

Gascoyne Public Art Strategy

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Gascoyne Public Art Strategy

Public Art Rationale

Public art exposes people to the ideas, energies, and talents of artists in a way that traditional venues do not...Art and people are facing each other very directly.
Becker, J; p 11, Public Art Review; 43 (2010).

Public art is a term given to the practice of involving artists in the conception, development and transformation of a public space. Public art is specifically commissioned for a known site and its audience is the public or community, be it a social, tourist or working community, occupying that space. Artworks can be sited permanently or temporarily.

Public art plays an important role in our everyday lives as it can enhance and complement our environments, bring communities together, offer social and educational opportunities and promote tourism. Public art should be used as a tool to reflect and promote local identity and enhance buildings and open spaces.

Public art can fit into the physical, social and cultural context of a community and embrace a process that acknowledges history, place and community. At its best, public art can tap into the richness that underpins our land and our shared contemporary culture, De Lorenzo, p43, Artlink, 30(3).

Project Context

GascoyneArts is a key component of the 4 year focus region partnership between Country Arts WA and the Gascoyne Development Commission. GascoyneArts is built on community research and consultation undertaken by Country Arts WA's Regional Arts Development Officer Theaker Van Ziarno through the first half of 2010, a community wide survey, visioning meetings, workshoping drafts, and responding to comments on publication of a Discussion Draft. The project was guided by an Advisory Group made up of people from across the Gascoyne, representing Local Government, community groups and artists.

The Gascoyne Public Art Strategy has been developed as part of the GASCOYNEARTS Arts and culture in the Gascoyne 2010-2013 planning document; meeting an action under goal 1: *Increased arts and cultural activity and participation in the Gascoyne locally and regionally*. This public arts strategy also supports strategies 4 and 5:

Developing public art as a vehicle for the evolution of arts' practice, Regional pride and attractiveness to visitors.

Capturing the stories of our people young and old and of Traditional Owners, to be shared by families and communities, now and in future.

Additionally, the local government authorities, Shires of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne, have the ability to ratify this strategy and include elements of it, where appropriate, in further regional planning around place.

Public art strategy document structure

This document will identify underpinning strategies for the whole of the Gascoyne region, highlighting areas of common ground. The regional response will identify visual references and a materials palette common to the region.

A curatorial response to the region will identify narratives that reflect stories from the Gascoyne. These narratives are deliberately broad and can be tailored to each local government area to reflect regional stories.

A closer look at each local government area will identify the local flavour for each narrative, look at existing works in the public realm and target some broad locations and opportunities for public art work. Artworks indicative of similar themes will be shown for reference.

Exact locations for work are best established on a project by project basis, with collaboration from town planners, landscape architect and other designers as funds become available.

Planning and policy

In identifying narratives and locations for certain types of artwork, this public art strategy allows for the roll out of public art over a number of years. This can maintain a cohesion and consistency of theme and values identified through community consultation.

A **public art policy** encapsulates each local government's vision for public art.

Public art policies usually define:

- Vision, including policy scope and guiding principles, narratives, priority locations as identified in this strategy;
- Internal council processes related to responsibilities, decision making and linkages to existing planning, building and works and community consultation plans;
- Funding for public art, generally through a combination of internal and external sources, including developers contributions via a Percent for Art contribution policy
- Commissioning guidelines which reflect industry practice and acknowledge legal obligations under Copyright Act (1968)
- Managing the public art collection, including maintenance, restoration and decommissioning works.

The position taken by a local government on these factors are dependent on the capacity and structure of each local government, therefore no template policy is provided. However many local governments have published public art policies and these are available via the internet for research purposes.

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As well as developing regional identity, public art can form a reasonably reliable source of income for professional artists, fabricators and construction people within a region. There are economic implications for regional artists in being able to access public art opportunities within their region. Funding for public art can be acquired in a number of ways. Some local governments in Western Australia **levy a percentage of rates** which then goes towards the project management and commission fees for the creation and installation of public art. Current practice has set this sort of levy in the vicinity of 0.75% to 1.0%.

A **Percent for Art contribution policy**, which addresses external funding, will enshrine contributions from both the local governments' and private developers towards the ongoing provision of public art in the region. In the face of the funding and development opportunities provided by the Royalties for Regions funding and tourism developments, it would seem very timely to introduce a policy along these lines. A Universal Percent for Art policy that can be amended by each local government area, if desired, is available from Artsource consultancy@artsource.net.au.

If a Percent for Art policy is implemented, supporting documents such as **guidelines for developers** and refining internal approvals processes around development approvals and planning will help ensure the best outcomes for the implementation of this policy. Guidelines for developers are dependent on individual local government capacity so no template guidelines are provided. Again, many local governments have published guidelines for developers and these are available via the internet for research purposes.

There are a number of choices for **commissioning public artworks**. All have certain advantages and drawbacks and should be chosen on that basis. Any commissioning process works best if it is fair, with expectations clearly defined and contractual obligations identified and documented. Contracts specifically designed to cover public art commissions are available for purchase and download from Arts Law Centre of Australia at www.artslaw.com.au. In all instances, it is recommended that working with an art consultant will allow commissioners to take advantage of the very specific expertise art consultants have in working with design professionals, artists and artworks through all stages of a commissioning process.

Working with one artist: A single artist may be approached and asked to create a public artwork. This should be a cautious approach, as although the client is familiar with what will be created, responses may lack the diversity created through more open commissioning process.

Expression of interest: A publicly advertised, open competition implemented through a tender or expression of interest process is one way to commission public art works. This is very successful when dealing with high value, iconic land mark works as the competitive process favours experienced practitioners, or groups of practitioners, who are able to suggest a diverse range of responses to site and deliver high quality outcomes. It is the approach used for all State Government Percent for Art commissions over \$50,000. It would be recommended for local government commissioning as it is both rigorous and transparent; with experienced public artists being familiar with the stages, contractual processes and established payment schedules. It can, however, be a lengthier process than some other commissioning models.

Curated shortlist: A small number of artists are selected by an art consultant and asked to submit material for review and selection. This method may be used because:

- the commission is under a certain value threshold;
- the project requires a quick turnaround time so the more lengthy expression of interest process can be shortened;
- the selected artists have an affinity to and experience with a certain type of work targeted in the strategy; or
- because they represent a group that may be selected to achieve outcomes other than public art, such as community development.

Best practice **public art project implementation** follows a number of established stages.

Overview

- Art consultant will liaise with clients, architects, landscape architects, other stakeholders and local government as necessary regarding the artwork project.
- Art consultant will provide mentoring and support for artists during the project.

Scoping

- Art consultant will work with the client to clarify aspects of the project including site information, project timeframe, supporting documents, budget and contracting arrangements.
- Art consultant will clarify marketing strategy with the client.
- Art consultant will work with the client to determine commissioning models for each project. This may range from open competition to identifying artists or artists teams. Stakeholder representation on the selection panel will be determined at this point.
- Art consultant will work with the client to develop a selection process, with reference to the commissioning model.
- Art consultant will work with clients to determine reporting mechanisms
- Art consultant to work with client to determine exact budget breakdown for individual artwork projects including design development fees, artists fee for successful candidate/s
- Art consultant will document an artist brief in consultation and agreement with clients.

Artist selection and commissioning

- Art consultant will commission artists according to the commissioning model.
- The selection panel will meet to select the artists, according to the agreed selection process.
- Art consultant will organise a briefing and site meeting to be held with the artists.
- The artists will present design concepts to the selection panel and provide feedback to the artist
- Art consultant will formally notify the successful artist, and unsuccessful artists, on behalf of the client.
- Art consultant will prepare contracts which cover issues of copyright specific to the arts industry as well as the normal issues of insurances, transport, engineering certificates, work schedules and payment schedules.
- Art consultant will ensure the artist finalises design documentation to the satisfaction of the client.

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Fabrication stage

- Art consultant monitors the progress of the fabrication and works with the artist and client and other stakeholders to clarify any issues as they arise.
- Art consultant and stakeholders will have the opportunity to view the work in progress.
- Art consultant will ratify fabrication stages in order to maintain the project schedule.
- Art consultant will work with the artist and other stakeholders regarding installation.

Installation stage

- Art consultant assists the artist with details regarding transportation and installation, negotiating and liaising with the client as necessary.
- Art consultant ensures that maintenance schedules are prepared by the artist and presented to the client.
- Art consultant documents the process and finalises reporting to the client.

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Underpinning Strategies for the Gascoyne

Along with the stories and narratives that can be explored through public art; there are ways of working with public art which can help enrich place making and strengthen communities. The methodologies of quality, inclusion, connection and diverse thinking about public art in the Gascoyne can contribute strongly to its acceptance and relevance by Gascoyne people.

Quality public art in key tourism locations

The Gascoyne region has an abundance of major tourist sites with two coastal World Heritage areas, namely Shark Bay World Heritage Area and Ningaloo Reef World Heritage Area; meridian lines; outstanding landforms such as Kennedy Ranges and Mount Augustus; and a swathe of beaches, national parks and regional cultural events.

To date, there has been little investment in quality public art in these locations. The interpretation of place through the medium of public art enables visitors to engage with the richness of these locations. The inclusion of Indigenous interpretations of place initiates and produces a cultural experience that many visitors are seeking.

To do this well involves a considerable investment of time and money to produce a high quality visitor experience. If this investment is not likely to happen, it may be better to leave these sites with signage and functional structures rather than commission and install public art of insufficient calibre with its capacity to diminish the significance of the location.

Community engagement and capacity building

Communities are well served by a strong, vibrant and engaged community; capability and creativity around art practice is integral to this philosophy. Building capacity within communities which enables them to take part in the delivery of public artwork helps to stimulate economic and creative growth, build community identity and sense of ownership and belonging.

The creation of public art can become a celebration of Gascoyne people's diversity and cultural expression; with contemporary Indigenous cultural expression being absolutely vital to this expression.

Public art is, at its best, a sophisticated genre of visual art that takes into account spatial relationships, architecture and space in a way that other visual art doesn't necessarily need to. It is not a simple matter to conceptualize, fabricate and install high value public art commissions and the level of artistic skill needed to make quality responses should not be underestimated. However, many strategies can assist in the building of community capacity in the provision of public art. A skills audit of the current community capacity to deliver public art projects, including public art fabrication and installation, gives a clear starting point. Strategies can then be tailored to suit an individual community and the community goals and visions.

The Gascoyne can consider allocating part of a public art budget to a skills development programme within the Gascoyne artists' community. This approach can raise community capacity in the provision of public art as well as engendering a sense of ownership within the broader community. The option of combining this approach with commissioning an

experienced public artist to produce a stand-alone artwork is one that may work to combine artistic excellence with reach into the community.

Skills development can include:

- Direct instruction in skills related to public art, such as design documentation, working with fabricators, interpreting stories, working in three dimensions, talking about concepts and so on;
- Targeting certain groups, for example the Indigenous artist community, in eliciting stories and skills which can be expressed through public art;
- A public artist in residence who can act as mentor to local artists through a competition or tendering process;
- Assistance with the formal application and commissioning process;
- Ways of working with non-artists to incorporate designs and ideas into a public work;
- Ways of working with other professionals such as landscape architects, construction managers, architects and others involved in large scale redevelopment projects.
- Working with arts administrators and arts managers to enable them to act as project managers and consultants for future projects.

