



OPTUS STADIUM

FINAL REPORT
PUBLIC ARTWORKS

2014 - 2017



PUBLIC ART STRATEGY

Public art and design, effectively integrated within the landscape, plays a role in shaping the experience of all who will use and enjoy the Perth Stadium. This experience will extend to fans and audiences on event days, those who will work within the building, and the general public for whom the Stadium will enhance their new city park with a landmark feature. The Perth Stadium public art strategy provides a blueprint for the incorporation of public art as a 'facilitator' of community engagement, cultural exchange, world-class creative expression, place enhancement and the celebration of sport across the entire precinct.

Ideally located on the waterfront at a key entry point to the city and in proximity to other key developments, and as a key element in the city's evolution, the integration of public art, as part of the broader Stadium and Sports Precinct design, will further assert Perth's reputation and identity as a global city, home to world-class infrastructure.

VISIONING FOR PUBLIC ART

Investigation and consultation regarding the site context, particularly focused on elements of State-wide relevance to ensure the Stadium is inclusive of all Western Australians, was conducted in visioning for this project. Important elements included the environmental, cultural, historical and sporting significance of the Burswood Peninsular and the surrounding environment. Inputs were also obtained through specialist consultation with experts in the fields of environmental science, Indigenous artwork, oral histories and Western Australian sports history.

The resultant public strategy is founded on six principles, formulated to align with the State's priorities for the Perth Stadium, as follows.

The public art must:

- Relate to audiences State-wide, creating a fans-first experience
- Represent traditional land owners
- Showcase living culture
- Celebrate sports heritage
- Connect to the natural environment
- Respond to the Swan River

WA STATE GOVERNMENT'S VISION FOR THE PERTH STADIUM

The vision for the Perth Stadium is that it will form a permanent centre piece for the redevelopment of the Burswood Peninsula on the Swan River. It will be one of the major sporting and entertainment venues for Perth and the third largest international sporting venue in Australia.



VISION FOR WESTADIUM

The Perth Stadium and the Sports Precinct will create a state of excitement that will resonate around Australia. It will deliver great events, great experiences and showcase the best that Perth and Western Australia has to offer. It will be a place for all Western Australians to enjoy and be proud of.



VISION FOR PUBLIC ART

To develop an engaging and innovative public art program that encourages all people, locals and visitors, to explore and connect with Perth and Western Australia's rich cultural, sporting and environmental uniqueness, through site-specific artworks of artistic excellence. The public art program will showcase leading creative practice, creating a rich holistic experience for Westadium's public realm, while emphasizing its exclusive waterfront setting.



STATE GOVERNMENT'S PERCENT FOR ART SCHEME VISION

To develop public buildings which are lively, imaginative and expressive of local identity and environment.



TOWN OF VICTORIA PARK PUBLIC ART VISION

To enhance the built and natural environment of Victoria Park to reflect a Vibrant Lifestyle by commissioning artists for the placement of relevant and meaningful public artworks.

CURATORIAL FRAMEWORK

In addition to supporting the function of the Perth Stadium as a world class Sports Precinct, and to act as Perth's new 'family playground', the public artworks commissioned for the Stadium present an unprecedented opportunity to embrace and articulate the unique qualities of Western Australia.

The artwork developed as part of the Perth Stadium Precinct will respond to the energy and dynamism of the city, and the State, as it enters a renaissance period of achievement, change and transformation. A new era of ambition and vision provides the energy and dynamism to create striking forms that embody the richness of the past, celebrate our Aboriginal heritage, honour our environment and assert our distinctive identity as Western Australians whilst shaping our collective future.

An immersive and innovative cultural and artistic program will inspire and draw people to explore and engage with the site through artworks that embody the interplay between art, culture, dynamism and originality.

