavender Street, Lavender Bay	6
ROYAL ART SOCIETY	25 -27 Walker Street, North Sydney	7
DAMIEN BUTLER, A ROTUNDA FOR 'REFLECTIVE ENCOUNTERS'	St Peters Park, 234 Blues Point Road, North Sydney	8
WARREN LANGLEY AND JULIA DAVIS, ANGLES OF INCIDENCE	Victoria Cross, 60 Miller Street, North Sydney	9
FREDDIE TIMMS, LISSADELL, HANY ARMANIOUS AND MARY TEAGUE, LINES OF COMMUNICATION	Coca Cola Place, 40 Mount Street, North Sydney	10
MARY MACKILLOP PLACE	9 Mount Street, North Sydney	11
AUSTRALIAN CATHOLIC UNIVERSITY	40 Edward Street, North Sydney	12
LAWRENCE BECK, MUTIDJULU WANAMBI (THE SERPENT)	Cnr Pacific Highway and Berry Street, North Sydney	13
TAMARA DEAN, OUTSIDE IN	Dexus, 100 Mount Street, North Sydney	14
ROBERT WOODWARD FOUNTAINS	Brett Whiteley Place, Cnr Miller Street and Pacific Highway, North Sydney	15
DANIEL TEMPLEMAN, MISSING CORNERS	Cnr Pacific Highway, Blue and Walker Streets, North Sydney	16
CLARY AKON, FOXIE	Alfred Street, Bradfield Park North, Milsons Point	17
RICHARD BYRNES, HARBOUR CYCLES	Alfred Street, Bradfield Park North, Milsons Point	18
LUNA PARK GATEWAY	Alfred Street, Bradfield Park South, Milsons Point	19
BERNARD LUGINBÜHL, AUSTRALIAN ANGEL	Olympic Drive, Bradfield Park East, Kirribilli	20



1. LUNA PARK ENTRANCE FACE



LUNA PARK ENTRANCE FACE
1 Olympic Drive
Milsons Point

The laughing face of 'Ole King Cole' that welcomes you to Luna Park is one of this city's most iconic landmarks. A celebration of fantasy, Luna Park has stood on this prominent foreshore since 1935 but not without incident. Changes in ownership, management, neglect, tragedy, closure, passionate community support, restoration, preservation and reinvigoration are all part of the Luna Park story.

Artists were involved with Luna Park from its earliest days and some are forever linked with its social history and Australian popular culture. In the 1930s, Rupert Browne travelled from Melbourne's St. Kilda Luna Park to design Sydney's first entrance Face. The scary visage reflected the reality that amusement parks can thrill and frighten as much as amuse. Browne developed the Park's original artworks during its construction phase, working with a team of thirty-five fairground artists.

Prominent in this group was Arthur 'Art' Barton, the Park's resident artist from 1935 to 1970. Over the decades he painted hundreds of comical murals, panels and cutouts, as well as redesigning the Park's entry Face expression in 1960 to the welcoming model we see today.

The present Luna Park Face was installed in 1995 as a copy of Arthur Barton's "happy" Face, before the short-lived reopening of the Park in 1996. Indeed, the Face was remodelled eight times since 1935, with character and colours evolving over time. The current Face is flanked by an exact replica of the 1935 Art Deco inspired towers, with spires imitating those on the Chrysler Building in New York.

During the 1970s Sydney based artists Martin Sharp, Peter Kingston, Richard Liney, Garry Shead and others were commissioned for a 'Pop Art' makeover to the Park. Though little of this psychedelic inspired artwork remains, it was widely applauded and fondly remembered.

Maintaining the Luna Park Entrance Face now falls to local artist Ashley Taylor who worked alongside Peter Kingston in the early 1990s and is responsible for painting the Face. His resident role involves creating new park characters while conserving and maintaining the Park's original rare murals and Barton's legacy.

3



2. CONEY ISLAND



CONEY ISLAND
Luna Park
Milsons Point to
Lavender Bay Promenade

Located at Luna Park's northern boundary is 'Coney Island – Funnyland', one of the few surviving buildings from the Park's original 1935 construction. This fantastical structure is the only example of a 1930s fun house still operating. Inside and out, this magical building tells the story of Luna Park. Here you discover the Park's rich history and artistic heritage.

Coney Island's facade is characteristic of amusement parks of the time. Decorated in Art Deco and Moorish Revival themes it is topped with a faux Russian 'Onion' Dome and painted in a palette of cream, red, blue and orange. The interior of Coney Island has hardly changed since Luna Park opened and Barton's comic fair-ground art can still be seen on rides and on the many wall murals.