Connectivity and linkages

There are opportunities to link regions within the Gascoyne through a cohesive approach to public artwork. The idea of trails is not unusual to regional Australia with stock routes and Indigenous trading trails forming pathways that connect remote regions.

Within the region are the currently established Wool Wagon pathway, from Mullewa to Coral Bay; and the Kingsford Smith Mail Run. A proposed extension that links Mount Augustus and the Karinjini National Park was mooted in the *Mount Augustus & Gascoyne Outback Development Taskforce; Final Report December 2010*.

Suggestions for trails within the Gascoyne include:

- Trail inking the two world heritage sites with a series of sculptures that transverse the highways;
- Trails which link significant homesteads;
- Trails which follow livestock trails, be they Afghani camel trails, sheep and wool trading or cattle trails;
- Trails which link significant Indigenous sites in the region;
- Trails which follow traditional Indigenous movements throughout the Gascoyne;
- Trails which link habitats of endemic or significant flora and fauna;
- Underwater sculpture trails; and
- Art trails leading to key tourist locations.

The development of any further trails, particularly historic livestock trails, will be an opportunity to acknowledge the role of Indigenous people in the development of the pastoral industry within the Gascoyne region.

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Diversity in public art - temporary public art works

The notion of fixed and permanent art works can form one genre of art in public spaces. Temporary and ephemeral art in public spaces is another way of using public art to support festivals and events and temporarily activate spaces. The series of festivals based around Gascoyne in May are beginning to develop a visual iconography with the inclusion of sculptures that travel to each of the different events. Lantern parades, annual competitions, temporary sculpture events and mural works are ways of introducing changing public works to these Gascoyne events.

An approach which includes a component of temporary public works in an overall strategy can assist the Gascoyne region to deal with the worst of environmental rigours in this region. Constant exposure to sun, wind and salt air can take their toll on materials. Materials that are robust enough to handle this environment tend to be limited and have a certain aesthetic which can seem harsh and unforgiving; temporary works can introduce a softer materials palette which talks of fragility and transience.

The Gascoyne is cyclone prone, with any permanent works needing to be extensively engineered to deal with this which erodes public art budgets. Works that are designed to last for a short time, then decommissioned, can overcome the need for all public works to be cyclone rated.

There are many examples of collections of temporary public works that have become tourist attractions as well as valid expressions of regional culture in their own right. The Southern Forest Sculpture Walk is based in the Northcliffe Forest Park and contains a mix of small permanent works and other ephemeral works, including poetry, sound and storytelling. Sculpture by the Sea exhibitions have an international profile and generate solid economic returns for regions.

Economic drivers within the region

The celebration of economic drivers can acknowledge the role business plays within a region. Engagement with the business sector as property owners, developers, employers, patrons or potential funders of public art can prove fruitful for a community.

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Visual references and materials palette

There are visual cues which are common to the Gascoyne region. Ways of looking at the landscape and the built environment necessarily shape the aesthetics of public art developed for the Gascoyne.

Materials tell their own story about regional resources, history and the influences of climate. The existing successful materials palette for the Gascoyne leans to robust materials with a naturally developing patina; this negates an expensive maintenance regime in the face of exceeding harsh elements.

Good public artists are skilled at responding to place and will use these visual references to guide choices in colour, form and materials used for particular sites.

Examples of Gascoyne visual references and materials palette



Tiny jewels of colour amidst Gascoyne vegetation provide counterpoints to the grey green and brown palette.



Temporary highlights of form providing counterpoints to predominantly spiky and prickly vegetation.



The presence of over 600 kilometres of coast with a long horizon line is a dominant feature within the Gascoyne region.



Boating and jetty imagery is again a constant presence along the Gascoyne coastline.



Small and spiky leaved vegetation bely the xerophytic or drought tolerant nature of the Gascoyne vegetation.

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Small, small leaved shade trees



Curves of bays and coastlines



Coastal, dried vegetation reflecting a grey palette



Patches of tropical colour within the landscape exist in cultivated town gardens, predominantly in Carnarvon and Exmouth



Presence of wind highlighted by wind turbines



Contemporary architecture exists in many of the new buildings present in the Gascoyne

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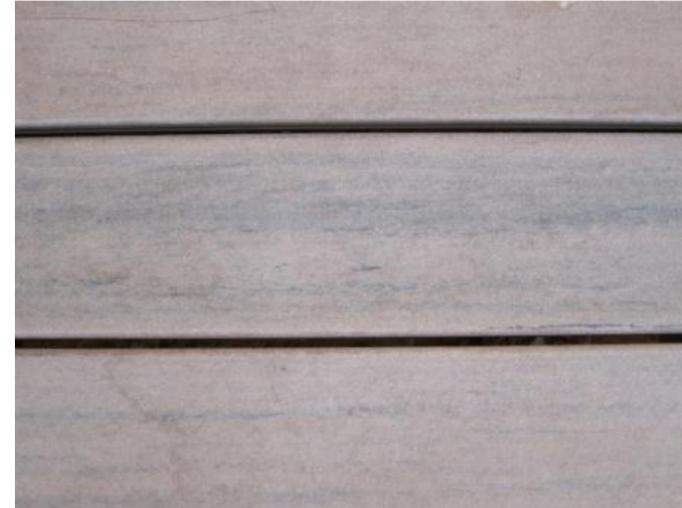
Long, low horizon lines



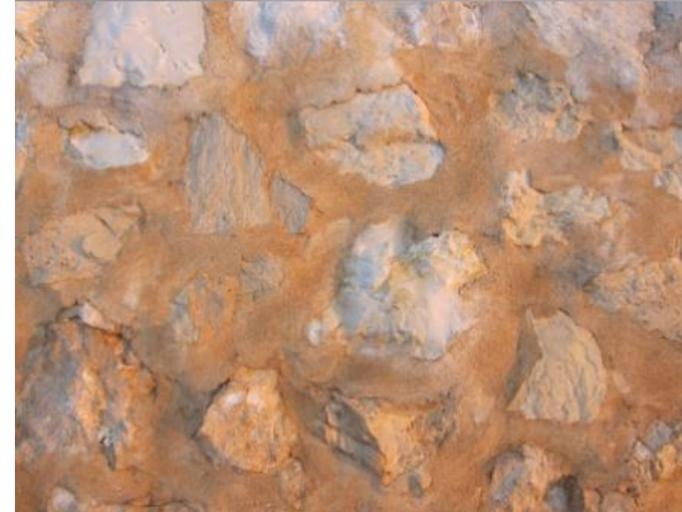
A belt of shrubs showing the presence of an ephemeral water course in an otherwise desert landscape.



Concrete with aggregate as paving and other hard landscaping features



Natural materials left to weather and patina are a valid response to the harsh environment - weathered zinc panels



Natural unshaped limestone blocks in a wall.



Stones of various sizes play a large role in the materials palette - gravel

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Concrete panels provide a robust material choice in contemporary buildings



Natural materials left to weather and patina are a valid response to the harsh environment – weathered timber as a jetty



Natural materials left to weather and patina are a valid response to the harsh environment – weathering timber as a pergola of a contemporary building.



Limestone and steel as hard landscaping in hand rails and retaining walls



Materials palette in existing structures – thatch, concrete and stainless steel form a fish cleaning station in Denham.



Stones of various sizes play a large role in the materials palette – stones in a gabion wall.

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Corrugated iron and other flat packed building materials are present in much contemporary residential architecture.

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Curatorial Response to the Region

Three narratives have developed as a curatorial response to the Gascoyne region and should be considered along with the underpinning strategies. These broad narratives are applicable to the Gascoyne as a whole but can also be refined with regional specialities. This gives a balance of consistency and responsiveness to place.

Our heritage

There are a number of heritage stories to be told in the Gascoyne. Regionally, each local government area has its own heritage stories. These stories include specialities such as space, communications, technology and defence. There are some common heritage threads throughout the Gascoyne district:

Indigenous heritage

Indigenous people have lived in the Gascoyne region for approximately 40,000 years. Today they number approximately 17% of the Gascoyne population. The remote Indigenous community of Burringurrah, in the Shire of Upper Gascoyne is home to approximately 250 people. The majority of Indigenous people in the Gascoyne are Yamatji with a range of language groups such as Baiyungu, Budina, Inggarda, Malgana, Thalanyji, Thudgari, and Wajarri peoples.

http://www.planning.wa.gov.au/dop_pub_pdf/gascoyne_framework.pdf

A number of archaeological sites have been established around Shark Bay, Useless Loop, Monkey Mia and Mandu Mandu Creek rock shelter with artefacts and markings evident throughout these sites. A piece of shell jewellery from this region, carbon dated at 32,000 years old, is the oldest item of body adornment known in the world.

According to the Mapping and Gap Analysis of Human Services for Indigenous People in the Murchison-Gascoyne Region (DIA, 2010), Indigenous people encountered Europeans in the 1830s to 1870's with the establishment of the pearling industry and take up of pastoral leases. The consequences for Indigenous people were dire, with diseases such as influenza and smallpox causing many deaths. Indigenous people strongly resisted pastoralists, with pearlmen and pastoralists using dubious methods to recruit labour for pearling boats and stations, backed by punitive court judgements.

From 1905 the Aborigines Act saw many children transported from the Gascoyne to reserves, particularly Mogumber in the south west of the state, and into domestic service. Traditional lifestyles were disrupted by the 1930's, and the 1950's saw a population drift into the town of Carnarvon. Station life and mission life are other aspects of Indigenous interactions with European settlers.

The effect of settlement on the Yamatji people has been devastating, but Yamatji culture continues to be strong. There remain many sites of cultural significance, many of which are known only to Aboriginal people. In addition to the rock art of Mt Augustus, Boom Boom Springs, 230 kilometres east north east of Gascoyne Junction contains numerous engravings, stone structures and artefacts suggesting it was a major Aboriginal camping ground in the past. GASCOYNEARTS Arts and culture in the Gascoyne 2010-2013.

The Gwoonwardu Mia Cultural Centre is an invaluable resource for the whole of the Gascoyne region, with an Indigenous Reference Group made up of the five language groups present in the Gascoyne.

Maritime heritage

Early European expeditions by explorers Dirk Hartog, William Jansz, Willem de Vlamingh and William Dampier are hugely significant to the Gascoyne region. French maritime explorations are reflected in the place names throughout the region.

Maritime history within the region also includes more recent histories around commercial fishing and prawning operations, whaling and pearling. The fascine structure in Carnarvon has historical significance as a structure itself, as well as in how it was constructed with both settler and Indigenous labour.

World War II defence forces maritime history includes both Carnarvon and Exmouth, with the HMAS Sydney being sunk off the coast of Carnarvon in 1941 and Exmouth being used as a military base.

Pastoral heritage

Pastoralism was established in the region from the mid 1800's. Wool was the main product for many years, with cattle and sheep meat being pastoral main stays in the present. Primary production diversification includes goat farming, aquaculture and horticulture.