PERTH STADIUM CURATORIAL FRAMEWORK

THE PEOPLE: GATHERING FORCE

BURSWOOD PENINSULA AS
A GATHERING PLACE

EBBS AND FLOWS OF THE
BIOLOGICAL HISTORY

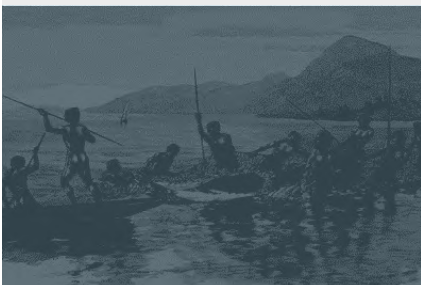
MAGNETIC PULL

WESTERN AUSTRALIA'S
LOVE OF SPORTS

NATURALLY-OCCURRING
PHENOMENA AND
EXTRAORDINARY MOMENTS
OF SPORTING PROWESS

ABORIGINAL DREAMING
STORIES

WELCOMING FUNCTION



THE LAND: HOME GROUND

WATER

EARTH

AIR

FIRE

SCALE

NATIVE FLORA

NATIVE FAUNA

VAST OPEN SKY

ELEMENTAL TOTEMS

ANCIENT AND HARSH
LANDSCAPE



THE SPORT: SPIRIT OF THE GAME

SPORTING HEROES AND
ATHLETES

PLAY

RIVALRY

COMPETITION

RULES

PHYSICAL EXERTION

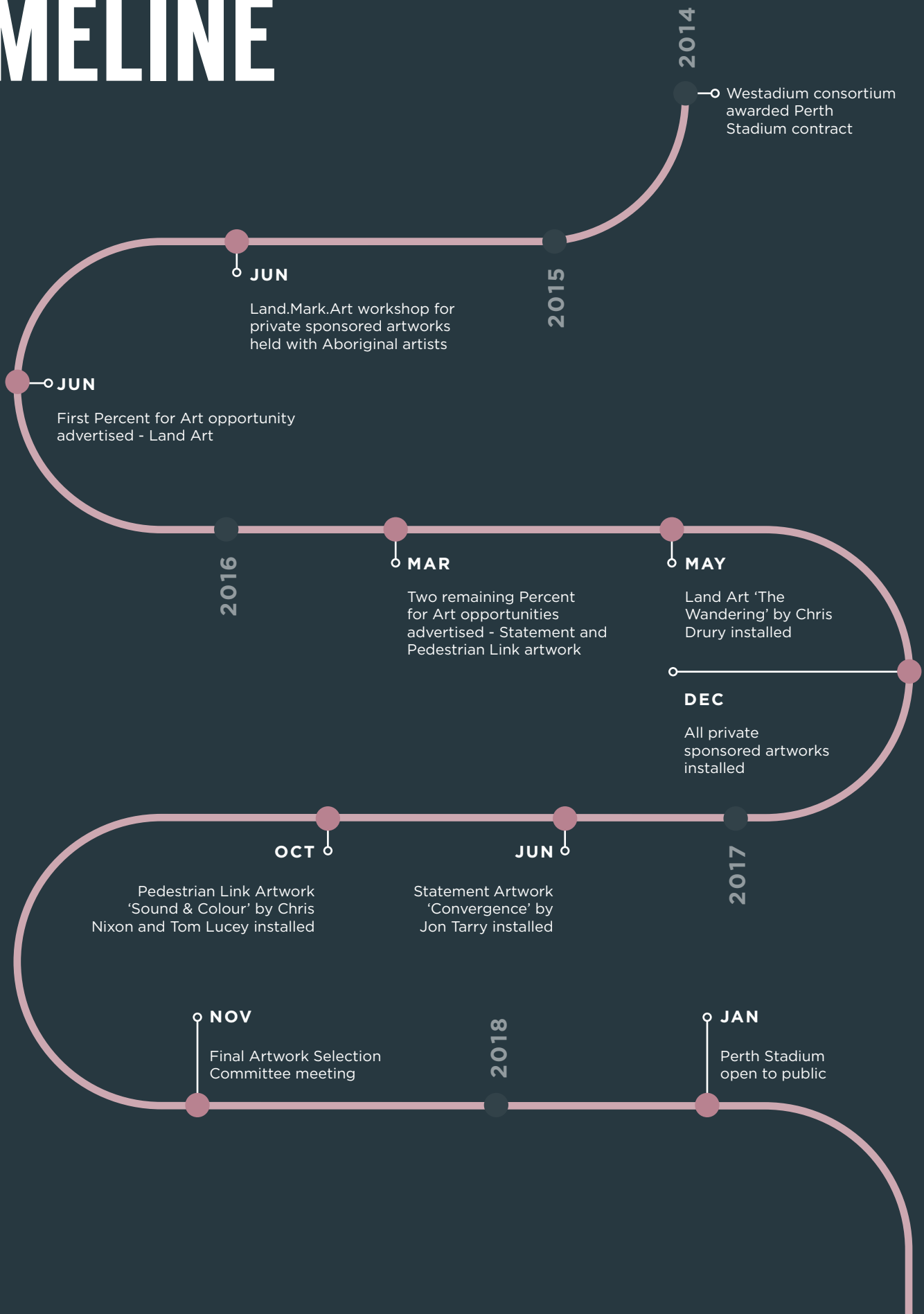
THE BODY

SPECTACLE AND CROWD
DYNAMICS

CHANGING ATMOSPHERE OF
THE STADIUM SITE



ARTWORK PROCUREMENT TIMELINE



PROJECT

new Perth Stadium

SITE

Victoria Park Drive, Burswood, WA

COMMISSIONING PARTY

Multiplex Engineering and Infrastructure Pty Ltd
for Westadium Project Co Pty Ltd
for The State of Western Australia

PUBLIC ART CONSULTANT

FORM building a state of creativity Inc.
(08) 9226 2799 mail@form.net.au

PROJECT ARCHITECT

HASSELL
(08) 6477 6000 perth@hassellstudio.com

NUMBER OF ARTWORKS

Fifteen

COMMISSIONED THROUGH

Funding for these artworks was achieved through two streams:

the State Government's Percent for Art Program, which saw three artworks advertised internationally,

and private sponsorship from BHP and Chevron, which saw twelve artworks awarded to Noongar artists through FORM's Land.Mark.Art initiative.

