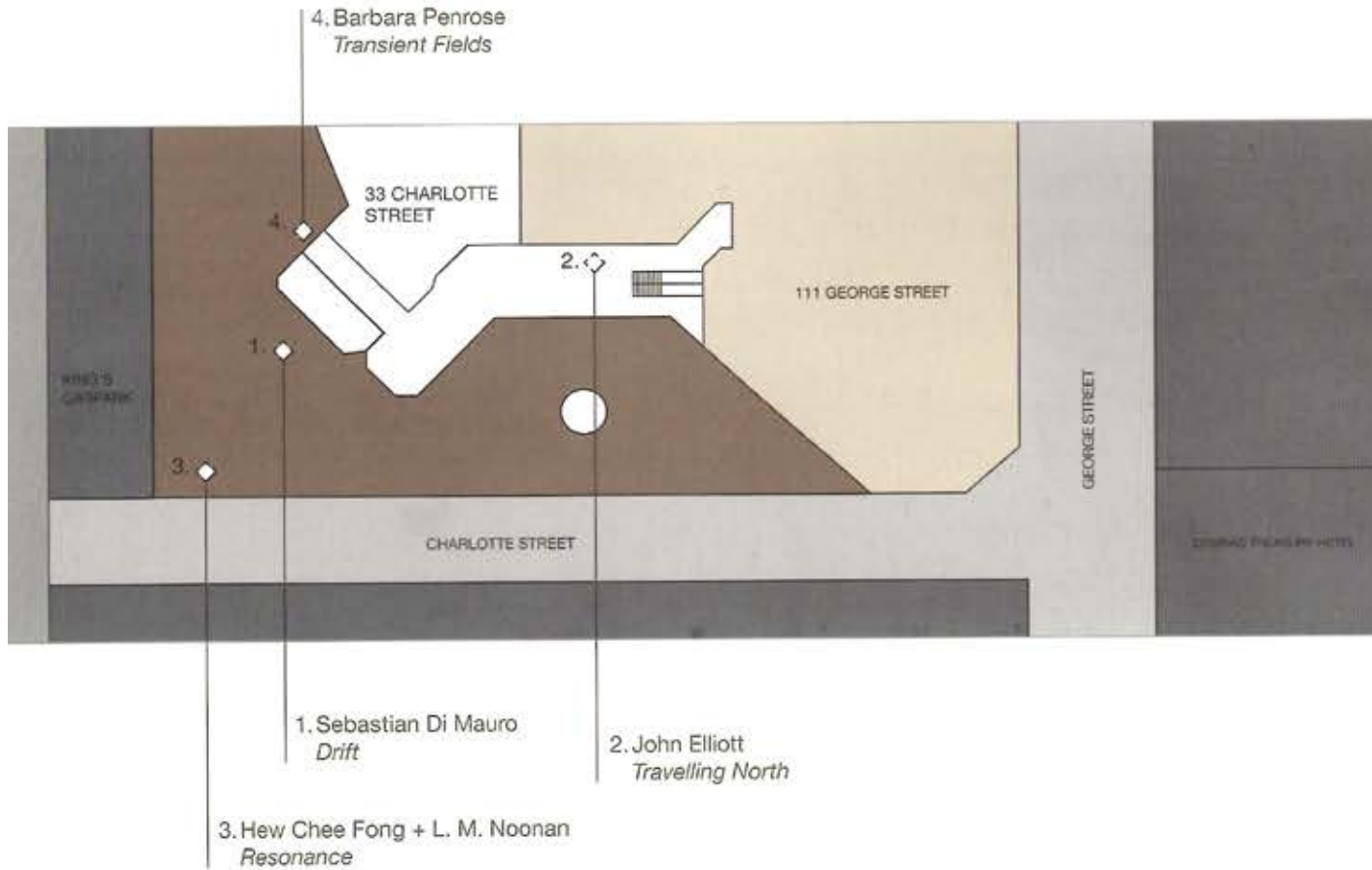


33

CHARLOTTE STREET

ART BUILT-IN

# ARTWORK LOCATION PLAN



## BRISBANE STREET MAP



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33

CHARLOTTE STREET ART BUILT-IN



## [ ] FOREWORD



The development of 33 Charlotte Street has involved the third largest art commissioning project to date under the Queensland Government's public art policy, Art Built-in.