Before motorised transportation, Afghan camel teamsters organised commercial transportation between inland sheep stations and Carnarvon Port. As a result, Carnarvon's One Mile Jetty became the first port in Australia to transport livestock by sea.

Today horticulture and aquaculture complement the more traditional animal farming, returning about \$100 million annually to the Gascoyne region. Carnarvon's fruit and vegetable growing industry contributes significantly to the Perth Market, through use of the warmer winters to extend growing seasons.

Our natural place

The physicality of the Gascoyne landscape has a presence which is part dry heat, part heathland and part sparkling ocean. The natural environment allows for artistic interpretations of place, including Indigenous interpretations of flora, fauna and landscape.

World Heritage areas

The presence of two World Heritage areas in the Gascoyne is hugely significant for the region both environmentally and economically. Both the World Heritage areas are ocean based: Shark Bay World Heritage area is significant for its sea grass beds, dugongs, other sea mammals and stromatolites; Ningaloo Coast World Heritage area for its striking diversity of reef corals, fish, molluscs, crustaceans and algae, as well as whale sharks and marine turtles. The cave systems of Cape Range contain diverse and rare species.

The importance of the World Heritage areas cannot be overstated, for us, as custodians of the region and visitors who travel to experience the areas.

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Water

The presence and absence of water is also significant in the Gascoyne. The Gascoyne River is the longest in Western Australia and has 36 tributaries. The river itself only flows for part of the year; the majority of its water is underground, forming a huge water storage system of aquifers in the region and the presence of freshwater pools. The presence of permanent and temporary water, gives rise to notions of changing manifestations of water within the Gascoyne landscape.

The flooding of the Gascoyne River in recent times had a massive impact on the town of Carnarvon. The presence of water can be sensed through vegetation lines running through the country, where the presence of small trees indicates a seasonal creek, flood lines or an underground water source.

Six hundred kilometres of Indian Ocean coastline borders the Gascoyne region. Along with the key World Heritage areas mentioned – Shark Bay and Ningaloo Coast – there are many beautiful areas which resonate for Western Australians, including Denham, Coral Bay and Exmouth locations.

Geography and Geology

The Kennedy Range National Park and the Mount Augustus National Park are situated in the Gascoyne region. With Mount Augustus being the largest monolith in the world, the area is ripe for artwork celebrating this ancient landform. The area around Mount Augustus, which includes the Edney's Spring Art Sites is also important to Aboriginal people and contains sites of artistic and archaeological significance, 10,000 to 40,000 years old rock art.

The Tropic of Capricorn cuts across the Gascoyne region, intersecting with roads in two key places between Carnarvon and Exmouth.

The Gascoyne is home to a number of semi-precious stones such as mookerite (jasper) and white marble, quarried out of Carnarvon, amongst other gemstones.

Our lifestyle

Outdoor lifestyle

Gascoyne residents talk about the Gascoyne lifestyle. Visitors connect with the Gascoyne for these reasons as well. The climate of Gascoyne over the autumn, winter and spring periods encourages numbers of tourists and locals to enjoy the camping, boating, fishing, surfing and other water sports that the region has to offer. A celebration of outdoor nature based experiences, through visual arts, could enrich locations throughout the Gascoyne. The participation in, and enjoyment of, visual arts can reinforce mentally healthy activities in addition to these physically healthy activities.

Festivals based around motor sports such as the Gascoyne Dash, music and performance also provide opportunities for visual arts enrichment. Temporary events such as sculpture exhibitions such as Sculpture by the Sea, in all its local manifestations, can significantly boost tourism numbers and provide economic rewards for local artists, as well as a forum for local community group fundraising. The 2013 Sculpture at Bathers Beach, held at Bathers Beach in Fremantle, had two-thirds of the almost 80 exhibited works were sold and ten additional commissions were achieved.

Already Gascoyne in May events are developing a visual iconography through the use of sculptures. Other additions to the festival program, such as parades, banners, sets and staging provide opportunities for visual artists to engage with the Gascoyne in May program.

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Curatorial Response specific to Shire of Shark Bay local government area

Background

The Shire of Shark Bay is located on the Western most edge of Western Australia. Peninsulas and off shore islands add to the coastal complexity of this coastal region.

Shark Bay holds the oldest European artefact and the first scientific collection of plants made. Its status as a UNESCO listed World Heritage area makes the environment internationally significant.

Denham is a town of about 600 people and is the main administrative centre of the Shark Bay region. There is a regional air service into Monkey Mia airport, about midway between Monkey Mia and Denham.

Specific existing visual references and materials palette

In addition to the general visual references and materials for the Gascoyne region, the Shark Bay area has a unique building material in a compressed shell compound that has structural integrity, being used as a building material within Denham, and appearing as a sculptural material at Monkey Mia. The Department of Environment and Conservation (DEC) presence in shelters and structures at some key tourist sites also have their own sustainability aesthetic through the use of long lived, low maintenance materials.



Compressed shell and limestone aggregate is a structural building and sculptural material present in the Shark Bay region.



The compressed shell and limestone aggregate used as a sculpture at Monkey Mia, artist unknown.



Recycled inserts integrated into the fabric of the building, Department of Environment and Conservation, Denham. Artist unknown.

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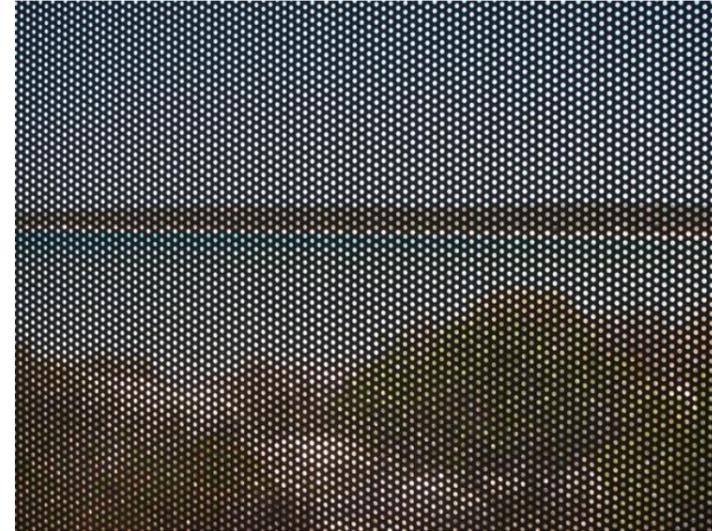
Materials palette in existing structures – thatch, concrete and stainless steel form a fish cleaning station in Denham.



Dirk Hartog commemorative plaque in Denham



Compressed shell building in Denham



Mesh screening on a DEC shelter at Little Lagoon



Mangroves near Little Lagoon



Mosaics as an art form are prevalent in Denham. Mosaic bird in paving, Denham. Artist unknown

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Our heritage

Maritime

Dirk Hartog landed on what is now named Dirk Hartog Island in 1616. His is the first recorded expedition to the Western coastline of Australia and the pewter plate that Hartog attached to an oak post at Cape Inscription to the north of Dirk Hartog Island is the first known European artefact in Australia. William Jansz in 1618 closely followed, making landfall in the vicinity of the North West Cape in 1618.

Willem de Vlamingh explored the central west coast of Australia, including landing on Rottneest Island and sailing up the Swan River. De Vlamingh named both these places. On 4 February 1697, he landed at Dirk Hartog Island, Western Australia, and replaced the pewter plate left by Dirk Hartog in 1616 with a new one that bore a record of both of the Dutch sea-captain's visits.

William Dampier arrived at Dirk Hartog Island in August 1699 and explored the island and surrounding waters, noting Bernier and Dorre Islands and the northern end of Peron Peninsula. Dampier made many detailed charts, maps and observations of local wildlife and named the area "Shark's Bay" in recognition of the large number of sharks in the area.

This rich exploration history is supplemented by being home to Australia's first pearling industry in the 1850's.

Indigenous

The nature of the maritime history correlates with Indigenous history. Shark Bay is possibly the place in Australia where Indigenous people and European people first encountered each other. Accounts of Shark Bay's Indigenous people were the first to reach back into Europe.

Possible opportunities for **Our Heritage** artworks

Locations for heritage themed artworks are not always logistically feasible at the site of the event, for example Dirk Hartog's landing site at Dirk Hartog Island remains relatively inaccessible. The proximity of the Shark Bay World Heritage Interpretive & Discovery Centre to the main street and foreshore would make these primary sites for such a celebratory artwork.

The gallery at the Discovery Centre would be an obvious site for temporary exhibitions and installations addressing heritage or other themes.



Denham foreshore offers some wide and green locations for functional artworks such as seating, water fountains and shelters; as well as works exploring heritage themes.



Denham's main street pavement is made of brick paving, able to be removed to add inserts.

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Possible types of artworks for *Our Heritage*



Tony Jones' work memorialising CY O'Connor shows that heritage themed works do not have to take a traditional form; rather the historical events are open to contemporary artistic interpretation.



Similarly, traditionally expressed stories can be fabricated in contemporary ways. *Munday Wall* (2012) by Deborah Bonar, Wendy Hadyn and Joanna Robertson, tells the story of the Beloo Clan near Kalamunda, and is printed in ceramic ink on toughened glass panels over a span of 74 square meters.



A work from the *Boat Story* series of works by Claire Bailey – smaller discovery works are easily sited in public locations such as the Denham foreshore.



Sculptural works by Hans Arkeveld whose use of boats and ships is appropriate imagery for maritime themed works.

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Alex Mickle's work references boats – the placement of sculptural work in the ocean gives rise to play opportunities.



Toogaar Morrison's depiction of *The Wagle*, 2002, talks about traditional Noonyar culture.



Tony Jones is renowned for his use of maritime markers and imagery in his public art work.

Our natural place

The Shire of Shark Bay has a World Heritage area for three main reasons:

- its vast sea-grass beds;
- its dugong population;
- its stromatolites; and
- five species of endangered mammals

Any of these themes are worth exploring through high quality artwork that will inspire and inform visitors to the area. Certainly the opportunity exists for high quality works to inspire and inform visitors to the Shark Bay World Heritage area. The benefits of cultural tourism through the installation of "destination" artworks can add further incentives for tourists to visit this site.

Partnerships and collaborations with DEC may hold opportunities for a science and visual art interface, embodied by SymbioticA: a University of Western Australia artistic laboratory, with international profile, dedicated to the research, learning, critique and hands-on engagement with the life sciences. Artists' residencies could allow artists to develop and document visual artworks that respond directly to the site.

Possible opportunities for ***Our natural place*** artworks

Monkey Mia is an international tourist destination that could only benefit from well planned and executed public art strategy. Opportunities exist for:

Gascoyne Public Art Strategy

- a festival event involving temporary and ephemeral sculptural installations on the beach front;
- sensitive and culturally rich interpretations of oceanic and coastal flora and fauna;
- Indigenous (Malgana) interpretations of traditional land use and coastal flora and fauna;
- Ephemeral works based around the coastal and dune systems of Monkey Mia;
- Planned series of smaller works for alongside walkways and around seating areas.

Other key locations that attract tourists and locals alike include Dirk Hartog Island, Francois Peron National Park, Little Lagoon, Shell Beach and the Hamelin Bay stromatolites.