Barton was responsible for introducing an Australian theme into the Park's design, alongside the Americana of the entrance structure and the exotica of Coney Island. Replicas of some of his famous characters are still visible on the exterior of the Rotor just inside the entrance.

After Barton's death in 1974, his work was conserved, recreated or reinterpreted by the other Park artists including Peter Kingston, Martin Sharp and Ashley Taylor. The results can be seen on the exterior of 'Coney Island'. Photographs and memorabilia spanning Luna Park's long history are on display inside the building.

North Sydney Council holds the best collection of photographs, artworks, plans and ephemera relating to Luna Park in Australia. These form part of Council's Local Studies Collection.



3. COMIC WALK



COMIC WALK Peter Kingston Walkway Lavender Bay

Heading west along the harbour promenade you encounter a small park in memory of Arthur 'Art' Barton. Beyond the park along the northern side of the promenade walk is an outdoor gallery of miniature scale sculptures. These delightful little works salute the golden age of Australian comics and children's literature figures from the early 20th century. Local resident and former Luna Park artist Peter Kingston, made the series to commemorate his childhood heroes. Kingston cast the works in bronze, working with Sydney's Crawford's Casting Foundry.

While the sculptures reflect the "just for fun" atmosphere of nearby Luna Park, one work stands alone as a memorial, dedicated to the seven who died in the Ghost Train fire of 1979, a tragic event that closed the park for 16 years. This important commemorative sculpture is the first bronze work on the promenade and sits quietly in the garden at the edge of Art Barton Park. Designed by cartoonist Michael Leunig and sculpted by Peter Kingston, the memorial shows Leunig's beloved *Mr Curly*, with his familiar teapot hat pouring tea into a cup and saucer balanced on a child's head. The names of the victims - six children, one adult - are inscribed on the sandstone plinth.

The 'Comic Walk' continues along the promenade with a range of classic figures including Dorothy Wall's cheeky *Blinky Bill*; May Gibbs' much loved gum-nut babies, *Bib & Bub*; Norman Lindsay's timeless *Magic Pudding*; R.B. Clark's long running *Boofhead*; Jimmy Banck's mischievous *Ginger Meggs*; and one of the great cartoon characters of all time the original *Felix the Cat*, created in the American studios of Australian cartoonist and entrepreneur Pat Sullivan.

Among the sculptures is a model of the 'Luna Park Entrance Face' with an earlier scowling style face, and *Hegarty's Ferry* which ran regular trips to Lavender Bay until 2003. These vessels have been a feature of Kingston's atmospheric paintings of Sydney Harbour for many years. *Ken – the Dugong* located at the waterside, is a stand-alone work by contemporary artist Chris O'Doherty (aka Reg Mombassa). It is a symbol of support for Queensland's Hinchinbrook Island and its endangered population of Dugongs – a conservation campaign in which Kingston is also actively involved.



4. WENDY'S SECRET GARDEN



WENDY'S SECRET GARDEN
Lavender Street
Lavender Bay

For more than twenty years local resident and arts patron Wendy Whiteley has been creating a unique public garden in front of her home at Lavender Bay. The garden sits across a sloping parcel of land owned by the NSW Government, bordered by the formal lawns of Clark Park on the high side and an old railway siding running parallel to the harbour foreshore below.

The rambling, multi-leveled garden has evolved in response to Wendy's singular vision, her strong aesthetic sense and the challenging site itself. Stories of her hard work to regenerate this once derelict site soon spread and dedicated gardeners and volunteers came to assist with the project. Together they have established a tranquil oasis or 'hidden' sanctuary – a public garden that offers balance and some breathing space to the commercial and fast-paced commuter life close by.

This is an enriching and enchanting place to stop, reflect and picnic while taking in the panoramic views captured so famously by Brett Whiteley in his Sydney Harbour paintings from the 1970s.

Brett Whiteley (1948 – 1992) is one of Australia's most celebrated artists and is best known for his sensual and lyrical paintings of interiors, nudes and harbour scenes.

Scattered throughout the garden are a number of sculptures and found objects, some hidden and others standing symbolically at its edge. Some were discovered during the landscape excavation, other items were collected or gifted by Wendy Whiteley and her artist friends.

Located in the lower section of the garden is a hand carved wooden sculpture by Brett Whiteley. Titled *Woman*, the carving was made whilst in France in 1962 for an exhibition in London and reflects Brett's interest in depicting the female form in its varying states as well as his ability to work in a three dimensional format.

The range of outdoor sculptures link to the creative and social history of this neighbourhood and help shape this unique space of contemplation.

In 2015 the NSW State Government granted North Sydney Council a 30+30 year lease for the garden to remain a haven for public use.