This building now contains four significant artworks by leading Queensland-based artists, including three major site-specific sculptural works.

Each of these bold and imaginative artworks makes a powerful artistic statement. Their size and high profile locations ensure they will be seen by large numbers of people, representing an enduring legacy for future generations.

These art works are important additions to the Queensland Government Public Art Works Collection, Artworks Queensland, and to our built environment. Importantly, the artworks have strong links to the history and surrounding architecture of the site and to Queensland's unique landscape.

Barbara Penrose's integrated glass and stainless steel artwork, *Transient Fields*, is derived from a shadow in the arched façade of Charlotte Chambers, the building that once occupied the site, while *Resonance*, by Hew Chee Fong and L.M. Noonan resembles the portals of 111 George Street, the companion building adjacent to the site.

Sebastian Di Mauro's *Drift*, large cast aluminium seed pod sculptures at the entrance to the building's plaza, represent growth, regeneration and

renewal - reflecting the evolution of the site where an old building has been demolished to make way for the new.

John Elliott's imposing sandstone relief, *Travelling North*, which features images of Queensland landscapes is integrated into the sandstone wall of the building's arrival foyer.

The project represents all that Art Built-in was established to achieve - jobs creation, skills development, innovation through interdisciplinary practice, and improving the amenity of our public places, for a better quality of life for all Queenslanders. I congratulate all who have realised these challenging public art commissions.

I am delighted to commend to you this official catalogue of the public artworks commissioned for 33 Charlotte Street.

A handwritten signature in black ink that reads "Anna Bligh". The signature is fluid and cursive.

Anna Bligh MP  
Minister for Education and  
Minister for the Arts



## [ ] FOREWORD

Today we celebrate the official launch of yet another exciting public art display in Queensland.

Art Built-in forms one of the most rewarding aspects of my activities as Minister for Public Works.

As my colleague, the Minister for Education and the Arts Anna Bligh will tell you, the Queensland Government's Art Built-in policy commits two per cent of capital works building budgets towards the integration of art and design.

The policy frees art from the confines of galleries, museums and boardrooms, placing it prominently in everyday environments to further enrich everyone's lives.

The Department of Public Works, as the agency responsible for the delivery of a large part of the Queensland Government's capital works program of more than \$6 billion, plays a key role in carrying out the public art policy.

Project Services, a commercialised business unit within the department, coordinates the implementation of the policy across most government departments and agencies on behalf of the Public Art Agency.

Public art projects achieve two good things: they enhance people's experiences of government buildings and public spaces, and offer talented Queensland artists the chance to showcase their talents.

At the same time, the state's arts infrastructure directly and indirectly benefits through work for thousands of Queensland artists, designers, manufacturers and other workers in the cultural and associated industries.

Through initiatives such as Art Built-in, the Queensland Government creates jobs and a better way of life for all Queenslanders.

And what better forum for public art than the government's newest inner-Brisbane office block at 33 Charlotte Street?

The new building will consolidate offices of Queensland Treasury and forms a key component of the government's Brisbane CBD accommodation strategy.

It will create an integrated and pedestrian-friendly space around three government office blocks and achieve a minimum four-point-five star environmental rating under the Australian Greenhouse Building Rating Scheme.

Clearly, there are positive outcomes all 'round for the people of Queensland'.



Robert Schwarten  
Minister for Public Works,  
Housing and Racing





MARTHA LIEW



## FACING THE CHALLENGE IN MANAGING ARTWORKS FOR 33 CHARLOTTE STREET

33 Charlotte Street project proved to be one of the most challenging and complex projects I have ever managed in my career as a public art project manager. With a project value of more than \$1.3 million, it is one of the most significant budgets under the Art Built-in policy.

A challenge we had to face on 33 Charlotte Street was in identifying the artwork opportunities on a very small site. The building has considerably less public space and open area than the adjacent 111 George Street building, also designed by Robin Gibson. In addition, the strong architectural design of Gibson made it challenging to find compatible artists who could compete on equal terms with his design.