Monkey Mia beach front and jetty could form a location for temporary sculptural works in the vein of Sculpture by the Sea.



Paving at Monkey Mia offers opportunities for two dimensional and embedded sculptures.

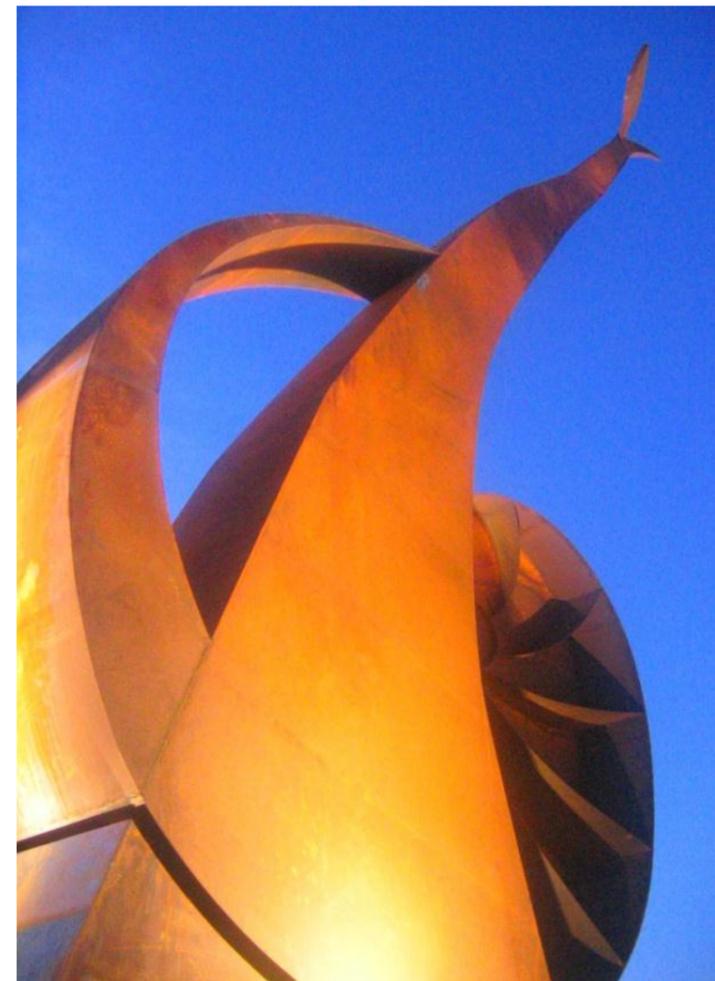


Shade shelters at Monkey Mia could form sites for smaller discovery works.



Little Lagoon and other recreational areas around the coast offer opportunities for creative depictions of the environment and traditional land use.

Possible types of artworks for *Our natural place* artworks



Coral Lowry's *Shirley Shell*, (2007) is an 18 meter tall work based on a frond unfurling. Such a large and iconic work would be well placed in a key tourist location

Gascoyne Public Art Strategy



Rachel Wyder's work *Litoria Moorei*; the motor bike frog is constructed of inner tubes and has a sound component installed in the work. Such works are interactive and child friendly



Smaller discovery works that speak of flora and fauna include Katie Thamo's sculptural works with images etched into stone



Hayley Fletcher's *Fragility* is an ephemeral installation highlighting the fragility of place, encouraging an environmental sensibility.



Philippa O'Brien's representations of native flora in Kings Park.

Gascoyne Public Art Strategy



Athol Farmers interpretation of fauna, mosaic work at Katanning Agricultural College.



Spikey leaved plant forms are the basis for *New Beginnings* by Coral Lowry

Our lifestyle

As with many places within the Gascoyne, recreational choices are focussed on coastal activities. Off shore islands and a double peninsula structure makes recreational boating a popular activity. In addition to the water based and outdoor activities covered in the general Gascoyne strategies, Denham has a new Sport and Recreation Centre which is focussed on community based sporting activities and recreation. The Sport and Recreation Centre has been constructed with Royalties for Regions funding. There is an opportunity for child friendly interactive works at this site as well as enrichment through public art at many points of the building and surrounds. The community have indicated it is keen to be involved in the development of works for the site.

Possible opportunities for ***Our lifestyle*** artworks



Part of a long, limestone wall which curves around part of the centre



Internal courtyard area

Gascoyne Public Art Strategy



Looking back towards the centre and the grassed area



Façade of the building closest to the car park



Looking down to the sports oval and recreation area of Denham with the cycle path in the foreground

Possible types of artworks for *Our lifestyle* artworks



Brian MacKay's public work on the external façade of a large building. Works that cover large surfaces may work for the façade of the Sport and Recreation Centre that faces the car park.



Large mural created by Kyle Hughes-Odgers within the Town of Claremont, 2012, is another way of treating large surfaces.

Gascoyne Public Art Strategy



Eveline Kotai's painting practice often involves unique uses of everyday or conventional materials. This is extended in this wall constructed of readily available materials; in this case, factory finished cement fibre sheeting. The work was commissioned by the Department of Housing and Works under the WA State Government Percent for Art Scheme.



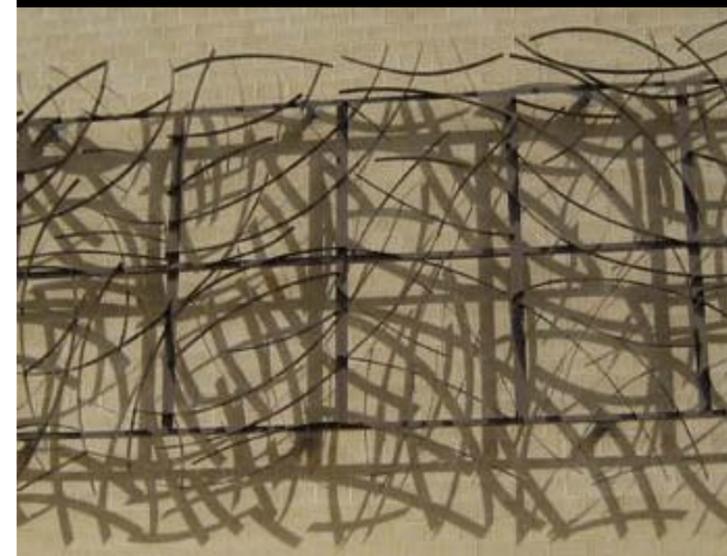
Artist Jahne Rees created skate-able artwork for the Maddington skate park; a type of work suitable for inside the recreation centre or surrounding the oval below.



Seating works decorated with mosaic "tags" created as part of a community arts project with artist Jahne Rees.



Work for an internal wall at the Melville Aquatic Centre by artist Mark Datodi. Images such as these can also be developed and installed on external walls.



Wall works such as these help to delineate and distinguish space. This painted steel and aluminium screen has a strong design aesthetic and makes use of shadows to increase its effectiveness.

Gascoyne Public Art Strategy



Vertical work by Nic Compton in an external courtyard at the Hedland Aged Care Centre 2006.



Tony Jones' works often draw on common symbols and myths as a way of making contemporary statements. Relief works such as this are suitable for external walls.

Gascoyne Public Art Strategy

Curatorial Response specific to the Shire of Carnarvon local government area

Background

Founded in 1882, Carnarvon has a significant European settlement history absent from some of the other towns in the Gascoyne region. As such it has a significant colonial history and has established a heritage precinct within the town site. Carnarvon is by far the largest population centre in the Gascoyne, with approximately 5,000 residents. Economically, it has a large horticultural industry based on the fertile alluvial flats of the Gascoyne, salt mining and a fishing industry.

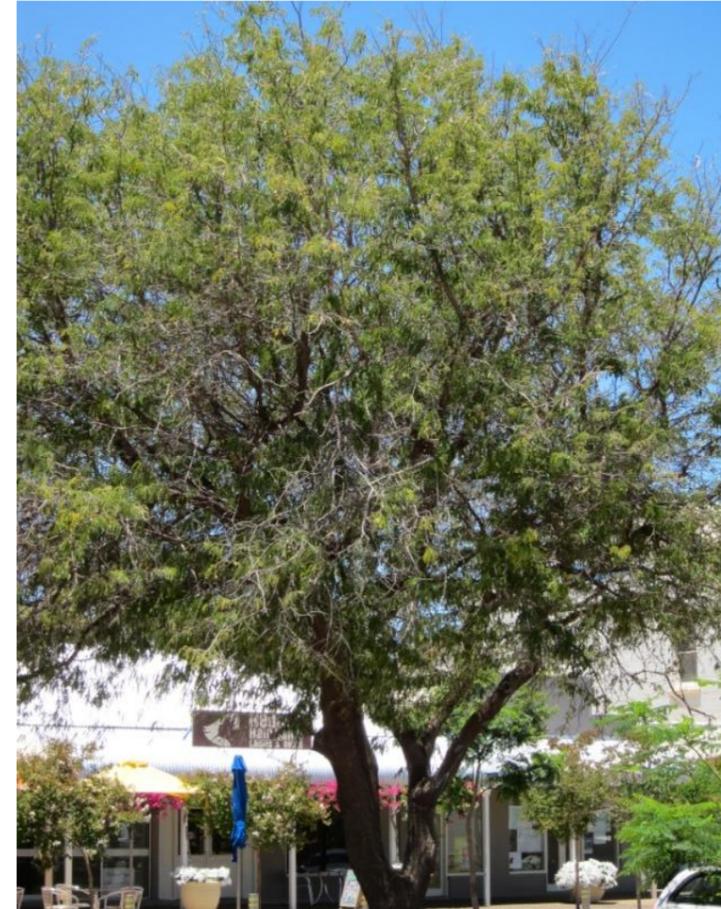
Specific existing visual references and materials palette



Natural stone wall, Pioneer Park in Carnarvon town



Colonial history in Carnarvon



Carnarvon town centre showing tree and shrub planting



Coastal dune plants around Coral Bay

Gascoyne Public Art Strategy



Steel stingray, Carnarvon. Artist unknown



Painted panel fixed to external wall. Artist unknown.



Mural in Carnarvon. Artist Markham, 2011.



Weathered timber marker for site as part of the Shire of Carnarvon Heritage Trail.

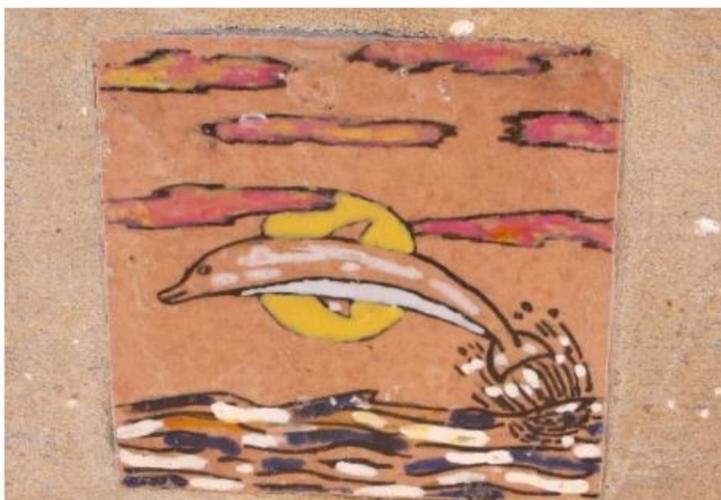


Cut steel panels as part of the Gwoonwardu Mia. Artist unknown.