5. WENDY'S SECRET GARDEN SCULPTURES



WENDY'S SECRET GARDEN
SCULPTURES
Lavender Street
Lavender Bay

Located at the top of the garden is a bronze work titled *Head* by the late Australian artist Joel Elenberg. The bronze *Head* was originally carved in marble but later cast in bronze, emphasising its noble elegance.

Largely self-taught, Elenberg was a close friend of Brett and Wendy Whiteley. Tragically, he died in 1980 aged just 32. His passing played heavily on Brett Whiteley who explored themes of death in his 'Crucifixion' series throughout the 1980s. A portrait of Joel Elenberg was painted by Whiteley in the year of his death, and is held in the collection of the Art Gallery of New South Wales.

Nearby is a tall slate pillar etched with lyrics from a Van Morrison song:

"We shall walk & talk in gardens all misty & wet with rain & we shall never never grow old again".

The lyrics are from *Sweet Thing* and, together with the pillar, stand as a 'gateway' or sentinel welcome to the garden.

The pillar is by Sydney artist Ian Marr who works across different media including stone inscription and letter cutting. This ancient craft has taken Marr to London and Ireland to study with masters of the tradition. He is particularly interested in placing text in stone in public and private gardens, as seen here in Lavender Bay.

Located next to the pillar is a delightful antique stone cupid fountain, which once belonged to legendary Australian painter, the late Margaret Olley. Olley lived in McMahons Point in the 1940s, during her student days at the East Sydney Technical College, now the National Art School. The fountain was relocated from Olley's Paddington home following her death in 2011.



6. CLARK PARK SCULPTURES



12

CLARK PARK SCULPTURES
Lavender Street
Lavender Bay

Clark Park sits directly above 'Wendy's Secret Garden' and offers spectacular views of Sydney Harbour across to the Harbour Bridge and city skyline. Positioned on the southern edge of Clark Park and directly in front of this aspect, is an abstract artwork by American sculptor Robert DuBourg. This elegant piece has been carved from a block of white Carrara marble found in Joel Elenberg's studio and reflects the deeply personal and artistic themes that run throughout 'Wendy's Secret Garden' and Clark Park.

Lavender Bay has been home to many leading Australian artists including Brett Whiteley, Garry Shead, Tim Storrier, Tom Carment, John Firth-Smith and Peter Kingston.

Kingston still works from a home studio overlooking Clark Park and Sydney Harbour. His love affair with this area stems from decades of living by the water and working as an artist at Luna Park in the 1970s. Primarily known for his 'Sydney Harbour' oil paintings and works on paper, Kingston is also active in sculpture.

Kingston cast the series of small sculptures along 'Comic Walk' promenade on the 'Peter Kingston Walkway', Lavender Bay.

Here in Clark Park he has continued with this concept and created a small work in bronze in memory of his close friend Edward Randall Moss who passed away in 1987. Kingston worked with Crawford's Casting Foundry, using Moss' best teapot as a model for the tribute. Titled *A Nite to Remember*, the teapot is inscribed with names of Moss' favourite movies and actors. Kingston still has the original ceramic teapot.

13



7. ROYAL ART SOCIETY



ROYAL ART SOCIETY
25 - 27 Walker Street
North Sydney

The beautiful Victorian-Italianate terraces at 25-27 Walker Street are home to the Royal Art Society of NSW (RAS), a member-based organisation that plays an important role in the promotion and development of artists within NSW.

The Art Society of NSW was established in 1880 by a group of artists, headed by Arthur and George Collingridge. It rapidly became a leading art institution with a focus on an Australian style of painting and twenty three years later in 1903 was honoured to be given the title "Royal" by His Majesty King Edward VII.

In 1956 after moving from various locations, the RAS purchased the 66 year old brick, two-storey, nine roomed terrace house, and shortly afterwards purchased the terrace next door to accommodate the demands for additional space, housing a magnificent downstairs gallery and upstairs teaching studios.

Today the RAS is home to the renowned Lavender Bay Gallery which showcases member-based artworks through an annual exhibition program. They also offer a traditional Diploma course through their art school, and casual workshops for beginner and advanced artists presenting learning opportunities across a range of subjects, techniques and media. Plein air landscape classes are a common activity, connecting artists with nearby Sydney Harbour, local gardens and parks.

Gallery Hours: Monday to Friday: 10am to 4pm (or by appointment) Saturday and Sunday: 11am to 4pm (closed public holidays)

15

ROYAL ARTS
GALLERY



8. A ROTUNDA FOR 'REFLECTIVE ENCOUNTERS'



A ROTUNDA FOR
'REFLECTIVE ENCOUNTERS'
St Peters Park
234 Blues Point Road
North Sydney

St Peters Park is located opposite the oldest surviving church in North Sydney and resulted from the gifting of land in 1984 by the Presbyterian Church for the sole purpose of creating a park.