CONVERGENCE

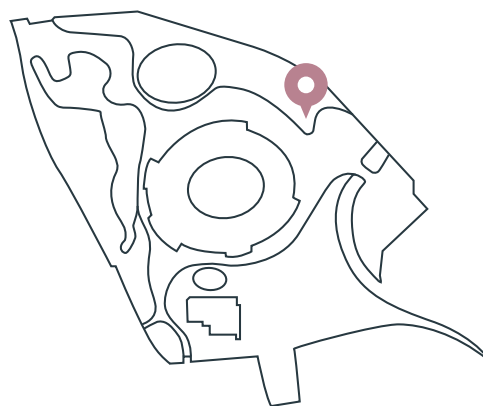
JONATHAN
TARRY

2017 - Composite Carbon Fibre

Commissioned through the State
Government's Percent for Art Program

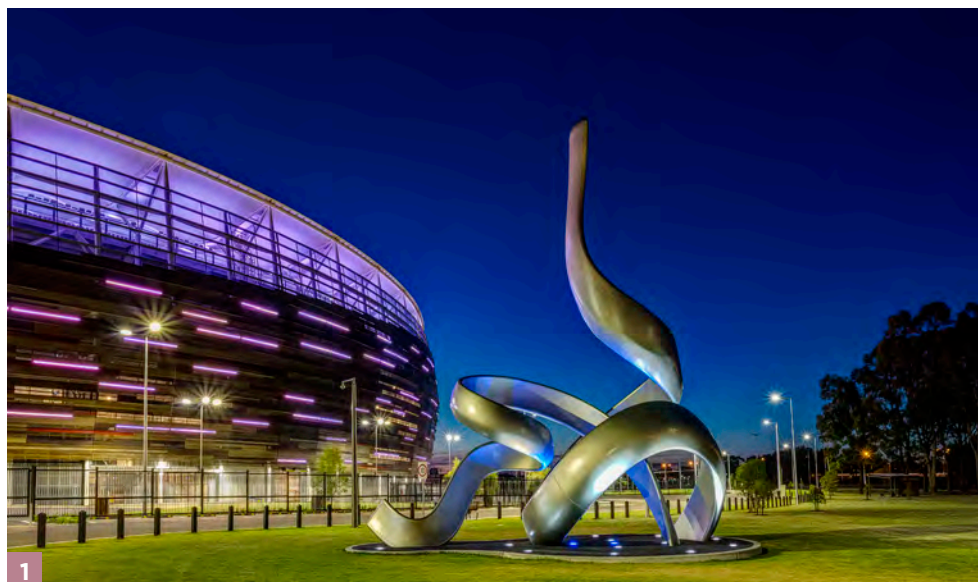
The tracking of human motion and the environmental forces of Western Australia are evoked within the form of *Convergence*. The artwork reflects the surface of Western Australia's many waters, its environment and the social nature that will meet in this space.

Convergence generates an interactive space, inviting people to explore and engage amongst the curvilinear forms of the artwork. By night the sculpture is illuminated by a constantly changing light system which invites participation and celebration.



1. *Convergence*,
Jonathan Tarry, Perth
Stadium. Photograph
by Bewley Shaylor.

2. *Convergence*,
Jonathan Tarry, Perth
Stadium. Photograph
by Bewley Shaylor.



1

2



THE WANDERING

CHRIS DRURY

2016 - Toodjay and Donnybrook stone, planting

Commissioned through the State Government's Percent for Art Program

The Wandering is a meandering dry-stone artwork, designed as a growing living thing: a miniature ecosystem and bio-diverse habitat. Constructed from local stone with an earth infill, *The Wandering* encourages plants to grow along its surface, providing habitat for insects and lizards.

At over 190 metres, the artwork emerges from the higher ground to the North, winds its way in a series of loops, and descends in to the Donnybrook stone whirlpool at the lake edge to the South. Within each of these meanders a place to gather is created, a place to sit under the shade of a tree, a place of contemplation or a place to explore.

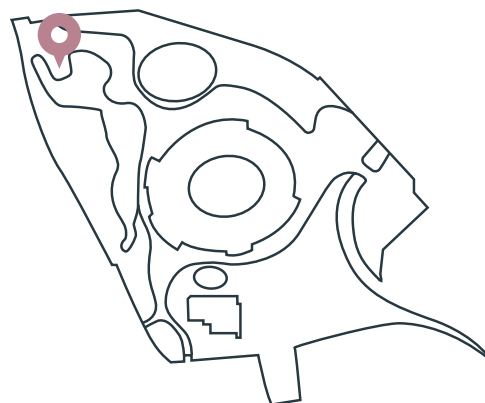
This snaking artwork mirrors the meanders of the Swan River, which is a wave form in nature. Both the wall and the whirlpool are wave forms and represent energy in nature. It is this energy from which all matter is created. These forms are intended to energise the land leading up to the Stadium.

Nature and culture existing side by side on this site, and with the historical aboriginal context, I was trying to reconnect something, by making a wall that doesn't enclose anything but instead, with its loops, creates gathering spaces, which again re-connects to the ancient ceremonial gathering place for the Whadjuk, before they crossed the river, or where they fished for clams.

The Wandering, Chris Drury and Kay Syrad

1. *The Wandering*, Chris Drury, Perth Stadium. Photograph by Bewley Shaylor.

2. *The Wandering*, Chris Drury, Perth Stadium. Photograph by Bewley Shaylor.



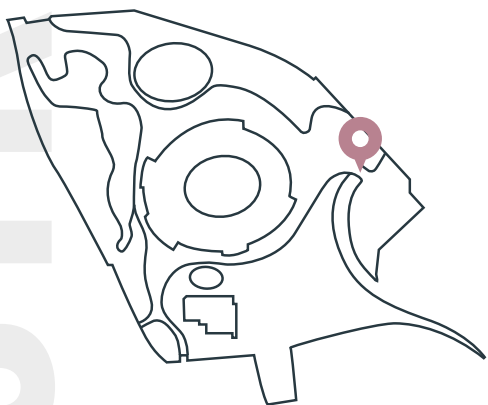


SOUND & COLOUR

CHRIS NIXON AND TOM LUCEY

2017 - Light, Sound,
Aluminium and Acrylic Paint

Commissioned through the
State Government's Percent
for Art Program



NED BECKLEY - Sound design

SAM PRICE - Motion design

STEVE BERRICK - System design

Nixon and Lucey, an artist and landscape architect respectively, have formed a multidisciplinary team to create Sound & Colour. The installation manipulates the lines of the built form to create sculpted light beams channelling kinetic lighting, synchronised with a dynamic soundscape and embellished with the painted surface treatment to create an immersive multi-sensory artwork.