Memorial for the crew of the St Madalina, Carnarvon.

Gascoyne Public Art Strategy



Detail of hard landscaping bench constructed in Carnarvon water park with community input. Artists unknown.



Hard landscaping bench constructed in Carnarvon water park with community input. Artists unknown.



Cut steel panels as part of the Gwoonwardu Mia. Artist unknown.

Heritage

Maritime

Carnarvon has a rich maritime history with the sinking of the HMAS Sydney during World War 2, as detailed below:

Following the outbreak of World War II, Carnarvon was to become involved in the worst maritime disaster in Australia's history. On the 19th of November, 1941 the HMAS Sydney came under attack by a German Raider the HSK Kormoran. Somewhere off the coast

between Geraldton and Carnarvon the Australian Cruiser with her crew of 645 sank and all souls on board perished.

Following the pursuing battle the Kormoran also sank. Along the coast between 17 Mile Well and Red Bluff, 310 Germans managed to make it ashore. On capture they were held at the Carnarvon Goal before being sent to P.O.W. camps where they saw out the remainder of the war. The German Commander of the Kormoran, who was one of the survivors, remained adamant that the ship, fully ablaze, simply drifted off.

<http://www.westaustrianvista.com/history-of-carnarvon.html>

Other aspects of Carnarvon's maritime history include its commercial whaling operations with a whaling station at Babbage Island. *Carnarvon, like many coastal towns at the turn of the 20th century, began commercial whale hunting. As early as 1912, whaling ships were operating in the waters off Carnarvon. In the 1950's the Federal Government helped fund a whaling station at Babbage Island. This station became one of the most modern whaling shore stations in the world. It was believed that over 600 whales were killed per season.* <http://www.westaustrianvista.com/history-of-carnarvon.html>

Albany's whaling past has become a significant tourist attraction, with the reinterpreting of the whaling station as an education centre and harbour houses a thriving whale spotting tourist industry.

Indigenous

Carnarvon's Aboriginal Heritage and Cultural Centre (Gwoonwardu Mia) is a cultural centre to contain and communicate the history and knowledge for Aboriginal people in the Gascoyne. Consultation and collaboration with the Gwoonwardu Mia Cultural Centre and its Indigenous Reference Group, is essential to an understanding of Indigenous history in the Shire of Carnarvon. Part of Carnarvon's Indigenous history involves difficult interactions with European settlers. Narratives and stories contained within the permanent exhibition at Gwoonwardu Mia – *Burljanyja Wanggawa: Old People Talking. Listen learn respect* - are key for understanding historic aspects of Indigenous traditional culture and the interactions with European settlers.

Colonial

Carnarvon has a rich colonial history. The first European sighting of the Gascoyne River was in 1839. It had three tramways established from 1884 to 1900, one hand operated, one horse drawn and one powered by steam locomotive. The heritage precinct includes restored tramway, One Mile Jetty and various precinct museums.

Pastoral

Afghan camels teamsters moved livestock from inland sheep stations to Carnarvon Port: *There is no doubt that the Afghan camel teamsters of West Australia were among the first to organise a commercial transport system between the inland sheep properties and the port of Carnarvon.*

The slow, plodding camels and rumbling wagons hauled in the wool bales to the port for shipment to markets around the world. On return journeys, supplies and equipment were carried to the isolated properties and settlements, providing the only lifeline to those trying to develop the inland deserts as pastoral holdings.

In local memory, it is remembered, the Afghans traditionally camped in the East Carnarvon (Yankee Town) area, around Chinaman's Pool, and on the still-vacant

Gascoyne Public Art Strategy

scrubland to the south-western edge of the East Carnarvon primary school. In this locality, the men with turbans and flowing robes ran a small shop, stocked with obsolete and unsold goods from the town's central stores, their main customers being Aborigines. As the Gascoyne's camel teams were gradually replaced by the first motorised vehicles, Carnarvon's Afghans, by now elderly men, decided to return to their homeland to die.
<http://outbackvoices.com/old-western-chronicles/pioneer-transport>

Space, technology and communications

Astronaut Neil Armstrong's famous words:

One small step for man. One giant leap for mankind were relayed to the world via the OTC Dish at Carnarvon. Carnarvon is also home to a solar observatory NASA tracking station. Carnarvon's Space and Technology Museum already documents much of this history and provides a site for collaborative and experimental science/art and technology works.

Possible opportunities for **Our Heritage** artworks



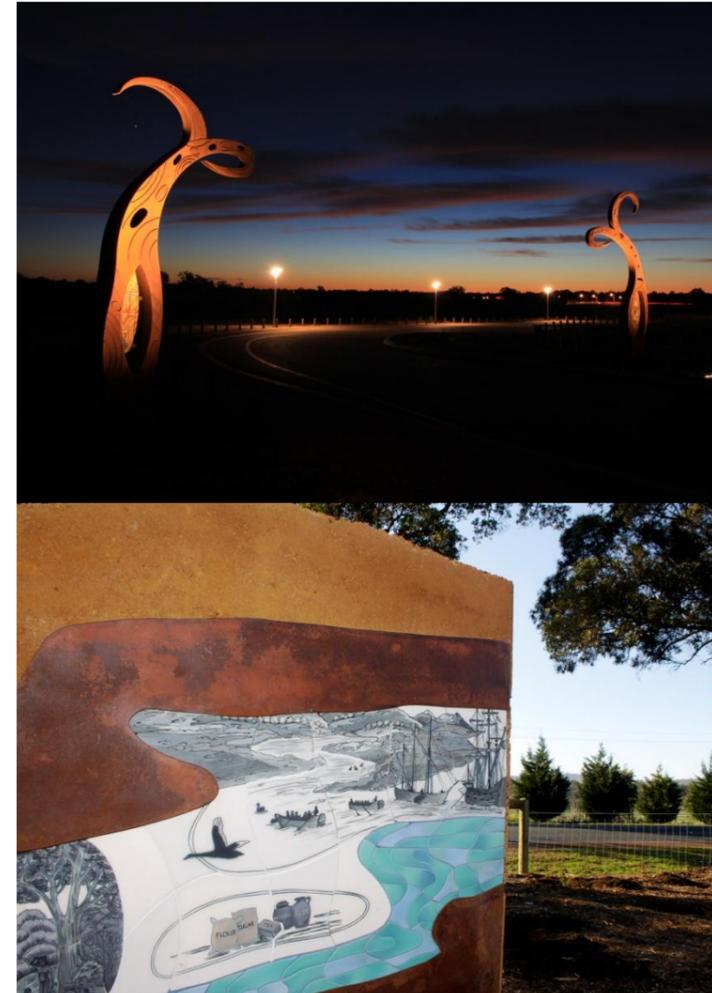
Areas within Carnarvon town site would be key locations for artworks based around heritage or lifestyle. The current and proposed town centre revitalisation works are the perfect forum for a planned series of public artworks to enhance the visual amenity of the town.

As above



As above

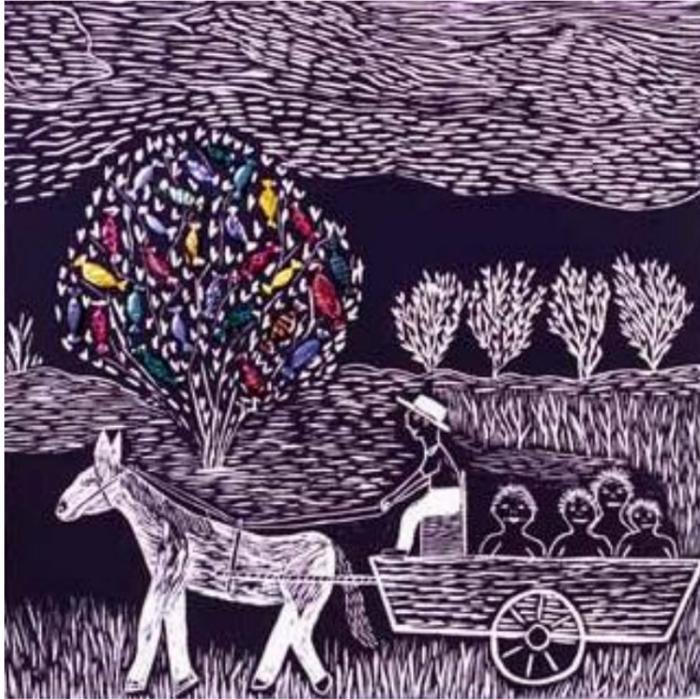
Examples of artworks for **Our heritage**



Peter Farmer's memorial and commemorative work at Yagan Memorial Park in the Swan Valley. Photograph by Norman Disney Young.

Mosaic work reflected the life of Indigenous warrior Yagan by artists Sandra Hill and Jenny Dawson.

Gascoyne Public Art Strategy



Memories of place events and people told from the perspective of Indigenous artist Laurel Nannup in her exhibition *Stories to Tell*. It discusses her life and how it was shaped by being taken by Native Welfare at aged eight to live at the Wandering Mission.



Hans Arkeveld's sculpture commemorates explorer Alexander Forrest. Similar types of commemorative sculptures could be used to celebrate aspects of Carnarvon heritage.



Sculptural works by Hans Arkeveld reflect a maritime theme.



The 1827 Boat by Philippa O'Brien (2006) places historic imagery in a contemporary setting. Image by Eva Fernandez.

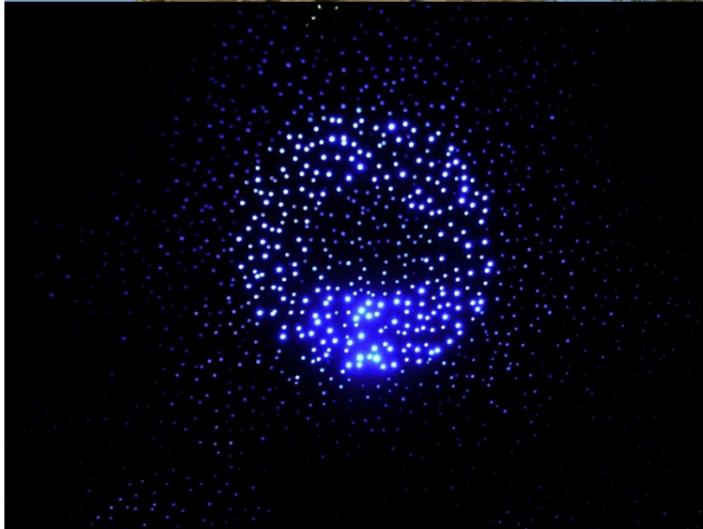


The *Horse Moves* sculptures by Claire Bailey are made from pressed tin and corrugated iron; a building material which reflects Carnarvon's colonial history.

Gascoyne Public Art Strategy



The *Coogee Cow* is another way of representing animals that have been important to the pastoral industry in Carnarvon. This Jahne Rees sculpture is one of a series of heritage markers prepared for the City of Cockburn.