The Presbyterian Church had been granted two blocks of land in 1844 and 1849, building a school on the southern end of the block in 1844 and then completing the first phase of the church in 1866.

In the 1880s the Presbyterian Church also built two sets of terraces along Blues Point Road as a means of ensuring future income. Both of these survive today and are located at the southern end of the park.

In 2019 the third Council commission by Sydney based artist, Damien Butler, was completed and frames the spectacular views across the harbour towards the iconic Sydney Harbour Bridge.

Butler's immersive sculpture consists of eighty Dichroic semi-mirrored angular glass panels which sit atop a polished stainless-steel structure to form a circular dome. The site-specific work responds to its location, between St Peters Presbyterian Church and St Francis Xavier Catholic Church, providing a place of both respite and reflection.

According to the artist 'A Rotunda for 'Reflective Encounters' is a work that lies in the act of experiencing it. "Rather like an apparatus, if no one is there to experience it the work does not exist. The viewer will bring their own experience to the site and is invited to stop for a moment and take time to reflect on what is happening".

"The reflections of the surrounds - the trees, the weather and the harbour - are brought together to remind the viewer of the world around us. Importantly, instead of being a passive spectator, the viewer is given an opportunity to affect other's experiences, and therefore become part of the work itself - that is forever changing over time".



ANGLES OF INCIDENCE

Victoria Cross
60 Miller Street
North Sydney



The crossroads at 60 Miller Street and the Pacific Highway have long been considered the heart of North Sydney. This precinct evolved as a social hub for local life over many years, with a succession of historical buildings, pubs, art schools, draperies and modern businesses contributing to the area's rapid urban growth.

Today a significant 5m high (16ft) glass and light sculpture titled *Angles of Incidence* acts as a new marker and meeting place at this forecourt intersection. This is one of two site-specific pieces commissioned by North Sydney Council in 2015. The other 'entrance' work by Daniel Templeman stands on the corner of Pacific Highway, Blue and Walker Street and also acts as a marker for those entering the North Sydney CBD from the south.

The Victoria Cross sculpture is by Warren Langley and Julia Davis who were inspired by the remarkable and changing history of the site. Langley and Davis have over thirty years experience in conceiving and delivering public artworks and have been afforded international recognition for many large scale works using cutting edge technology in glass and light.

The multifaceted shape of the sculpture is based on a quartz grain from the sandstone bedrock that lies beneath and is a prominent geological feature on the North Shore. Made of deep blue digital printed safety glass, this is a 24-hour work that responds to light levels and environmental conditions. Its surface appearance may appear quite different from morning to early evening to late at night.

As an ever-changing and reflective object, the sculpture becomes an active participant in the landscape. It can be enjoyed by passing commuters and up close by pedestrians who are invited to engage with the reflective nature of the work.



10. LISSADELL/ LINES OF COMMUNICATION



LISSADELL/ LINES OF
COMMUNICATION
Coca Cola Place
40 Mount Street
North Sydney

Freddie Timms' painting *Lissadell* sits at the forecourt entrance to this landmark building and is one of the largest contemporary Aboriginal paintings ever completed. The unmissable artwork engages viewers on multiple levels with its placement 10m (33ft) above, on the underside of the building's front overhang.

Completed in 2010 the ceiling painting spans 12m (40ft) x 16m (52ft) and hovers proudly above the entrance welcoming and farewelling visitors daily. The placement invites visitors to enjoy and acknowledge the artist's country - Australia's desert heart. It is a powerful image that connects personal identity with the corporate world.

Timms describes this work as a representation of parts of 'Lissadell Station' in the Northern Territory where he was Head Stockman and the last Aboriginal cattleman to work at the station. Many of his paintings map this remote country in the East Kimberley, where the artist lived and worked for much of his life. An Aboriginal elder and senior Gija artist, Timms incorporates bold expanses of space delineated by a series of white dots.

The intriguing site specific installation encased in the Mount Street facade is a collaborative work by leading contemporary artists Hany Armanious and Mary Teague. Titled *Lines of Communication*, the work makes reference to the old North Sydney Telephone Exchange that once stood here and is a symbol of connectivity and communication.

Significantly, old telephone wires were salvaged from the former building prior to its demolition and have been used in the installation to connect two over-sized polystyrene cups (moulded in polyester resin). The enormous cups have been placed on top of vintage school desks and, in doing so, take on a playful element.

This unique site specific installation is a clever mix of old and new that humanizes a commercial space, references local history and comments on ideas of communication and technology in a modern world.