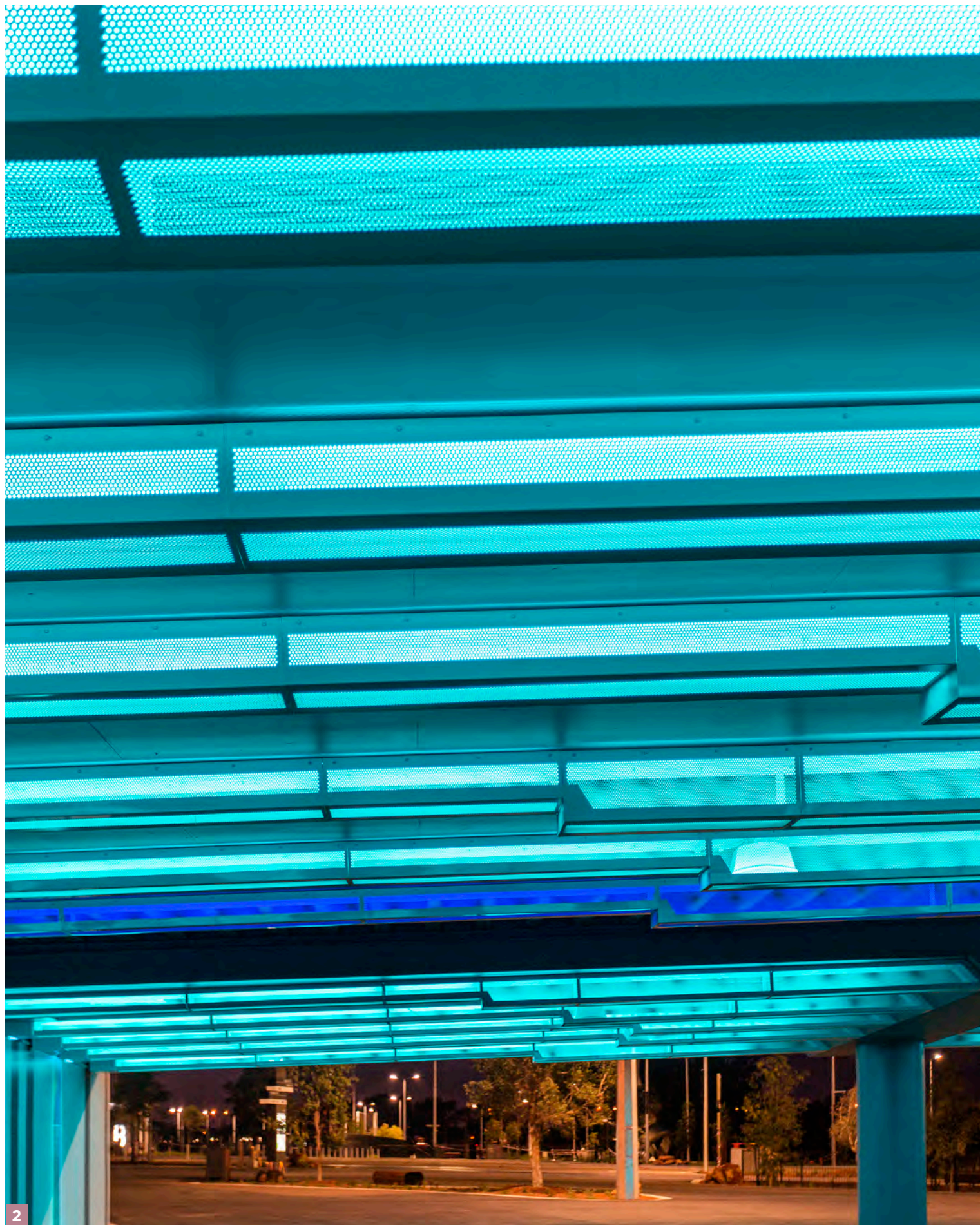
As pedestrians move through the underpass, lighting and sound will transform the space to create a desired atmosphere through eight distinct synchronised sequences. These sequences are informed by the various activations of the site, offering multiple experiences across the artwork.

A universally accessible artwork, Sound & Colour aims to be inclusive of all people and cultures, in order to further reflect a level playing field.

1. *Sound & Colour*,
Chris Nixon and Tom
Lucey, Perth Stadium.
Photograph by
Bewley Shaylor.

2. *Sound & Colour*,
Chris Nixon and Tom
Lucey, Perth Stadium.
Photograph by
Bewley Shaylor.





WAANGINY BOORNA MESSAGE STICK

BARRY MCGUIRE

2017 - Light, and Aluminium

Commissioned through private sponsorship from BHP

"One day my Dad took me into the shed and he pulled out a ragged object, around thirty centimetres long, wrapped in possum fur. 'This is a waanginy boorna (message stick)' Dad said, 'I want you to have it. This is for you to hold until your son comes along and then he will give it to his son and so on through the generations, ngadabinyarra.'

"I remember looking at the markings carved into the wood. Dad told me that these symbols contained information that could convey messages between Aboriginal People across vast distances and was an invitation for people to come together for a Waarna (ceremony).

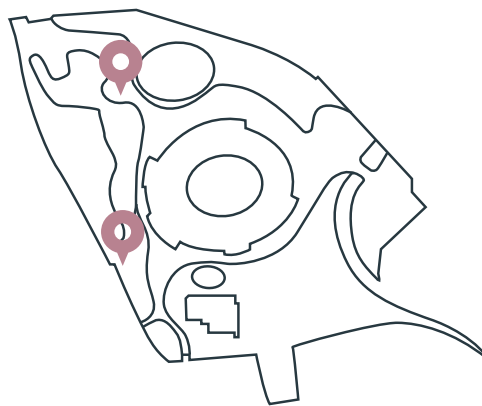
"As I held the waanginy boorna I could not imagine how many men had held it across time or how often it had brought people together."