Phil Gamblen's work *Blue Ring* is an experimental electronic work suitable for locating in the Space and Technology Museum.



The project MEART: the Semi-Living Artist, saw artist Phil Gamblen collaborate with SymbioticA Research Group, UWA. Potter Lab, Georgia Tech to produce a drawing machine. Such collaborations and partnerships based around communications technology would be suitable for the Space and Technology Museum.

Our natural place

Possible opportunities for **Our natural place** artworks

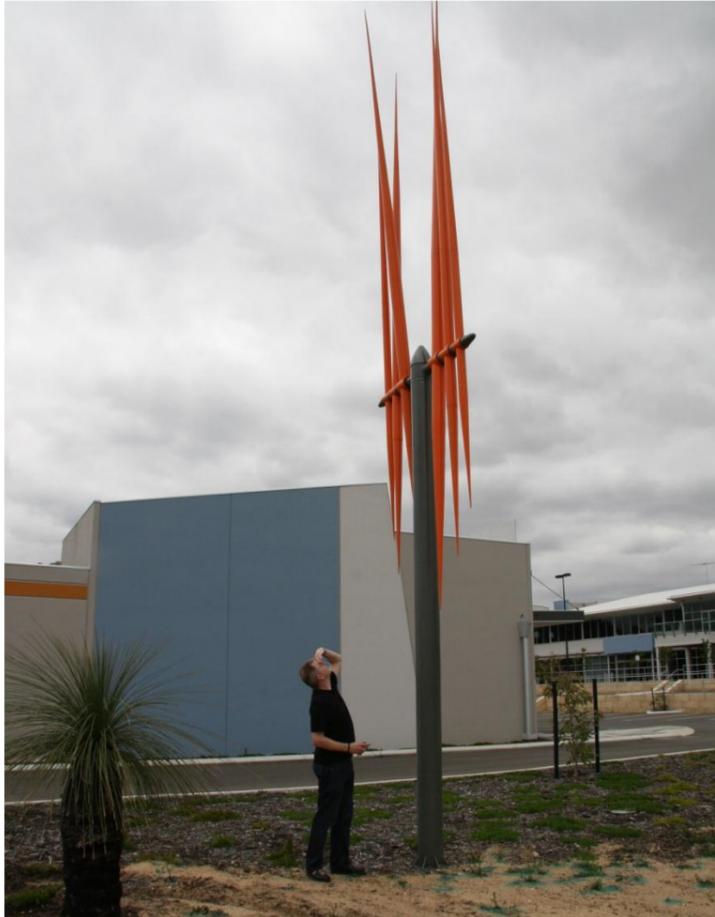
Please see Shire of Exmouth section: *There are an abundance of sites within the Ningaloo Marine Park which are reasonably accessible and extend down to Coral Bay. A sculpture trail which links a series of beach sites and sanctuary zones, from south of Coral bay around to Exmouth town site would be a significant statement about the value of a place such as the Ningaloo Coast World Heritage Area to the Gascoyne region.*

There is considerable support within the Coral Bay community to use temporary public art to support festivals and events.



Catherine Higham's ephemeral sculpture *Banksia Refusiphilia*.

Gascoyne Public Art Strategy



Wind driven artworks, such as this work by Nigel Helyer, would be suitable for Coral Bay.



Artworks installed in water can be an interesting tourist attraction. This work by Nigel Helyer has a sound component – similar works can document sounds of sea mammals, sea birds or other marine life.



Wishing Flags; an installation by Sarah Wilkinson at Mandurah's Stretch Festival



Sculptural representations of birds can sit alongside the fascine walkway.

Gascoyne Public Art Strategy



Work for Hillary's Boar Harbour both reflects forms of water droplets and provides a place for children to play. The artist is Jahne Rees.

Gascoyne Dash

The Gascoyne Dash is a desert based motor sport race with a 500 kilometre course undertaken over five days. It is a high profile event with many awards. Celebrating the motor sport culture can be enriched through the visual arts with temporary exhibition events, specially commissioned sculptures or sculptural markers at key locations along the Gascoyne Dash trail.

Examples of types of artworks for *Our lifestyle*



Tony Jones' public artwork *The Southern Crossing* is situated within the Fremantle wharf area and similarly references post World War II immigration.

Our lifestyle

Cultural diversity

Carnarvon's cultural diversity is drawn from its Indigenous culture and subsequent waves of immigrants: from Afghan camel teamsters, Chinese immigrants, post-World War II southern European migrants who established many of the horticultural properties, the more recent Vietnamese immigration, again establishing a horticultural tradition to the overseas backpacker labour that supports the horticultural industry; all have contributed to Carnarvon's history and contemporary social milieu.

Carnarvon's Aboriginal Heritage and Cultural Centre (Gwoonwardu Mia) is a cultural centre to contain and communicate the history and knowledge for Aboriginal people in the Gascoyne. Consultation and collaboration with the Gwoonwardu Mia Cultural Centre and its Indigenous Reference Group, is essential to an understanding of Indigenous history in the Shire of Carnarvon. Part of Carnarvon's Indigenous history involves difficult interactions with European settlers. Narratives and stories contained within the permanent exhibition at Gwoonwardu Mia – *Burljanyja Wanggawa: Old People Talking. Listen learn respect* - are key for understanding historic aspects of Indigenous traditional culture and the interactions with European settlers.

Gascoyne Public Art Strategy



Nein Schwartz' *Transpose*, 2005; references immigration, particularly by sea crossing.



Janine McAullay-Bott woven representations of fauna could connect positively with Jilibiri Weavers



As above. Collaborations with the local Jilibiri weavers can produce some relevant and interesting public artwork.

Gascoyne Public Art Strategy



The WA Chapter of the Vietnamese Community in Australia have commissioned a sculptural work as a mark of gratitude to the Australian community. Maquette representing the concept by Coral Lowry. Similar works could be commissioned celebrating the present diversity of Carnarvon.



Jean Marc Rivalland's work is a lovingly welded replica of the iconic panel van. Car themed works would complement the Gascoyne Dash event.



Graeme Burge's *All the Fruit*, and *Totem for the Alter Ego* (below) looks at car culture in Australia.



As above

Gascoyne Public Art Strategy

Curatorial Response specific to the Shire of Upper Gascoyne local government area

Background

The Shire of Upper Gascoyne is one of the most isolated in Western Australia with a relatively small population of around four hundred people situated on over 46,000 square kilometres. Gascoyne Junction settlement is home to some 35 people, 90 people live on about 35 pastoral stations.

By far the most populous settlement is the Burringurrah Community Aboriginal Corporation. The Burringurrah community was registered in 1987 under the then Aboriginal Councils and Associations Act (1976) with community members having familial ties to Carnarvon, Geraldton and Meekatharra. The history of Indigenous occupation is in evidence at a number of archaeological sites with the Shire of Upper Gascoyne.

The Shire of Upper Gascoyne has some world class landforms with Mount Augustus National Park and the Kennedy Ranges. The Upper Gascoyne has had a long history associated with pastoralism, particularly wool production, with annual horse racing events a reflection of this pastoral history.

Specific existing visual references and materials palette



Agricultural industrial heritage outside the buildings of the Shire of Upper Gascoyne.



Agricultural industrial heritage, outside the buildings of the Shire of Upper Gascoyne.



Settlement of Upper Gascoyne



Wildflowers planted in the Upper Gascoyne settlement

Gascoyne Public Art Strategy



Textile map of the Shire of Upper Gascoyne on display at the Community Resource Centre. Artist unknown.



Detail of the artwork above, highlighting the importance of the wool industry to the region.



Mural painting in Burringurrah community



Burringurrah residents with some "junk sculptures" created from waste materials. The painting of these works in solid colours provides a visual unification.

Heritage

Pastoral

The history of sheep and wool production is a significant story for the Upper Gascoyne. Whilst the sheep industry is now in decline and cattle are becoming the leading pastoral product, documenting the rise and decline of the wool trade is a significant story for the Upper Gascoyne. Stories to tell about the people of the sheep and wool trade include shearers, drovers, horsemen and other farm workers. In this context, it would be important to include Indigenous stories of pastoral workers. The Wool Wagon Pathway has many of its interpretive sites in the Shire of Upper Gascoyne – these sites could be enriched by public artworks at a couple of key sites close to Gascoyne Junction

<http://outbackpathways.com/files/woolwagon.pdf>

Indigenous

The Shire of Upper Gascoyne has a very small total population base, with over half of the population identifying as Indigenous and being based at the Burringurrah Aboriginal community south of Mount Augustus. In addition to the rock art of Mt Augusta, Edney Springs, 230 kilometres east north east of Gascoyne Junction, contains sites of artistic and archaeological significance some 10,000 to 40,000 years old - numerous engravings, stone structures and artefacts suggesting it was a major Aboriginal camping ground in the past. Interpreting these stories would need to be sensitively done in close collaboration with the Indigenous communities.

Gascoyne Public Art Strategy

Possible types of artworks for *Our Heritage* artworks



Martumili Arts Centre artist Dadda Samson's designs have been painted onto concrete balls as interactive works in Newman Town Centre Park.

Martumili Arts Centre artists' painting designs have been installed as paving in Newman Town Centre Park.



Imagery on ceramic tiles form a mosaic insert into a rammed earth wall. Works such as these can tell Indigenous stories. (Artists Sandra Hill and Jenny Dawson).



Ceramic sheep alongside Yangebup lake are a humorous interpretation and reminder of the wool scouring operation that occurred at Yangebup Lake from the 1920s until the 1990s. The sheep have handmade tiles on their backs telling the history of the lake. Artist Michael Arnold.



Peter Dailey's childhood in rural Victoria produces a number of agricultural references in his sculptural work, including ploughs and grain silos.

Gascoyne Public Art Strategy



Artist and farmer Geoff Overheu uses farming references in his sculptural artwork.

Anne Neil's *I Dream* (2013) concerns the sheep export market.



Our natural place

Mount Augustus National Park

A feasibility study into the development of an upgraded tourist park for Mount Augustus could see significant investment in the region. This is an opportunity for a percent for art developers contribution scheme to add value to the public realm. Iconic public art around Mount Augustus National Park could be key to consolidating tourism interest. Alternatively, a series of temporary sculptural installations would act to draw community to the site in a regular event. The Burringurrah community are interested in pursuing the idea of a fauna sculpture trail leading some 40 kilometres from Burringurrah to Mount Augustus. Burringurrah have some skills in the creation of "junk sculptures" using recycled materials, developed through a number of artists' residencies.

Kennedy Ranges

Managed by the DEC, the Kennedy Ranges can offer a wilderness experience for campers, hikers and wildflower enthusiasts. Any artworks for this location would need to take into account its isolation. An exhibition of temporary and ephemeral works, based on the concept of wildflowers, could be an option for an event to be held here.

Other suggestions for natural place themed artworks include the site of Rocky Pool, a permanent water pool near the Upper Gascoyne settlement, well used by local residents; and the Unitharra Dragon, a lizard endemic to Upper Gascoyne.