Compared with other Art Built-in projects, our Public Art Advisory Group was relatively small - in total we had only 10 members in the group including our client, project manager, architect, curators, cultural representatives and the Public Art Agency. However, working in a small group did not mean the process of finding the appropriate artist was made easy. The group's approach had been so rigorous that, for some of the

artwork opportunities, we undertook the Art Built-in process three times. In all, we had commissioned more than 32 artists to undertake concept and design development proposals for four artwork opportunities.

A major highlight of this project was the acquisition of a significant relief work *Travelling North* by John Elliott. The artwork was originally designed for the Commonwealth Law Courts in 1993. The artwork was then forgotten and stored in a shed at Narangba for almost 10 years. The artwork re-emerged when I started sourcing material for my public art publication in early 2002.

The negotiation process of acquiring the artwork took place in late 2002. It took almost 10 months to complete a series of background checks and to have the work approved by the Public Art Advisory Group and the Director-General of the Department of Public Works. Today the artwork is beautifully integrated into the sandstone wall in the foyer of 33 Charlotte Street. The work sits directly below a glass pyramid ceiling and, to our surprise, the sunlight illuminating the artwork adds another





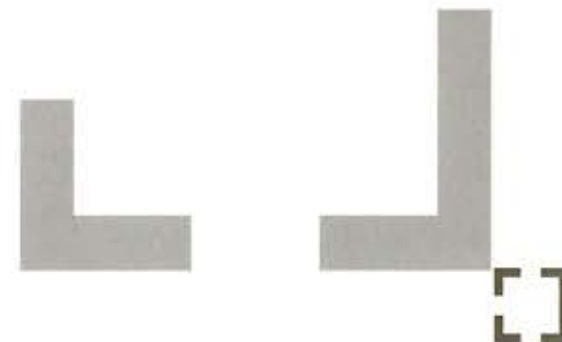
dimension to the artwork. Finding a home for *Travelling North* is one of the most significant achievements of my career. It is a majestic artwork that deserves recognition.

Similarly, I had the great pleasure of working with Hew Chee Fong + L.M. Noonan and Barbara Penrose on their sculptural pieces. I am delighted to see how a simple idea of reflectivity can play such a significant role in Penrose's work *Transient Field*, located at the lift lobby and accessible at the upper plaza level. Sculptors Hew Chee Fong and L.M. Noonan have also taken up a challenge by proposing a group of granite blocks ambiguously arranged in a small space next to the carpark. The completed artwork *Resonance*, echoing the ruins of the old site (Charlotte Chambers) and construction of the new building at the lower plaza level, presents us with a dramatic landmark on 33 Charlotte Street.

The project certainly would have been less than complete without Sebastian Di Mauro's *Drift*, a pair of aluminium-cast pods, an impressive 3.6m high, located at the upper plaza level. The pair of sculptures are highly visible from the 33 Charlotte Street entrance, reminding viewers that there is constant renewal and growth in our ever-changing landscape. Its ambiguous form, sitting slightly tilted towards the building, presents us with a surreal experience - one cannot but ask: is it a space ship or a creature? There is no answer to the question: ambiguity is the key ingredient.

The project could not have been such a success without the great assistance and support from my client Alberto Vides, our architect Robin Gibson, my colleague Ian Schofield and other members of the Public Art Advisory Group who have contributed their expertise to the project. Although the Art Built-in process has been undertaken many times and despite a somewhat turbulent start to the process, 33 Charlotte Street has been one of the most rewarding projects I have ever managed.

