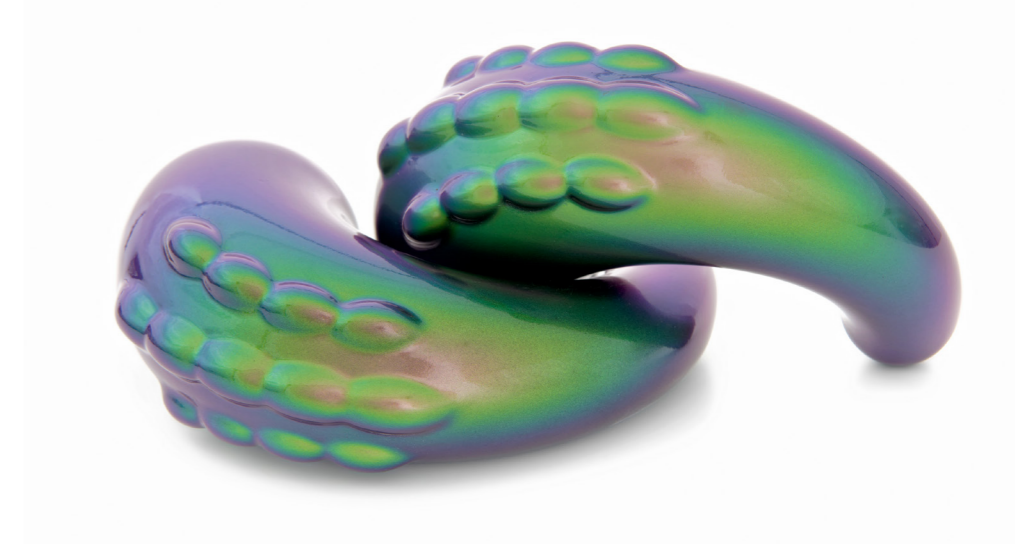


LIST OF WORKS

Brian Robinson			
1	<i>Scylla Serrata aka Gilthalai</i>	2015	\$5,000.00
	PVC plastic, enamel spray paint, feathers, shells, raffia		
	42 x 73 x 94cm		
James and Eleanor Avery			
2	<i>Yellow Taxi</i>	2016	\$3,500.00
	Gold mirror laminate, black laminate, plywood (optional metal stand)		
	15 x 54 x 50cm		
Daniel Templeman			
3	<i>Missing Corners</i>	2015	\$12,000.00
	Bronze		
	32 x 55.5 x 36.5cm		
James and Eleanor Avery			
4	<i>Light My Fire</i>	2016	\$5,500.00
	Bronze		
	1 of 3 (2-3 to order)		
	25 x 20 x 20cm		
James and Eleanor Avery			
5	<i>Cat</i>	2011	\$4,000.00
	Laminate and ply wood		
	3 of 4 (4 to order)		
	51 x 32 x 32cm		
Sebastian Di Mauro			
6	<i>Cirrus I</i>	2010	\$3,500.00
	Cast aluminum, harlequin (green) paint		
	10 x 30 x 23cm, 2 pieces		
Sebastian Di Mauro			
7	<i>Cirrus III</i>	2010	\$3,500.00
	Cast aluminum, harlequin (purple) paint		
	10 x 30 x 23cm, 2 pieces		
James and Eleanor Avery			
8	<i>Taxi</i>	2015	\$3,500.00
	Laminate, plywood (optional metal stand)		
	15 x 54 x 50cm		
Daniel Wallwork			
9	<i>stick in the mud - (from the mangrove pods series)</i>	2017	\$1,600.00
	Urethane foam, polyester resin, talc, 2 pac paint		
	H: 27 - 39 cm x W: 4 - 5 cm 8 pieces		
Sebastian Di Mauro			
10	<i>Little Peep</i>	2016	\$5,000.00
	Italian marble		
	AP1 + 1-5 to order		
	23 x 18 x 18cm		
James and Eleanor Avery			
11	<i>Hello Limoncello</i>	2017	\$2,800.00
	Hand-carved wood, paint		
	17 x 21 x 7cm		
James and Eleanor Avery			
12	<i>Hello Uccello</i>	2017	\$2,800.00
	Hand-carved wood, paint		
	24 x 26 x 8cm		
Lucy Irvine			
13	<i>Little Chaos</i>	2013	\$5,500.00
	Nylon cord, cable ties, steel and paint		
	103 x 110 x 45cm		
Ross Byers			
14	<i>Furtherance</i>	2015	\$2,600.00
	Hot glue and plywood		
	54 x 54 x 12cm		