21



11. MARY MACKILLOP PLACE

MARY MACKILLOP PLACE
9 Mount Street
North Sydney



22

In the courtyard of Mary MacKillop Place sits a life-sized bronze statue of Mary MacKillop (Saint Mary of the Cross) which welcomes you to the holy site of worship and pilgrimage. Here you will discover the story of Australia's first saint, Mary MacKillop (1842 – 1909) who was later interred in the historic chapel, built in 1914.

The formal statue in the front garden is by South Australian artist Judith Rolevick and forged by Melbourne's Fundere Foundry. Commissioned by the Sisters of Saint Joseph to commemorate the first anniversary of Mary MacKillop's canonisation in Rome in 2010, it represents the Saint as a mature woman, holding out the hand of welcome to all pilgrims. It was important to represent Mary in her forties, her age when she moved to Sydney in 1884 and where she remained for the rest of her life.

Adjacent to the chapel is a museum housed in the original 'Practice School' for novices built in the 1900s. The museum is part of a complex of buildings reflecting the early life of the congregation.



Since its opening in 1995, the museum has engaged visitors with the remarkable story of Mary MacKillop through interactive galleries and a learning centre. The museum offers a window into her pioneering life, making use of its collection of photographs, objects, relics, devotional items, sacred art, and Australian Indigenous and Pacific Islander artworks.

There is also a children's museum trail marked by a path that follows the character of 'Bobs' - the little terrier, based on Mary MacKillop's small dog, her companion in later life. Adjacent to the museum is a charming café and outdoor seating area open to visitors.

23



AUSTRALIAN CATHOLIC
UNIVERSITY
40 Edward Street
North Sydney



The Australian Catholic University North Sydney campus, once the Vatican Embassy in Australia, is built on the site of 'Rockleigh Grange', designed by and home to acclaimed artist Conrad Martens. Martens is one of Australia's foremost Colonial artists renowned for his spectacular landscape and harbour oil paintings, watercolours and sketches.

Martens lived and worked from the family residence from 1844 until his death in 1878. The home was a large Victorian Gothic stone villa with a separate painting studio. From the studio Martens painted and sketched many scenes of the local district, including several of 'Rockleigh Grange' and its expansive gardens. His daughter Rebecca was also an artist, working from and residing in 'Rockleigh Grange' until her death in 1894.

Located on the campus is a small Chapel completed in 2012. It is dedicated to Our Lady Seat of Wisdom, the patron of Catholic Universities around the world and designed in the Romanesque style, which is characteristic of Medieval Europe. Its simple structure is complemented by impressive stained glass windows, reviving a distinguished history in Australian stained glass work.

From inside and out you can view the exquisite stained glass windows by artist and sculptor Terrance Plowright. Plowright was commissioned to make two windows for the campus Chapel, which is aligned on an East-West axis, and not surprisingly, the result is greatly influenced by the sun. When the lights are turned off, the German and French glass transforms the minimalist space into an ethereal and ever changing atmosphere, becoming a place of solace. It plays an important role in the promotion and participation in the liturgy, encouraging staff and students to engage with their faith.

A life-like figurative bronze statue of a seated Mary MacKillop can be found in the University's front garden. Made by local artist Linda Klarfield in 2009 the statue depicts Mary MacKillop in her final years, as a senior woman sitting in her wheelchair accompanied by her beloved terrier 'Bobs'. The work was commissioned to celebrate the University's history and its connections to Mary MacKillop, who lived around the corner and knew these gardens and the original house buildings well.



13. MUTIDJULU WANAMBI (THE SERPENT)



MUTIDJULU WANAMBI
(THE SERPENT)
Cnr Pacific Hwy
& Berry Street
North Sydney

The work of sculptor Lawrence Beck (also known as Lawrence Gundabuka) is fused with personal narratives and ideas on environmental and cultural heritage. Beck brings these elements into play with his large-scale concrete sculpture that sits within the building perimeter landscape at the corner of Pacific Highway and Berry Street.

From a distance the monolithic work stands like an ancient monument, with contemporary buildings around it. As you approach, its contrasting forms start to unfold. The concrete blocks echo the hard built forms that dominate North Sydney's CBD, while scooped out relief swirls, surface patterns and symbols reference Beck's personal journey with Indigenous Christian theology.

Beck has organised numerous regional sculpture symposia, including the much photographed sculpture park in regional Broken Hill. He was also responsible for carving the memorial sculpture for the grave of Fred Hollows in Bourke, North Western NSW.

In 1990 Beck produced a figurative bust sculpture of celebrated landscape painter and former local resident, Lloyd Rees, currently located outside Sydney's Town Hall. Lloyd Rees was a close friend of Beck's and formally unveiled the North Sydney public artwork on 14 November 1975.