Barry McGuire, a Whadjuk, Ballardong, Noongar artist, has cast in bronze his interpretation of the waanginy boorna here as a symbol of eternalising the implements place in this Boodja (Country). Standing over 4 metres high, the sculptures act as an invitation to all nations to come together to celebrate in the Stadium Park. The concrete plinths the Waanginy Boorna (Message Sticks) sit on is reflective of the full moon, used to guide the message stick runner as they travelled through country.

Travel along the BHP Boardwalk at the edge of the Bily Lake to see this artwork's companion. The Waanginy Boorna (Message Stick) artworks welcome visitors at both the northern and the southern entries of the Stadium Park.

The Waanginy Boorna (Message Stick) sculptures are an invitation to all nations to be as one, in one ceremony, in one place, at one time.

Barry McGuire



1. Perth Stadium with Waanginy Boorna (Message Stick), Barry McGuire. Photograph by Bewley Shaylor.

2. Waanginy Boorna (Message Stick), Barry McGuire, Perth Stadium. Photograph by Bewley Shaylor.



1



KWOOYAR BOORONGUR MORPHING FROGS

TJYLLYUNGGOO LANCE CHADD

2016 - Concrete

Commissioned through private sponsorship from Chevron

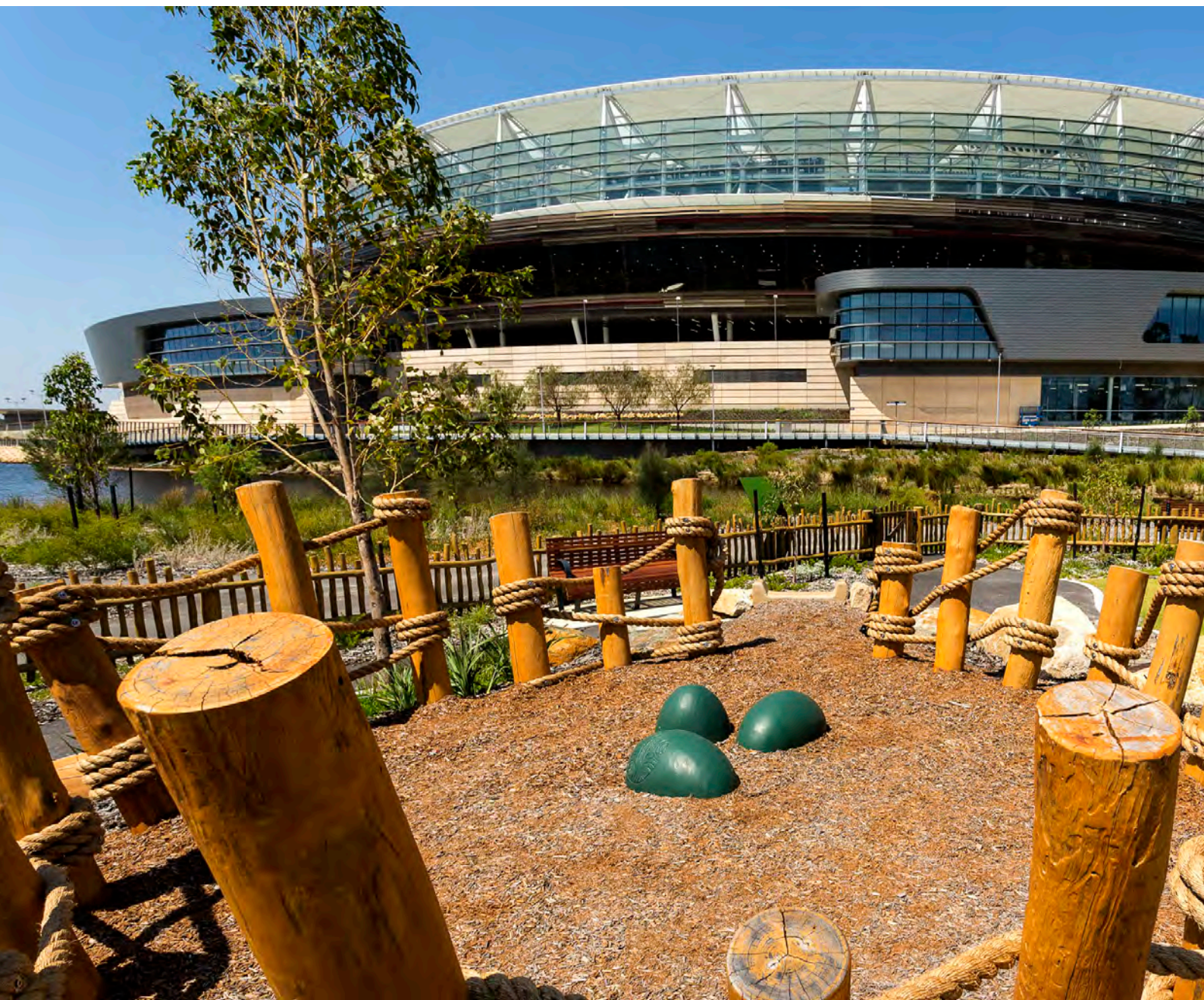
Lance Chadd is an International Bibbulmun/ Noongar, Buddymia/ Yamatji artist who paints under his traditional name Tjyllyungoo. He has painted professionally since 1981 and through his work maintains cultural knowledge and facilitates growth in the arts industry and awareness of Noongar heritage.