Martha Liew  
Project Manager (Public Art)  
Project Services





Sebastian Di Mauro  
*Drift* 2004

Cast aluminum

Photo by Marc Grimwade

Sebastian Di Mauro  
is represented by  
Dianne Tanzer Gallery



# [ ] SEBASTIAN DI MAURO

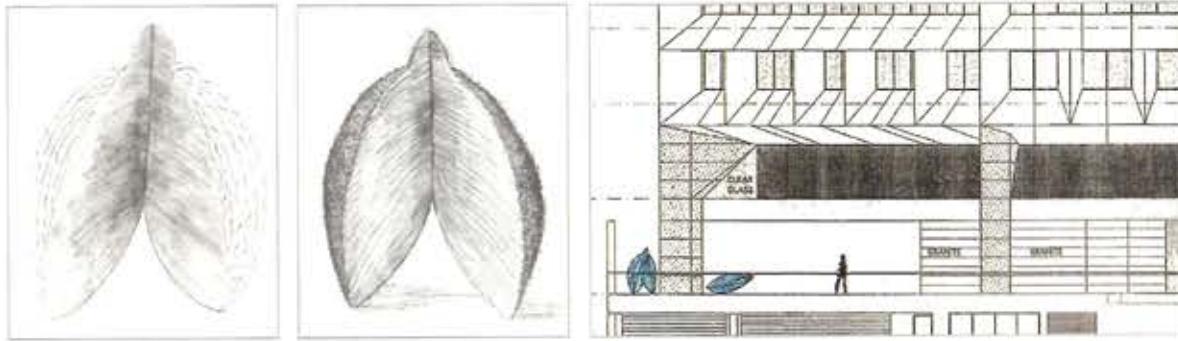


Sebastian Di Mauro is a Senior Lecturer at the Queensland College of Art, Griffith University. Since 1987 he has held over 35 solo exhibitions. His work has been included in more than 90 group exhibitions and has been exhibited in Australia and overseas. His paintings, sculptures, artist books and installations are featured in the collections of many of Australia's key art institutions, including the Queensland Art Gallery, the Art Gallery of Western Australia, Brisbane City Gallery and Artbank, Sydney. He was awarded the Logan Art Award for painting in 1990 and the Aberdere Art Prize from Ipswich Regional Gallery (Global Arts Link) in 1991.

In September 1998, *Between Material*, an account of his work to date, was launched and his work was exhibited in *Enjoin* in Manila. Di Mauro received a 'New Work' grant in 1999 from the Australia Council to develop an installation of sculpture for Brisbane City Gallery in 2000. He won the Inaugural Woollahra Sculpture Prize and his work was selected for the National Sculpture Prize and Exhibition at the National Gallery of

Australia in 2001. In 2003 his work was selected for the Helen Lempriere National Sculpture Award and Exhibition. He was a finalist in The McClelland Survey and Award 2003, McClelland Gallery, Langwarrin, Victoria and won the 2003 Montalto Sculpture Prize, Mornington Peninsula, Victoria.

Di Mauro was awarded a residency with Parks Victoria, Melbourne in 2002-2003 through the Conrad Jupiters Art Prize, Gold Coast City Gallery, and received a residency at the British School in Rome through the Australia Council in 2004. His first public art commission was completed for 175 Eagle Street, Brisbane, in 2002. He has recently completed a public art commission for the Brisbane Magistrates Court.



My visual art practice has provided the stimulus for *Drift*. This new work retains a strong link with my art practice and extends the form into another dimension.

The design concept has evolved from organic forms. The sculpture resembles a seedpod or cocoon. Strobilus and chrysalis. Perhaps creatures with feathers or scales. Opened or closed. Standing and taking flight. Curled up and rolling back. They invite us to form ideas about it. It has different readings depending on the observer and the location of the observer to the artwork. Its abstract nature suggests that there is no right or wrong interpretation, but many open-ended possibilities. Each person's encountering of the work will depend on his or her life experiences.

The sculpture evokes concepts of transformation and growth, change and renewal. It can also portray flight and elevation. The closed cocoon like shape juxtaposed with the standing open form alludes to a metamorphosis. It tells the story of the regeneration of the site and of human history. It speaks of the dynamics of life itself.

The site encompasses two buildings, which have an aesthetic and functional relationship. *Drift* references coupling and duality. The large standing open form hovering over the enclosed lying sculpture suggests tenderness and affection.

Aluminum, a relatively contemporary material, has been used to create the sculpture and echoes its use in the fabrication of the building. The natural colour of the aluminum has been allowed to remain unchanged. Instead, the surface treatment has been carefully considered—a smooth tight shiny surface contrasts with a rippled matt surface.

Wedged between the floor and awning of the lower plaza the sculpture has been located to create a strong presence. *Drift* is poetic and metaphoric and encourages the audience to engage their intellect and emotions.

Sebastian Di Mauro



“ The sculpture evokes concepts of transformation and growth, change and renewal. It speaks of the dynamics of life itself. ”

## SEBASTIAN DI MAURO





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