OUTSIDE IN

Dexus

100 Mount Street

North Sydney

In 2018 Sydney based artist Tamara Dean was commissioned by Dexus to develop a video-based installation for the lobby interior of 100 Mount Street in North Sydney. Located within the entry area and spanning an incredible eleven metres in length by four metres wide, the evocative contemporary public artwork titled *Outside In*, is featured on one of the largest digital LED screens in the Southern Hemisphere.

Dean works in the fields of photography and installation and explores the relationship between humans and the natural world. Her evocative photographs capture moments of transition that can happen in a split second or over a lifetime. For the Mount Street lobby commission, Dean worked with cinematographer Josh Flavell shooting footage across four days at ten different North Sydney locations. She focussed on exploring phenomena occurring in the natural world to effectively “bring the outside world into the interior commercial environment”.

The large-scale immersive public artwork invites viewers into the lobby to sit and quietly observe nature's elements – light, shadow, movement and reflections which subtly transport the viewer to places and narratives within nature and connecting the viewer directly to the external natural world from within an internal environment. Dean's intention is to convey a reminder and appreciation for the brilliance and spectacular beauty of the world we live in and, significantly, the extraordinary bush locations which populate the North Sydney area.

The new development at 100 Mount Street is a defining landmark and has successfully delivered a place that inspires people to come to work and feel a sense of belonging and community.



15. ROBERT WOODWARD FOUNTAINS



ROBERT WOODWARD
FOUNTAINS
Brett Whiteley Place
Cnr Miller Street and
Pacific Highway
North Sydney

North Sydney Council commissioned Robert Woodward AM (1923-2010) to create a water feature for this pedestrian mall in the 1980s to offer a place of respite for the lunchtime office workers.

Woodward was an architect and sculptor interested in creating forms which were both subtle and functional. He would spend hours in his basement workshop constructing full-scale mock-ups of sculptural forms that could shape the water, gaining widespread recognition for his innovative fountain designs.

Woodward is best known for the 'El Alamein Memorial Fountain' completed in 1961, located in the heart of Kings Cross. This first commission was an important step in his career in establishing a reputation in the public art domain using water as the dominant design element.

Following the success of the 'El Alamein Memorial Fountain' Woodward was commissioned to create a range of public art projects with water as the recurring central theme. He received ten Royal Australian Institute of Architects Awards for his innovative fountain designs and the National Walter Burley Griffin Award for Urban Design in 1991.

The installation of the fountain 'features' in Brett Whiteley Place typifies Woodward's modernist interest in form and his fascination with movement. The fountain 'feature' which consists of three sets of rings has been positioned to follow the downward slope of the site, allowing the water to gently cascade up and over each tier. The design of this subtle 'water' work continues to bring a quiet and welcoming presence into a bustling business centre.

'Brett Whiteley Place', formerly Mount Street Plaza, is a pedestrian crossing in the CBD. There are many retail and food options located close by, as is the underground plaza entrance to North Sydney Railway Station.





MISSING CORNERS
Cnr Pacific Highway Blue
and Walker Streets
North Sydney

Missing Corners by artist Daniel Templeman is a striking new entrance statement for North Sydney. Commissioned by North Sydney Council in 2015, the prominent metal and timber sculpture welcomes passing traffic coming off the Sydney Harbour Bridge whilst providing a safe place for the pedestrians at this busy intersection.

For the artist "it was created in an effort to both reference the Methodist Church that once stood there and to capitalise on the myriad of ways in which viewers can approach the site. And so the concept of a meeting place arose. The form itself makes a visual, yet subtle, connection to the rooftop of the Methodist Church and works through 'parallax', that is to say the work's appearance changes depending upon where you look at it from".

With the soft surface of the timber panels and the open triangular structures, passersby are encouraged to take time out, enter, sit and contemplate the work. The simple aesthetic references the interior furnishings of the former church, whilst sitting in contrast to the surrounding buildings of glass and steel.

Where the triangles meet, the corners are missing, creating a singular form that runs in a continuum. This imbues the artwork with a sense of mystery or impossibility as the large metal beams are tensioned over many metres. Templeman asks us to consider if, “what is missing is more important than what is there”.

Templeman’s art practice explores the various levels of perception by engaging the viewer in visual conundrums, so they might experience an unveiling. He has exhibited both nationally and internationally and has completed major public art commissions in Brisbane and Melbourne.





FOXIE
Alfred Street
Bradfield Park North
Milsons Point

A favourite landmark with local residents and group walking tours is Clary Akon's *Foxie* - a humble bronze statue that stands on top of Broomfield Memorial Drinking Fountain in the rockery garden at Bradfield Park North.