Tjyllyungoo's artwork, Kwooyar Boorongur - Morphing Frogs, depicts the frog morphing from the rock into its true form. Kwooyar, meaning frog, and Boorongur, meaning both 'spiritual elder brother' and 'blood brother relation', identifies the strong connection Noongar culture has between place and belonging. The presence of Kwooyar signifies that the water is clean and safe to drink. The three frogs, each in their various stages of morphing, are for children and families to discover and enjoy, and to learn about Noongar cultural beliefs through an engaging, tactile and visceral experience.



1. *Kwooyar*
Boorongur -
Morphing Frogs,
Tjyllyungoo
Lance Chadd,
Perth Stadium.
Photograph by
Bewley Shaylor







WEITJ NOOROOK DISCOVERY EMU EGGS

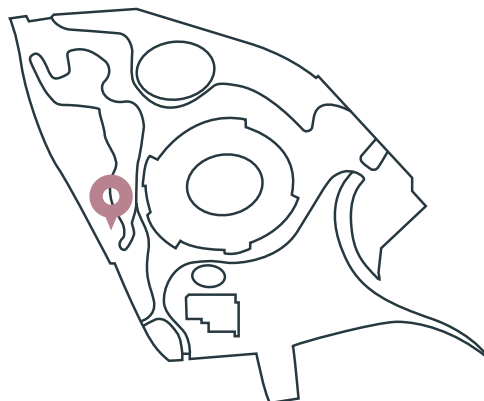
JADE DOLMAN

2016 - Concrete

Commissioned through private sponsorship from Chevron

Jade Dolman is a Whadjuk Noongar, Eastern Arrernte woman who uses art as a tool to minimise the disparity between Indigenous and non-Indigenous people through cultural education. This project is her first sculptural public artwork.

Dolman's artwork, titled *Weitj Noorook - Discovery Emu Eggs*, is located within the Djeran seasonal area of the Chevron Parkland, the fertility season. The artwork tells the story of the hatching of a *weitj noorook* (emu egg), and consists of a series of works, from a cluster of solid eggs, to cracked eggs, to egg shells, through to the footprints of the hatched emu walking away from its shell. The order of the artworks will take the viewer in a full circle through this hatching cycle. This artwork provokes curiosity and imagination in a zone dedicated to the young children playing within this area.



1. Detail of *Weitj Noorook - Discovery Emu Eggs*, Jade Dolman, Perth Stadium. Photograph by Bewley Shaylor.

2. Detail of *Weitj Noorook - Discovery Emu Eggs*, Jade Dolman, Perth Stadium. Photograph by Bewley Shaylor.

3. Detail of *Weitj Noorook - Discovery Emu Eggs*, Jade Dolman, Perth Stadium. Photograph by Bewley Shaylor.

WAABINY MIA PLAY HOUSE

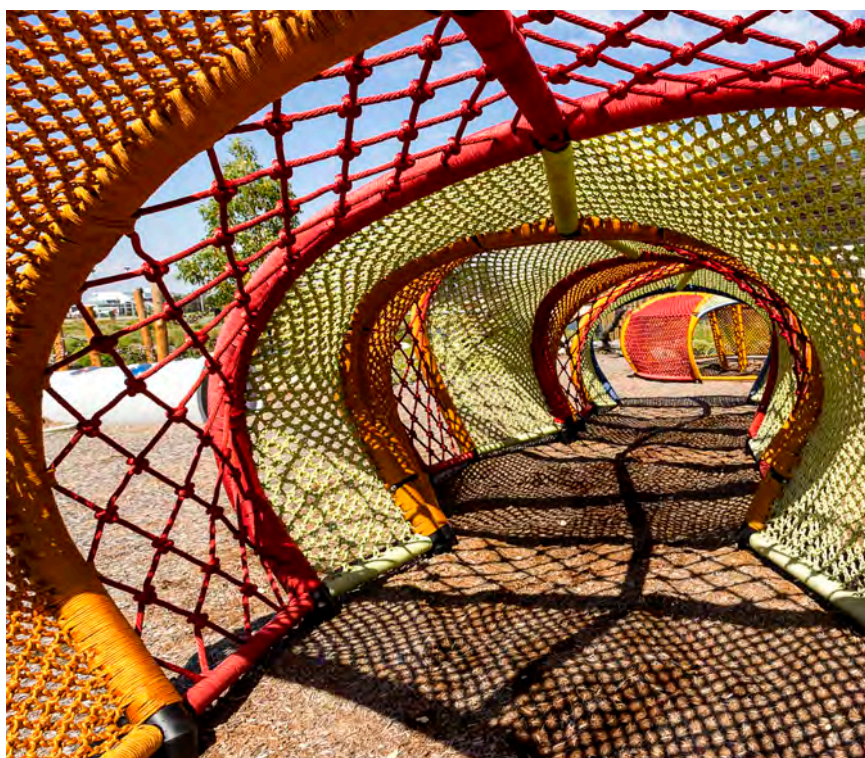
SHARYN EGAN

2017 - Woven rope playscape

Commissioned through private sponsorship from Chevron

Sharyn Egan is a Noongar painter and fibre and textiles artist, who has completed a number of public artworks around Australia.

Egan's playscape for the Chevron Parkland, Waabiny Mia – Play House, stems from her traditional practice as a weaver, exploring the same technique through a series of large sculptural forms. An organic mass, the undulations of the work encourage discovery and adventure for children to run through, hide in, and play on. This artwork and play space is a tactile and engaging environment where children are encouraged to interact freely through play.





1. *Waabiny Mia*
- Play House,
Sharyn Egan,
Perth Stadium.
Photograph by
Bewley Shaylor.

