

Sculpture Walk

Artwork Labels

Christopher Pease

Minang/Wardandi/Bibbulmun
born 1969 Western Australia

Targets

2020–2021

ink and polymer coating on aluminium and LED lighting

Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

My country, my family

I am from the Hill family. Most of my mob is from the Bibbulmun, Wardandi and Minang area but my mother, aunties and uncles grew up in Perth (Whudjuk). I too grew up in Perth, so it is familiar and important to me.

Targets is based upon Frederick Garling Jr's 1827 drawing of Fraser's Point. This location is not too far from the site of AGWA and it describes much of the surrounding country. The original drawing shows a small section of the river with two central figures.

I have expanded this small landscape into a vast panorama of the area, based on my knowledge, historical documents and reference material uncovered during my research. Embedded in the foreground are new objects, including a vacant camp with mia mia (shelter), as well as colony of white rabbits. These interventions mark the land as the ancestral country of the Nyoongar* and show the impact of colonisation.

Hovering over the river landscape I have placed a repeating motif of concentric circles, the meaning of which changes according to context. Concentric

rings can indicate a waterhole or campfire site. They reflect the influence of Jasper Johns on my practice, in particular his 'Target' series painted in the mid-1950s. The rings also identify an object or site of attention or attack.

The work is further layered with another repeating hexagonal pattern which symbolises the markings of Nyoongar body paint. The hexagon was also a major influence on the 1979 architectural design of the AGWA building, clearly evident in its floorplan. Whilst during the day, Frederick Garling's English vision of the landscape is visually dominant, LED lighting will illuminate certain parts of the work in the evening, bringing to life the Nyoongar connection to the Derbarl Yerrigan, land and country.

CHRISTOPHER PEASE

*While Noongar is identified as a single language, there are multiple different dialects, which reflect the diversity of the fourteen Noongar nations in the south-west of WA. Noongar can also be spelt Nyoonga, Nyungar, Nyoongar, Noonga, Yungar and Nyungah. Similarly Whudjuk can be spelt in multiple ways.

Émile Antoine Bourdelle

born 1861 Montauban, France

died 1929 Paris, France

worked in France

Grande torse du fruit (étude sans tête no.1) [Large torso with fruit (headless study no.1)]

1911

bronze

Purchased 1979

1979/00S3

Oliffe Richmond

born 1919 Old Beach, Tasmania

died 1977 London, England

worked in England

Figure

1964

bronze

Purchased with funds presented by the
Friends of the Art Gallery, 1981

1981/OS12

Henri Laurens

born 1885 Paris, France

died 1954 Paris, France

worked in France

Baigneuse (Fragment) [Bather (Fragment)]

1931

bronze

Purchased 1980

1980/00S6

A trained carver-decorator and stonemason, Henri Laurens began his art career modelling in clay. After meeting Georges Braque in 1913, he was inspired to master the Cubist technique of depicting simultaneous viewpoints in sculptural form. From 1920, Laurens combined Cubist geometry with soft and curved forms, moving towards his personal and lyrical take on the female figure. A body in movement is beautifully conveyed in this work, with an invisible force pulling the bather into the water.

When designing the Sydney Opera House, Jørn Utzon considered Laurens' aviators memorial in Paris, thus making a lovely connection between the artist and Australian architectural history.

Gerhard Marcks

born 1889 Berlin, Germany

died 1981 Burgbrohl, Germany

worked in Germany

Der rufer [The caller]

1967 (cast 1981)

bronze

Purchased with funds presented by CSR Limited, 1982

1980/0S16

Inspired by the shout of a man calling out to a boat, Gerhard Marcks was reminded of the call of the Stentor, the herald in *The Iliad*, whose voice was said to be as powerful as fifty voices together. Originally commissioned for Radio Bremen (Germany), the sculpture came to symbolise humanity's call to peace; its third counterpart was installed facing the Brandenburg Gate in Berlin, just before the Wall came down in 1989.

Jean (Hans) Arp

born 1887 Strasbourg, France

died 1966 Basel, Switzerland

worked in Switzerland and France

Astre en rêve [Dreaming star]

1958

bronze

Purchased 1978

1978/00S1

Jean Arp's biomorphic forms sit firmly within the language of Surrealism, a movement he was formally associated with from its start in 1924. They seem to be shaped by an unmediated, irrational thought that is focused purely on conceiving a form.

The energy of Arp's *Dreaming star* rests in the ebb and flow of our rational, emotional and aesthetic responses to it.

Henry Moore

born 1898 Yorkshire, England

died 1986 Hertfordshire, England

worked in England

Reclining figure

1956

bronze

Purchased 1963

1963/00S4

As a young man, Henry Moore would massage the aching body of his mother who suffered from rheumatism, which helped him understand the form of the body and its structure.

The undulating contortion of Moore's *Reclining figure* simultaneously holds looseness and tension, freedom and constraint, and surreal yet strangely familiar glimpses of the human body. The feeling of weight of this figure almost becomes the medium itself, connecting it to both the element he used—metal—and to the symbolic heaviness of the human condition. Like with Hepworth's work, the connection of the human body to the landscape was also essential to Moore's work: the Perth Hills and *Reclining figure* keep their own conversation.

Barbara Hepworth

born 1903 Yorkshire, England

died 1975 St Ives, England

worked in England

Two forms in echelon

1961

bronze

Purchased 1979

1979/00S2

Two forms in echelon sits against Perth's north-western horizon, and through its apertures, brings together natural elements, urban topography and visitors walking on the rooftop into a direct relationship to each other. For Barbara Hepworth, this relational aspect, this *bringing together* of a landscape and people's relationship to it and to one another, was a key focus of her work.

This soft and nuanced mediation of the viewer's perspective through bronze and stone sculpture, marked Hepworth as a key sculptor of the last century.

Antony Gormley

born 1950 London, England
works in England

Shelagh Magadza: Insider 52

2003

cast alloy of iron, molybdenum, iridium, vanadium and titanium

Gift from the artist to the
State Government of Western Australia, 2007

2008/IA.zz

Commissioned to commemorate the 50th anniversary of the Perth Festival, Antony Gormley's *Inside Australia* is an internationally-acclaimed feat of site-specific public art at Lake Ballard in regional WA. Working with the residents at Menzies and responding to the ancient salt lake, Gormley scanned and 'mapped' internal body coordinates of residents from the Menzies community. As part of the process, Gormley created several extra 'insiders' including that of Shelagh Magadza, who managed the *Inside Australia* project at the Festival at that time.