The diminutive sculpture was installed in 2007 atop the original drinking fountain and was commissioned by North Sydney Council to commemorate the 75th Anniversary of the opening of the monumental Sydney Harbour Bridge, which towers above the life size terrier pup who welcomes community and canine friends alike.

The original fountain was built by Council in 1953. It was named in honour of Jessie Stuart Broomfield who upon her death in 1953, bequeathed money to be distributed to homes and institutions dedicated to dogs throughout Sydney.

Part of the bequest also ensured that drinking fountains and troughs for dogs, with her name inscribed upon them, would be erected in public parks. Several fountains were subsequently built across Sydney under the bequest, located in Centennial Park, Enfield and La Perouse, to name a few.

Akon is a Sydney-based sculptor with works in public and private domains including the historic May Gibbs' 'Nutcote', Neutral Bay and the Dover Museum, England. He has worked collaboratively creating large-scale public works at Watsons Bay, Sydney and for Sculpture by the Sea.

35



18. HARBOUR CYCLES



HARBOUR CYCLES
Alfred Street
Bradfield Park North
Milsons Point

This large scale aluminium work titled *Harbour Cycles* is by Sydney based artist Richard Byrnes and was commissioned in 2008 by Council for the corner of Miller and Berry Streets, North Sydney. Installed in 2009, it quickly became a focal point in the North Sydney Centre and was often referred to as the “bottle opener” due to its location, spatial elements and circular design.

In November 2015, the NSW State Government announced the Sydney Metro City and Southwest project which will deliver railway infrastructure for Sydney, including a new Metro station within the North Sydney Centre.

In 2016 Council was approached by the NSW State Government and asked to relocate the sculpture in preparation for the commencement of construction in early 2017.

In discussions with the artist a new location was found in Bradfield Park ensuring that this important work maintained its symbolic relationship to the Sydney Harbour Bridge and foreshore locale.

Harbour Cycles acknowledges North Sydney's role in the maritime and industrial heritage of the Harbour which was once one of the busiest ports in the world. It speaks of its proximity to the foreshore with images taken from maritime machinery, water turbulence, rivets and struts of the Sydney Harbour Bridge, boat hulls, buoys and flags.

Cast in aluminum, a material preferred by the artist due to its perceived flexibility and patina, there is a fluidity and rhythmic element to this metal structure with its silver sheen and spherical design.

Byrnes' work is often dominated by images of machinery, with even animals and the human form given a mechanised twist. He has completed public sculptures in Marrickville and at Macquarie University and is recognised for his three silver canine sculptures 'Guardian Dogs' which are prominently placed in Newtown, in Sydney's inner-west.



19. LUNA PARK GATEWAY



LUNA PARK GATEWAY
Alfred Street
Bradfield Park South
Milsons Point

The gateway sign identifying Luna Park and North Sydney Olympic Pool returned to the Alfred Street South site at Milsons Point in late 2016 after significant reconstruction work.

This landmark sign once welcomed pedestrians heading down the hill from the train station to the harbour foreshore to spend the day at Luna Park and the Pool. The reverse side pointed to car parking in Bradfield Park provided by North Sydney Council, in appreciation of the jobs afforded local men during the construction of Luna Park.

In 2004 the sign was partially removed for safety due to its poor condition and state of disrepair. Fortunately, its significance as a focal point and visual link to the history of Luna Park and the Olympic Pool was recognised and in 2015 Council endorsed a recommendation to reinstate the sign.

A new structure was built based on early design specifications and installed in 2016 returning the gateway sign to its former glory. Originally decorated in a colourful Art Deco style that referenced the general design of Luna Park, the new sign has retained the iconic features in this important period in Australian architecture and design.

Its integration back into the area west of the Harbour Bridge reinstates a festive quality to Luna Park and the pool precinct. As you head down and towards the harbour and pass under its colourful gateway arch you can imagine the gleeful anticipation of generations of swimmers and amusement park visitors who have also walked here over the decades.





AUSTRALIAN ANGEL
Olympic Drive
Bradfield Park East
Kirribilli

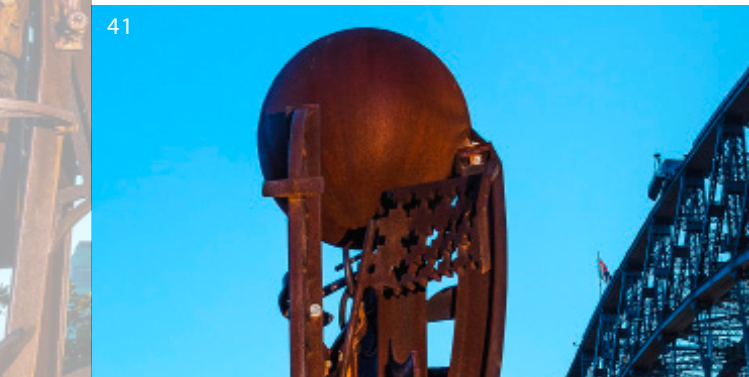
Australian Angel is a larger than life rusted steel structure located at the harbour's edge. The towering sculpture cleverly connects to the city's famous 'metal coat hanger' and stands as a symbol of friendship and protection. It was presented to the people of New South Wales by the Swiss Government and the Swiss Australian community on the occasion of the 2000 Sydney Olympics and Paralympics.