2. Detail of *Waabiny*
Mia - Play House,
Sharyn Egan,
Perth Stadium.
Photograph by
Bewley Shaylor.

DISCOVERY BOYI LONGNECK TURTLES

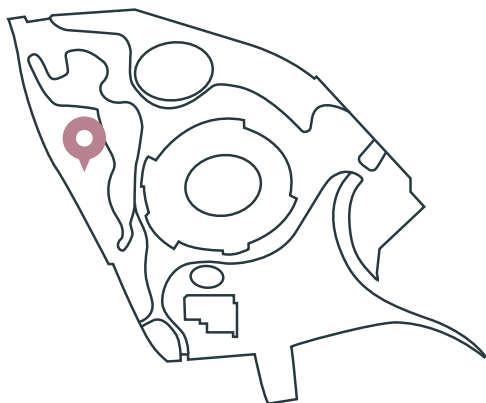
FARMER DESIGN TEAM MIRANDA FARMER

2017 - Cast bronze and engravings in timber

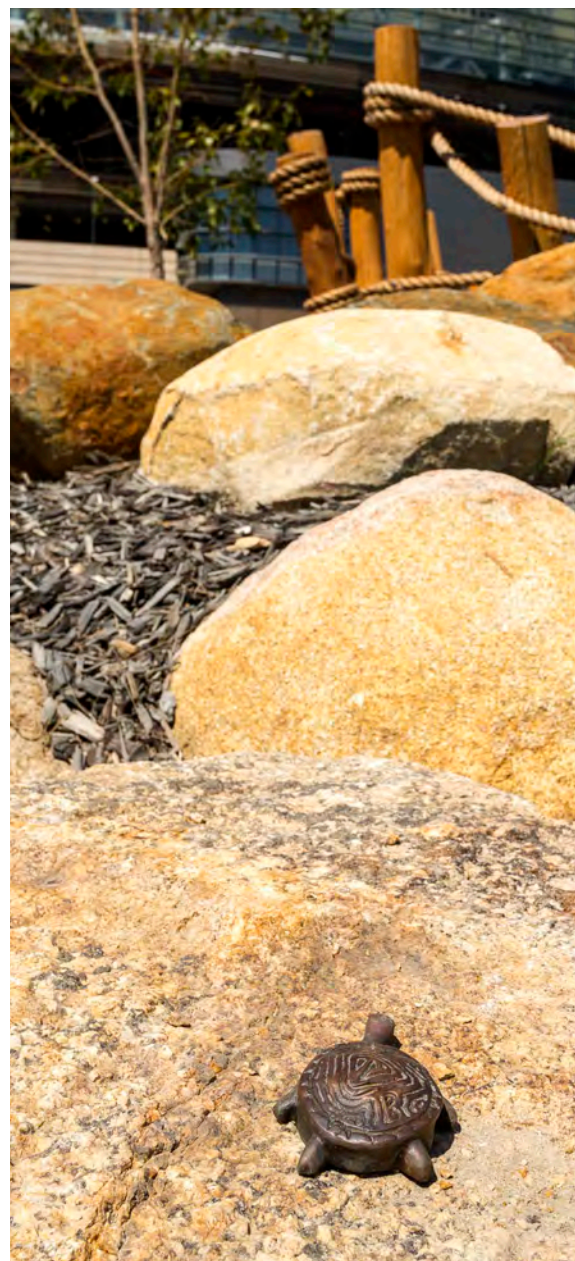
Commissioned through private sponsorship from Chevron

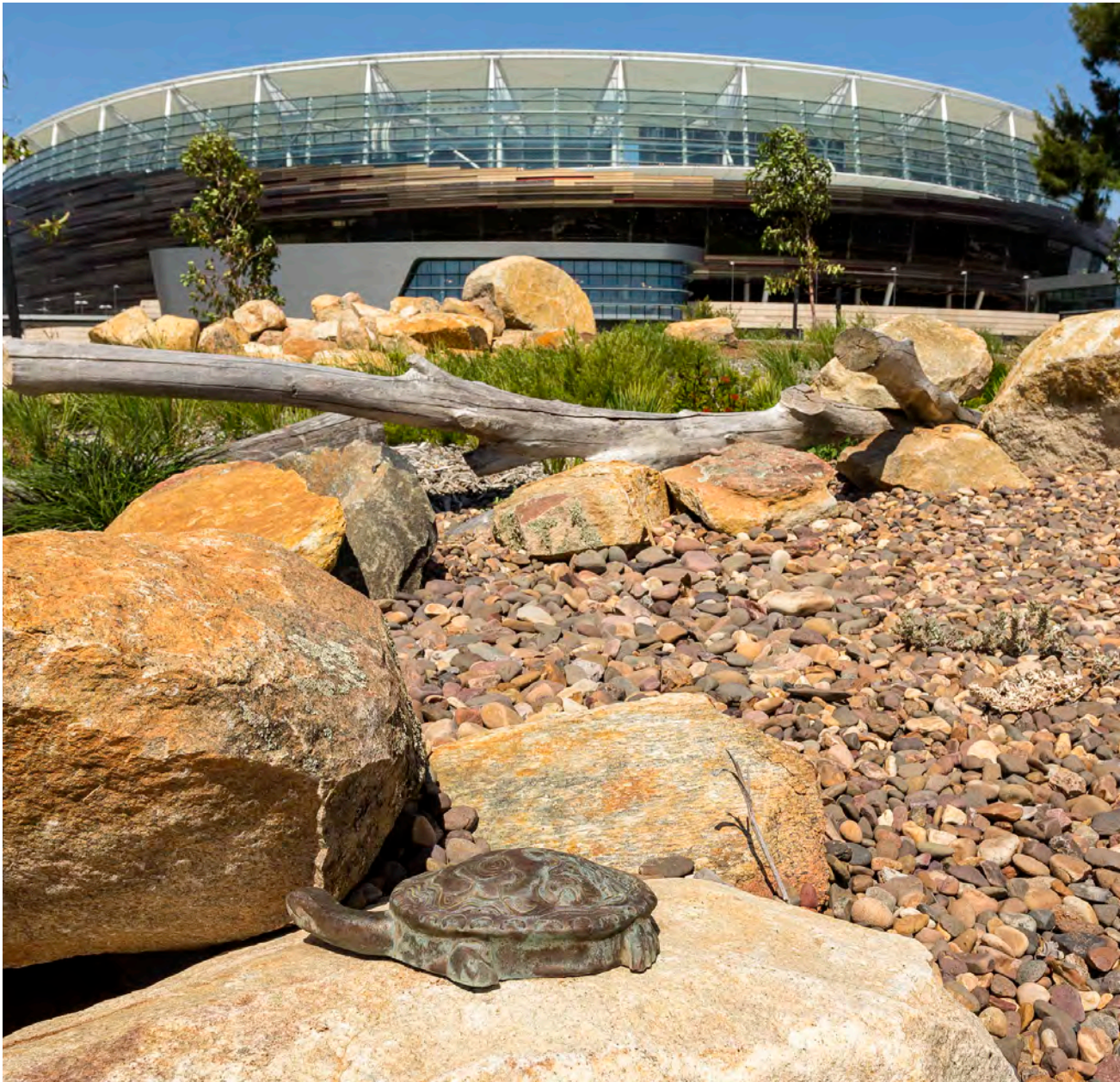
Miranda Farmer is a Noongar artist who works with the guidance of the Farmer Design Team. Together Farmer and the team have created an artwork inspired by a long-neck turtle the artist saw when visiting this site.