Examples of types of artworks for **Our natural place**



Smaller discovery works that speak of flora and fauna include Katie Thamo's sculptural works with images etched into stone

Gascoyne Public Art Strategy



Philippa O'Brien's representations of native flora in Kings Park.



Athol Farmers interpretation of fauna, mosaic work at Katanning Agricultural College.



"Bound series 1" by Alex Mickle is part of the Southern Forest Artwalk. The use of natural materials in this site may be suitable for places in the Mount Augustus National Park and the Kennedy Ranges.



Similarly Peter Hill's use of materials may be suitable for places in the Mount Augustus National Park and the Kennedy Ranges.



Gemma Ben-Ary's use of natural materials has produced this temporary installation on a station near Mount Magnet.

Gascoyne Public Art Strategy



Slivers of gem stones were set in stainless steel discs and inserted into the ground. This work is by Margaret Dillon installed at Newman Town Centre Park.



Works like Nigel Helyer's "Lotus" can help draw focus onto permanent pools of water such as Rocky Pool.

Our lifestyle

Burringurrah community life

Burringurrah community are establishing a practice of "junk sculpture", supporting the annual fire festival. An artist in residence presence has helped the community create these sculptures which are travelling to support the Gascoyne in May events. This helps create a visual iconography for the Gascoyne in May festival.

Horse racing

Established in 1923, the Junction Races are a weekend annual event for Gascoyne Junction with the Junction Race Club located just west of Gascoyne Junction settlement. The Landor Races are the Eastern Gascoyne Races Club traditional bush race meeting held at Landor Station. With a three day weekend of horse race, polocrosse and other family the Landor Races has run almost continuously since 1921. The importance of these events for the local community cannot be underestimated, linking pastoral families with traditions.

Examples of artworks for *Our lifestyle* artworks



Jason Maxlow makes use of recycled materials, similar to those created at the Burringurrah community.



Alex Mickle makes use of recycled materials and rustic finishes. Similarly, this aesthetic may suit artworks produced by the Burringurrah community during artist in residencies.

Gascoyne Public Art Strategy



Daniel Iley interprets natural materials to make artworks – in this case, a bird.



Play mounds in soft fall have been based on woven baskets created by Indigenous artists through the Martumilli Arts Centre.



Indigenous designs were incorporated into structural steel fencing around the Prospector train dock in Kalgoorlie; Audrey and Arif Satar were the artists who incorporated the designs into the overall artwork.



These works by Susan Flavell are constructed from recycled cardboard – similar works have been commissioned as public artworks, albeit of a temporary nature if situated outside. Temporary installations can enrich a weekend racing event.



Peter Corbell's bronze *Phar Lap*



Tony Jones Sculpture for the police horse facility

Gascoyne Public Art Strategy

Curatorial Response specific to Shire of Exmouth local government area

Background

The European history of Exmouth begins with recorded sightings of North West Cape in 1618. Pastoral leases, the presence of pearling luggers, whaling at the Point Cloates Whaling Station and the construction of lighthouses at Point Cloates and Vlamingh Head, mark points of European engagement with the region. The Exmouth location was first used as a military base during World War II.

The town of Exmouth was constructed in 1964 specifically to support the Harold E Holt United States Naval Communication Station. A permanent population of about 2,500 people swells to about 6,000 during peak tourist season in the Australian winter months.

Specific visual references and materials palette



Contemporary housing along the water front is a feature of many coastal settlements including Exmouth



Sheet iron and other flat packed building materials allows for lightweight construction.



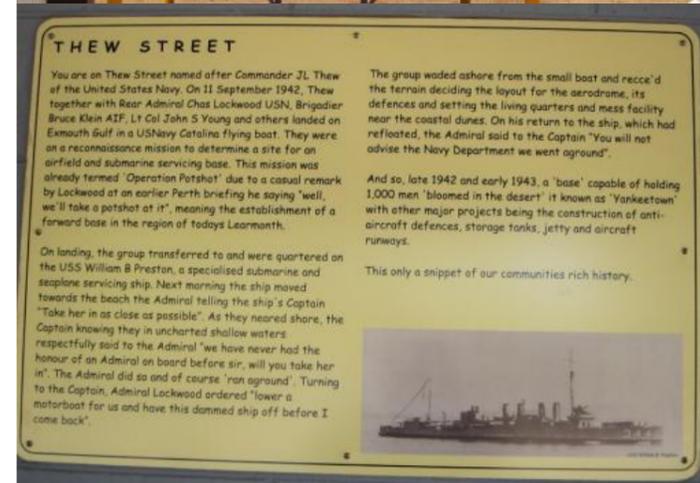
More contemporary architecture in Exmouth



Steel bridge over a waterway, Exmouth



Curved structures visually referencing coastline and waves, Exmouth.



Interpretive signage regarding the defence force history of Exmouth

Gascoyne Public Art Strategy



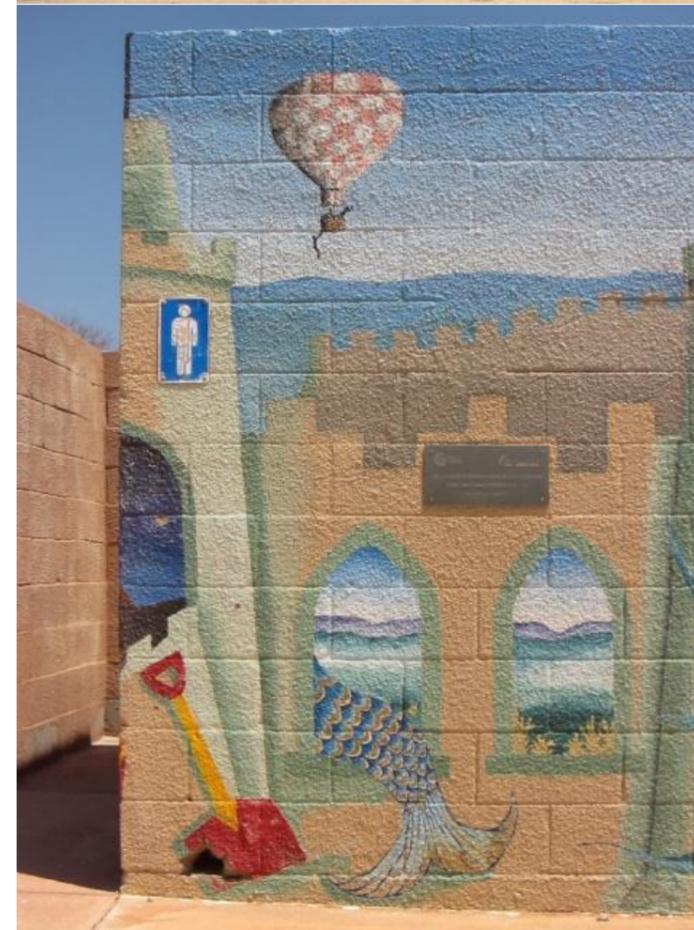
Soft colour and form of wildflowers in the Exmouth region.



Exmouth is rightly proud of its marine life; with a plethora of sea life based murals covering many public and private buildings. Painted mural on a shop, Exmouth. Artist unknown.



Painted mural on a building, Exmouth. Artist unknown.



Mural painted by students of Central West College of TAFE, Exmouth Campus, 2001

Gascoyne Public Art Strategy



Gabion wall and steel signage as part of the WA State Government Percent for Art Scheme at Exmouth District High School. Artist Mark Datodi.



Part of the WA State Government Percent for Art Scheme at Exmouth District High School. Artist Mark Datodi.



Decorative light poles in Exmouth town.



Entry statement to Exmouth town

Heritage

Defence

Exmouth's European history is strongly based in military defence with its World War II history. Some commemoration of this history exists already in streets named after military personnel, operations and craft and the *Potshot* memorial, located at the site of Operation Potshot. Contemporary explorations of defence history can include the communications role played by the Harold E Holt United States Naval Communication Station.

Indigenous

There has been a long association between Aboriginal people and the Ningaloo region. Materials found in rock shelters, shell middens and caves on the Cape Range Peninsula indicate that Aboriginal people have lived on the Ningaloo coast for over 30,000 years. One of the oldest known pieces of jewellery in the world – an ornamental string of beads made of cone shell was found near Mandu Mandu, and has been dated at around 32,000 years old. These sites provide the oldest dated evidence for exploitation of marine resources and the earliest evidence for human decorative ornaments in Australia.

Two groups of Aboriginal people lived in the area. The Junigudira occupied North West Cape and the Cape Range peninsula to a line between the bottom of Exmouth Gulf and Whaleback Hills. Baiyungu Traditional Lands began at Point Quobba and extended up Whaleback Hills and the Point Cloates area. The Ningaloo area is now spoken for by the Yamatji Land and Sea Council. <http://www.ningaloodreaming.com/ningaloo-reef-traditional-owners.php>

This Indigenous history, particularly its archaeological history, and contemporary cultural practice, is significant to the region and ripe for celebration.

Gascoyne Public Art Strategy

Barque Stefano

The Barque Stefano story, where the *Stefano* was wrecked off the North West Cape in 1875, is significant for a number of reasons. There are good documentary records held by the WA Museum amongst other sources of first person and manuscript references. The story of survival of two of the crew, who, after initially fearing the “black cannibals”, were nursed back to health over a three month period by local Aboriginal people and led to a place where they were picked up by a pearling cutter, is poignant. This story’s association with physical locations in the area has led to the idea of a Barque Stefano Trail and has been revived with the locating of the wreck off the coast of the North West Cape in 1997 by members of the WA Maritime Museum.

Possible opportunities for **Our Heritage** artworks

Where there is an accessible and significant site associated with an event, it makes sense to commemorate the event at that site. However, if the site is inaccessible or the heritage considerations are more generalised, a central location such as the town centre buildings or infrastructure, town parks, or town beaches can provide a proxy location. This is particularly true for Indigenous heritage which may be referring to a culture rather than location, or where archaeological locations need protection.



Trails are a good way of connecting heritage sites to each other; information can be provided as a downloadable phone “app” or QR code with stories and images downloadable to smart phones, tablets or computers.



Town centre sites can be used to talk about heritage themes when either the heritage sites are inaccessible or the heritage theme is not location based.

Possible types of artworks for **Our Heritage**



Concept drawing (2012) by artists Deborah Bonar, Wendy Hayden and Joanna Robertson explore Indigenous heritage for an ocean side site at Port Coogee.

Gascoyne Public Art Strategy



Munday Swamp by artists Deborah Bonar, Wendy Hayden and Joanna Robertson, 2012, tells a story of traditional Indigenous occupation of wetlands around Kalamunda and High Wycombe, Perth.