Price includes GST			
Ross Byers			
15	<i>Fraction</i>	2015	\$2,400.00
	Hot glue and plywood		
	121 x 24 x 24cm		
Casselle Mountford			
16	<i>Infinity Knot</i>	2014	\$3,000.00
	Pith cane		
	100 x 77 x 26cm		
Sebastian Di Mauro			
17	<i>Clutch I (from the Clutch series)</i>	2007-08	\$500.00
	Resin, acrylic paint		
	9 x 20 x 18cm		
Sebastian Di Mauro			
18	<i>Clutch II (from the Clutch series)</i>	2007-08	\$500.00
	Resin, acrylic paint		
	14 x 26 x 14cm		
Sebastian Di Mauro			
19	<i>Clutch III (from the Clutch series)</i>	2007-08	\$500.00
	Resin, acrylic paint		
	17 x 20 x 5cm		
Sebastian Di Mauro			
20	<i>Clutch IV (from the Clutch series)</i>	2007-08	\$500.00
	Resin, acrylic paint		
	22 x 11 x 25		
Sebastian Di Mauro			
21	<i>Clutch V (from the Clutch series)</i>	2007-08	\$500.00
	Resin, acrylic paint		
	14 x 26 x 14cm		
Matthew Tobin			
22	<i>Red Tower #1</i>	2017	\$2,150.00
	Playing cards		
	Diameter: 12cm H: 39.5cm		
Matthew Tobin			
23	<i>Gold Tower #1</i>	2017	\$1,750.00
	Playing cards		
	Diameter: 12cm H: 32cm		
Matthew Tobin			
24	<i>Blue Tower #1</i>	2017	\$2,650.00
	Playing cards		
	Diameter: 12cm H: 47cm		
Matthew Tobin			
25	<i>Red Tower #2</i>	2017	\$1,650.00
	Playing cards		
	Diameter: 12cm H: 32cm		
Matthew Tobin			
26	<i>Blue Tower #2</i>	2017	\$2,150.00
	Playing cards		
	Diameter: 12cm H: 39.5cm		
Casselle Mountford			
27	<i>Circular Pod Farm</i>	2014	\$1,700.00
	Sea grass cord and polystyrene		
	Diameter: 61cm - W: 16cm		
Casselle Mountford			
28	<i>Meander</i>	2014	\$1,550.00
	Japanese straw paper, sea grass cord, polystyrene		
	21 x 94 x 5cm		

Centrefold image: Daniel Templeman, *Missing Corners*, 2015



Sebastian Di Mauro, *Cirrus I*, 2010, cast aluminium, harlequin paint, two pieces, overall 10 x 30 x 23cm, Photo: Mick Richards.

Public Aspirations

small sculptures/big ideas

James and Eleanor Avery

Ross Byers

Sebastian Di Mauro

Lucy Irvine

Casselle Mountford

Brian Robinson

Daniel Templeman

Matthew Tobin

Daniel Wallwork

22 March - 22 April 2017

Public Aspirations: small sculptures/big ideas

Public art is integral to dynamic urban spaces¹ being built into architecture and landscape design to activate city and regional developments. Its selection is heavily scrutinised, with artists creating site-specific works that relate to the context, history and physical nature of the space; reflect the artist's aesthetic, conceptual and cerebral concerns; and respond to safety and structural requirements. Yet its reception and the way in which it engages with the spaces into which it is placed are little researched.

In 2012, a rare study was published aimed at better understanding the "audiencing" of public sculpture so as to develop "insights into ways in which a permanent piece of site art adapts to the changing spatial environment of the sculpture park".² Based on viewer responses to James Tyrrell's *Skyspace* (2006), an installation that frames light and space in the landscape at the Yorkshire Sculpture Park, UK, the research findings suggested that the audience paid less attention to artist intention and curatorial direction than to their individual interests, experience and perspectives.