Material is the master here as is the showmanship of its maker, Bernhard Luginbühl (1929 – 2011), one of Switzerland's most respected artists. Constructed from discarded industrial steel objects, each part of the sculpture has some historic relationship to the location.

The Olympic rings are coil springs from an old locomotive: this section of the foreshore included a tram/train/ferry terminal before the Sydney Harbour Bridge was built. The Anchors are reminders of how sea transport played an important role in the development of Australia. Straight edges used in the steel industry for cutting steel sheets form the wings, which depict the letter A, referring to the initials for Australian Angel. The cast iron balcony bracket, from a demolition site in Switzerland, relates to the many Georgian and Victorian buildings removed to make way for the Sydney Harbour Bridge.

The six million rivets used in constructing the Sydney Harbour Bridge are represented by the bent sheet metal with similar rivets from an old bridge in Switzerland. Spanners symbolise the expertise of the trades and their contribution to technical advancement. The cannon ball is testimony to the methods of imperial expansion. The flag indicates the Swiss origin of the Australian Angel.

The work offers an international perspective to an Australian story of engineering achievements and welcomes and farewells all vessels and travellers as they enter and leave Sydney Harbour.



LIST OF PHOTOS

1. Luna Park Façade, 1994 (detail)
2. Peter Kingston & Martin Sharp, outside Luna Park entrance, 1980 (copyright. Fairfax Photo Library)
3. Luna Park Façade, 1994
4. Coney Island, c.1940 (photograph by Ted Hopkins)
5. Coney Island Building, 1935 (detail)
6. Michael Leunig, *A Cup of Tea* (Ghost Train Memorial), 1994
7. View from 'Comic Walk', Peter Kingston Walkway
8. Wendy's Secret Garden
9. Wendy's Secret Garden
10. Joel Elenberg, *Head*, 1974
11. Ian Marr, *Untitled*, 2009
12. Peter Kingston, *A Nite to Remember*, 1987
13. Robert Dubourg, *Untitled*, 1981
14. Royal Art Society of NSW Building, c.1890
15. Photograph of front view of 25-27 Walker Street when property for sale, 1956 (courtesy of Royal Art Society)
16. Photograph of open land in front of St Peter's Presbyterian Church, 1875
17. Damien Butler, *A Rotunda for 'Reflective Encounters'*, 2019
18. Victoria Cross Hotel, c.1983 (photograph by Roy Lumby)
19. Warren Langley & Julia Davis, *Angles of Incidence*, 2016
20. Freddie Timms, *Lissadell*, 2010
21. Hany Armanious & Mary Teague, *Lines of Communication*, 2010 (detail)
22. Judith Rolevick, 'Mary MacKillop' (Saint Mary of the Cross), 2010
23. Mary MacKillop Place
24. Terrence Plowright, ACU Chapel Stained Glass Window, 2012

25. Australian Catholic University Gardens
26. Lawrence Beck, *Mutidjulu Wanambi* (The Serpent), 1975 (detail)
27. Lawrence Beck, *Mutidjulu Wanambi* (The Serpent), 1975
28. Dexus, 100 Mount Street
29. Tamara Dean, *Outside In*, 2019
30. Photograph of Robert Woodward's Sculpture Fountains, c.1986
31. Robert Woodward Sculpture Foundations, 1983
32. Photograph of North Sydney Methodist Church, c.1890
33. Daniel Templeman, *Missing Corners*, 2016
34. Clary Akon, *Foxie*, 2007
35. Clary Akon, *Foxie*, 2007
36. Richard Byrnes, *Harbour Cycles*, 2009 (detail)
37. Richard Byrnes, *Harbour Cycles*, 2009
38. Luna Park Archway, c.1935 (photograph courtesy of Friends of Luna Park)
39. Luna Park Gateway Sign in 2016
40. Bernhard Luginbühl, *Australian Angel*, 2000
41. Bernhard Luginbühl, *Australian Angel*, 2000 (detail)

Disclaimer

The Public Art Trail may be subject to change and all information in this guide is accurate at the time of printing.

Published November 2019



ARTS & CULTURE