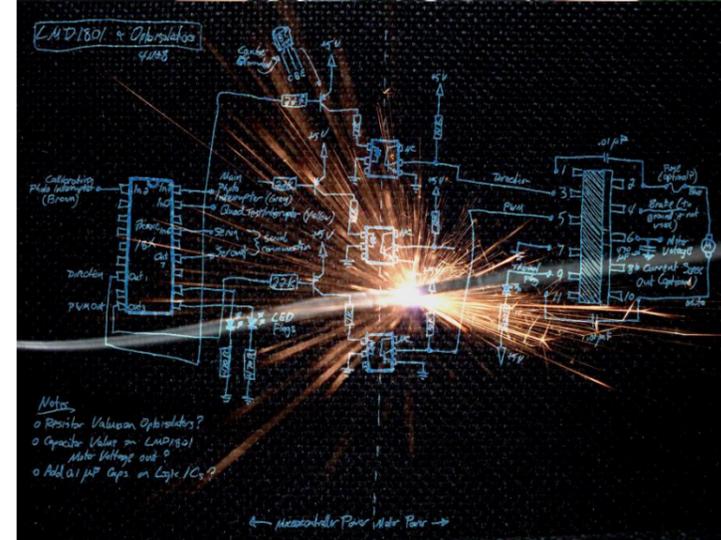
Kevin Draper's sculpture of a boat hull, installed at Albany harbour, references the concept of ship wrecks.



Hans Arkeveld's *The Wave Machine*



Sound based and electronic artworks can speak about communications technology



Schematic drawing of artwork *Spark* by Phil Gamblen; and artist who works with ideas of technology and transmission of signals

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Warren Langley conceived this artwork, installed at the War Memorial in Canberra, to commemorate the contribution of nurses to the Australian war efforts.



Traditional bronze sculptures have been used to memorialise defence forces subjects. This is a work by artist Greg James.



Artist Stuart Elliott uses military imagery in his studio work.

Our natural place

Ningaloo Marine Park

Ningaloo is the second world heritage site in the Gascoyne region. The interconnected ocean and arid coast form aesthetically striking landscapes and seascapes. Ningaloo Coast World Heritage area has been listed for its striking diversity of reef corals, fish, molluscs, crustaceans and algae, as well as whale sharks and marine turtles. The cave systems of Cape Range contain diverse and rare species. The coastal waters host a major near shore reef system and a directly adjacent limestone cave system and associated habitats and species along an arid coastline. An estimated 300 to 500 whale sharks aggregate annually coinciding with mass coral spawning events.

Any of these themes are worth exploring through high quality artwork that will inspire and inform visitors to the area. Certainly the opportunity exists for high quality works to inspire and inform visitors to the Ningaloo Coast World Heritage area. The benefits of cultural tourism through the installation of “destination” artworks can add further incentives for tourists to visit this site.

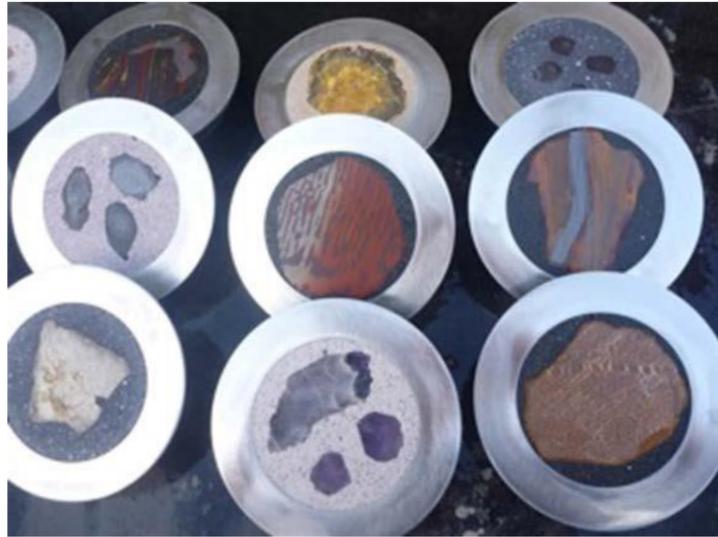
Partnerships and collaborations with DEC may hold opportunities for a science and visual art interface, embodied by SymbioticA: a University of Western Australia artistic laboratory, with international profile, dedicated to the research, learning, critique and hands-on engagement with the life sciences. Artists’ residencies could allow artists to develop and document visual artworks that respond directly to the site.

Possible opportunities for **Our natural place** artworks

There are an abundance of sites within the Ningaloo Marine Park which are reasonably accessible and extend down to Coral Bay. A sculpture trail which links a series of beach sites and sanctuary zones, from south of Coral bay around to Exmouth town site would be a significant statement about the value of a place such as the Ningaloo Coast World Heritage Area to the Gascoyne region. Cape Range National Park presents further sites for the installation of artworks.

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Possible types of artworks for *Our Natural place*



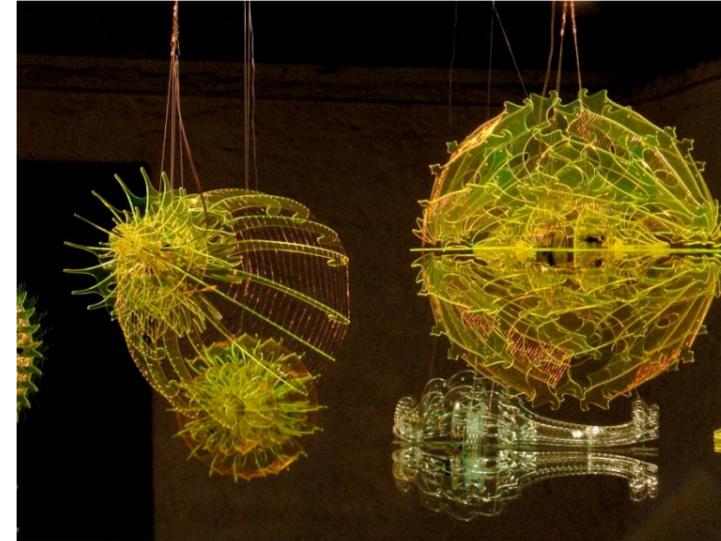
Core sample artwork by Margaret Dillon, 2011; demonstrates how artists can work with geological material such as sites in the Cape Range National Park cave systems.



Jo Darbyshire's interpretations of underwater with *Dreaming Underwater #3*.



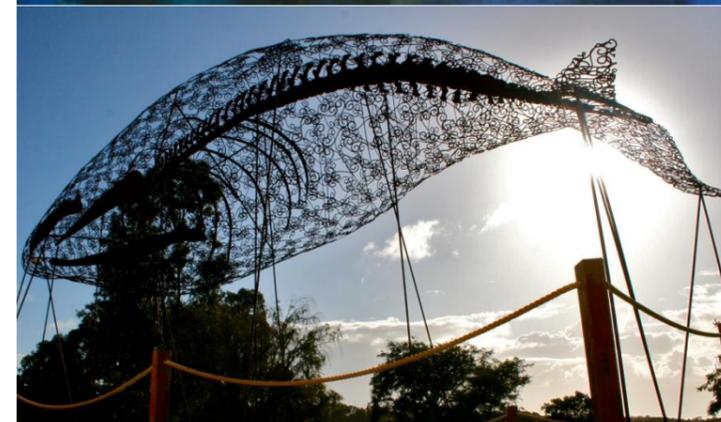
Simon Gilby's decorative interpretation of a Manta Ray.



Nigel Helyer's internationally renowned, large-scale sculptures and sound works range from installations, environmental sculpture works and new media projects arising from the confluence arts and sciences. These works made from laser cut acrylic, copper wire and electronics refer to microscopic marine forms. Each object responds acoustically while the whole installation operates as a 'swarm'



Detail of a public mural by Jo Darbyshire.



Simon Gilby's public artworks often take the form of suspended laceworks of steel, fused together to form three dimensional drawings in space. This work is a beautiful representation of a whale, including part of the inner bone structure.

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Our lifestyle

Water based recreation

Fishing, diving, surfing, boating and snorkelling are key recreational pastimes in the Exmouth region. With access to such amazing beaches, including one where you can watch the sunrise over the ocean – uncommon for Western Australia – it is no surprise at all that this is the case.

Artworks that celebrate the ocean would reinforce this connection. Big picture, cultural tourism projects could include underwater sculpture snorkelling trails. Rather than a strictly interpretive trail, sculptural works can be used to generate significant interest and reinforce ecological concepts. Children friendly and interactive works can improve amenity particularly at town beaches or sites with high concentration of family activity.

Possible opportunities for *Our Lifestyle* artworks



Foreshore revitalisation project and other beach side locations are suitable locations for works which reflect the Exmouth lifestyle. Artist designed landscaping features such as benches, shade structures and water fountains would also work in areas such as these.

Possible types of artworks for *Our Lifestyle*



Underwater sculpture parks have been created worldwide by Jason de Caires Taylor. Many of these works are developed in collaboration with communities and are increasingly identifying environmental issues as part of their concepts.



As above

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Matt Dickmann and Dr Nigel Heyler, known collectively as Cultureworks, with a concept drawing of the artwork *Landfall* referencing boat propellers.

Seating work by artist Anne Neil



Artist designed seating at Point Fraser.



Nigel Helyer's internationally renowned, large-scale sculptures and sound works range from installations, environmental sculpture works and new media projects arising from the confluence arts and sciences. This interactive audio work was conceived and realised for the Memory Flows exhibition at the CarriageWorks in Sydney and comprised two sounding vessels.

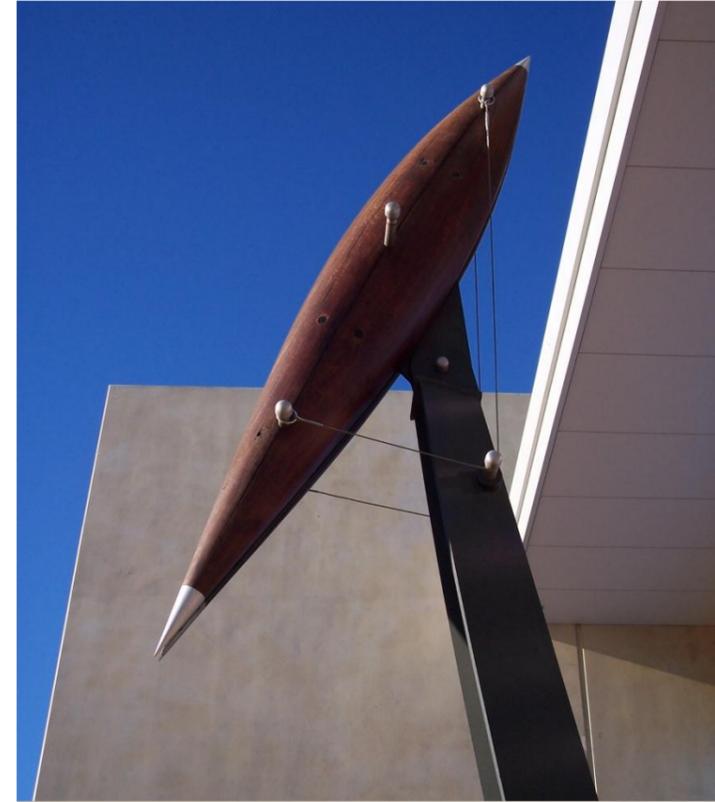
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Wishing Flags; an installation by Sarah Wilkinson at Mandurah's Stretch Festival



Sculptural work by Tim McFarlane Reid at Sculpture by the Sea, Cottesloe.



Matt Dickmann's public artwork *Windmarker* at Comet Bay College.



Jake Coghlan's artwork of a school of Bonito fish.