Art in the public realm offers the opportunity of reaching a large and diverse audience. It also offers artists the chance to work on a large scale, which Daniel Templeman describes as "A sculptor's greatest tool. It sets up a series of relationships that allow the work to rally space. Large public sculptures benefit from the phenomenal aspects of scale and changing environment conditions. A large-scale work involves the body and so a different set of relationships are made possible."³

Public Aspirations offers its participating artists a conceptual position outside the usual public art commissioning model, which has the constraints of both site and context. It is, instead, a fictional landscape, into which artists can place small sculptures for which they have 'public aspirations'. Accordingly, these artistic explorations are made without the physical limitations and historical context of a particular space, created as imaginative excursions, yet aspiring to the public domain. Within this tightly selected group of mid-career artists, small-scale sculptures engage with diverse materials, with a clear view to the potential transformation that may occur if a large-scale opportunity became available.

Artists were selected for their engagement with, and embrace of, opportunities in the public realm. Some of the works in *Public Aspirations* were made either as maquettes for larger works, or remade on a small scale from an original large-scale commission. Onespace

director John Stafford was driven by his observation that sculptors conceptualise form at a large scale (even when working small) and believes that "Small sculpture bears the optimism of what the artist often really wants to do."

However, works on a small scale offer variety in materials and ideas, the ability to edition work as multiples, a level of creative freedom, and an intimacy with the viewer that allows for a different approach to the 'audiencing' of public art.

Brian Robinson's work in the public realm is extensive, and *Scylla Serrata aka Githalai* (2015) is the maquette for three colourful crabs that were installed on the front of the Musée Océanographique de Monaco in 2016.⁴ Its inspiration is drawn from Robinson's Torres Strait Islander childhood, spent "crabbing off Waiben (Thursday) Island". Its distinctive lacy patterning is characteristic of Robinson's work, and combines his cultural identification with a wide-ranging interest in graphics and popular culture. The unique bespoke attribute that this particular *Githalai* may offer is a traditional Torres Strait ornament, made from string, feathers and a shell, tied to the pincer of the crab.

The delicacy of Matt Tobin's sculpture *Red Tower #1* (2017), created from playing cards folded and secured with binder rivets, perches on its support. Its weightlessness and ephemeral construction renders it birdlike, vulnerable to movement. While it seems counterintuitive to propose such a work for a large outdoor application, it has construction possibilities that may engage the contrast of an appearance of lightness yet be grounded in permanent materials. Tobin made this (and other similar works) during travel for business, and is inspired by exploring the limitations of a card, as it may only be folded a finite number of times. Tobin's interest in materials such as low-value currency notes and business cards, which are not worth much but are still rarely discarded, renders this work playful, humble, and self-effacing.

For James and Eleanor Avery, every artwork is an intervention within space, driven by their architectural interests that span antiquity to modernity. *Hello Uccello* and *Hello Limoncello* (both 2017) depart from the majority of their work, known for hard-faceted edges and shiny or reflective finishes. Made from timber, and inspired by a hat, the Italian *mazzocchio* on which Paolo Uccello (1397–1475) was known to practice and make visible his grasp of perspective, they are a cheeky reference to their painterly predecessor. Humour is also visible in the hard-edged *Taxi* (2015), named for its

black-and-orange colour scheme that refers to Yellow Cabs' corporate colours. It is modelled on the 'iconic' shape of the common baker's confection: the Swiss roll. Ephemerality of inspiration is contrasted with hard-edged high finish, both disarmed by conceptual depth and witty references.

Ross Byers' spindly, light-weight timber constructions, the tower of *Fraction* and the circular form of *Furtherance* (both 2015), are made from plywood and are highly fragile. They explore thoughts and ideas that do not materialise; as Byers comments, "I pondered on intricate negative space as all that was unspoken, unseen or subtle, yet very much a part of an information exchange during a conversation." In terms of the works' potential transition to the public realm, Byers observes, "My sculptures often feel like maquettes to me no matter how large or small they are. I imagine my sculptures with people milling about them, and enjoy the prospect of having people experience their contours by being dwarfed by them, by being able to walk through and under. I think I always wanted my artworks large."

Daniel Templeman's work *Missing Corners* (2015) is also predicated on a large scale (hence its bronze medium) and pursues his interest in the "perceptual gap" between the structure of a sculpture and its understanding by the viewer. Of this work, Templeman says, "The planes have overlapped to the extent that the intersections have disappeared. The corners are implied. The challenge is to bring this in to a small-scale object in a controlled or static environment like the gallery. An object at this scale relies on the viewer's eyes to make the journey, in, through and around the work."

Casselle Mountford's organic and woven sculptures, *Meander*, *Infinity Knot* and *Circular Pod Form* (all 2014), are similarly engaging of the eye. Their organic elements capture sensuous movement within their static shapes, constructed using wet cane. Their scale is informed by her body as the maker, with multiple loops stretching and receding to grow form. Mountford remarks, "I endeavour to create sculptures that convey a sense of mystery through their presence, generating and inhabiting their own world." An increase in scale would use different materials capable of capturing similar organic qualities. What remains important for her is the sense that her works are "informed by but do not directly imitate organic form, and could belong to the vegetal, plant or animal worlds".

Sebastian Di Mauro also finds the mystery in nature inspirational, and his work couples this with an interest in cultural transitions. *Little Peep* (2016) contrasts the inorganic perfection and bright artificiality of acrylic green grass with a softly rounded and symmetrical form constructed in cool grey marble. In this instance, Di Mauro inverts the usual public art process by deriving a public art multiple from a previous large

AstroTurf version of the same form from his series, *Turf Sweet* (2003). Di Mauro's Italian grandparents came to Australia to find a utopia that proved as illusory as his vivid acrylic grass. As their lives unfolded, they found themselves between two places and cultures, a no-man's land that was neither Australian nor Italian, and this sense of in-between-ness is palpable in his work. *Cirrus I*, and *Cirrus III* (2010) take on imaginary forms, neither animal nor vegetable (while evoking both), with a highly charged artificiality driven by the use of high gloss 'harlequin' paint on cast aluminium. These speculative creatures are chameleon-like in their changeability, offering possibilities for engagement and play that would be further enhanced on a large scale.

Also featuring shiny green automotive finishes and hybridised natural forms, Daniel Wallwork's *stick in the mud* (from the *mangrove pods* series) (2017) have evocatively rusty bases, suggesting the rooted areas where they may have entered the sand. They entertain us with their fictional natural antecedents, and speak to a future where science may morph nature and machine. Wallwork remembers, "I have always loved the mangrove seed form and as an active 10-year-old, fishing in the Cairns inlet with my grandfather, I would watch these almost sci-fi, space rocket, torpedo forms floating past en masse for hours. Small clusters would be stuck in the mud, growing way out, on a salty tidal mud flat. They are formed perfectly to survive." Wallwork has always envisaged these mangroves as large, "taking root on a foreshore somewhere with public walking through and around them".

Lucy Irvine's work *Little Chaos* (2013) "intertwines knowing with time and space", extending its fibrous tendrils into space, architecture and geography. Having trained as a fine artist, Irvine is increasingly incorporating more craft elements into her practice, utilising weaving techniques that stem from an armature that offers internal support to her robust yet delicate-looking structures. In her site-specific commissions, Irvine has been intrigued by the alchemical ability of large works to create new spaces for the viewer.

Many artists create works to satisfy their own interests. However, as Wallwork notes, "I do like the audience looking closely at the forms and questioning their inspiration and intent". Audience responses may be as individual as the artistry involved in a work. The transition of sculpture to the public realm offers an engagement with people and place, and an imaginative springboard for viewers. As such, its operation within the conceptual and speculative realm of an urban environment creates a unique platform for artists and their audiences, a place for "excitement and inspiration, encouraging intellectual engagement and interaction".⁵

Louise Martin-Chew

¹ The Australian Institute of Architects' *Public Art Policy* (2009) suggests, "Great cities and communities have art in public places... Today major cities across the world recognise the value of public art, not only as a marker of our cultural identity but also as a means to engage with the community. In some instances public art is used as a tool for political and cultural reconciliation." <http://www.architecture.com.au/docs/default-source/national-policy/public-art-policy.pdf?svrsn=0>.

² Saskia Warren, "Audiencing James Tyrrell's Skyspace: Encounters between Art and Audience at Yorkshire Sculpture Park," *cultural geographies* 20, no. 1: 86.

³ All comments from the artists and onespace director are from interviews with the author, 14–16 March 2017.

⁴ This exhibition was called *Australie/Australia: Defending the Oceans at the Heart of Aboriginal and Torres Strait Island Art*, and was viewed by more than 500,000 visitors during its Monaco season at Musée Océanographique de Monaco, 24 March to 30 September 2016.

⁵ CREATIVEMOVE, "Public Art Project (Proposal)", 17 February 2017, 5.