The series of boyi (longneck turtles) are dispersed throughout the Chevron Parkland. Each turtle, whether it is cast or carved, follows the growth of the long-neck turtle from birth through to adulthood. The shell of each turtle features engravings resembling the markings made by small insects on the landscape. The artworks, embedded and scattered throughout the area encourage visitors to look closely, explore, and see what else there is to discover in this place. There are 12 turtles in total. Can you find all of them?



*Discovery Boyi -
Longneck Turtles, Miranda
Farmer, Perth Stadium.
Photograph by Bewley
Shaylor.*





WAGYL MIA SNAKE HOUSE



FARMER DESIGN TEAM KYLIE GRAHAM

2017 - Perforated, powder coated aluminium

Commissioned through private sponsorship from Chevron

Kylie Graham is a Noongar artist descendant of the Ballardong and Whadjuk people from the Wheatbelt and Perth regions. Working with the guidance of the Farmer Design Team, Graham has created two artworks embedded within shade canopies in the Chevron Parkland.

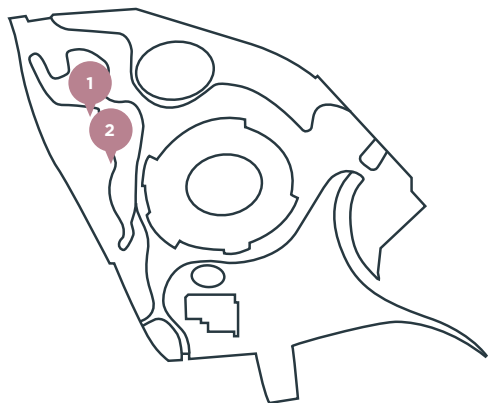
1

This work, Wagyl Mia - Snake House, depicts the body of a snake as it coils and slithers. The work references the snake coming out of hibernation, uncoiling, and going out to hunt, and is reflective of the shape of the Swan River running alongside the site.

2

This work, Marri Mia - Tree House, represents local Eucalyptus trees and references her family's traditional use of the plant, burning it in order to smoke away bad spirits. The leaves and nuts of these trees are overlaid to portray this custom. The fine, detailed line work of this design is typical of Graham's artistic practice.

MARRI MIA TREE HOUSE



1. *Wagyl Mia - Snake House*, Kylie Graham, Perth Stadium. Photograph by Bewley Shaylor.

2. *Marri Mia - Tree House*, Kylie Graham, Perth Stadium. Photograph by Bewley Shaylor.

THROUGH THE SIX SEASONS

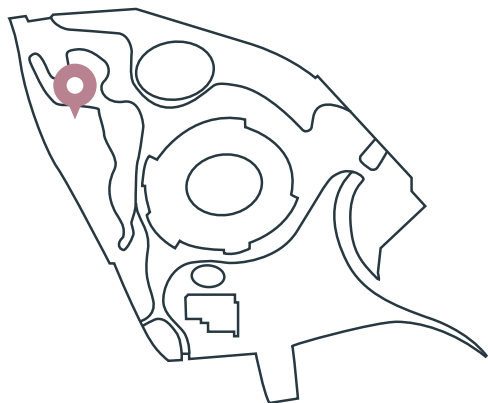
NORMA MACDONALD

2017 - Glass and stainless steel

Commissioned through private sponsorship from Chevron

Norma MacDonald is a senior Noongar artist whose practice ranges from solo exhibitions to public artwork commissions. Through her work, she explores the history of Western Australia, celebrating and showcasing its people and culture.

MacDonald's artworks puncture the tunnels within the Birak area with a series of embedded coloured glass discs. Each disc contains a drawing by MacDonald, representing Noongar culture, its seasons, people, flora and fauna. Each tells the stories of her ancestors of yesterday and today. The artwork provides light within the tunnel, as well as a moment of joy and surprise for children as they explore and move through the space.



1. Detail of *Through the Six Seasons*, Norma MacDonald, Perth Stadium. Photograph by Bewley Shaylor.

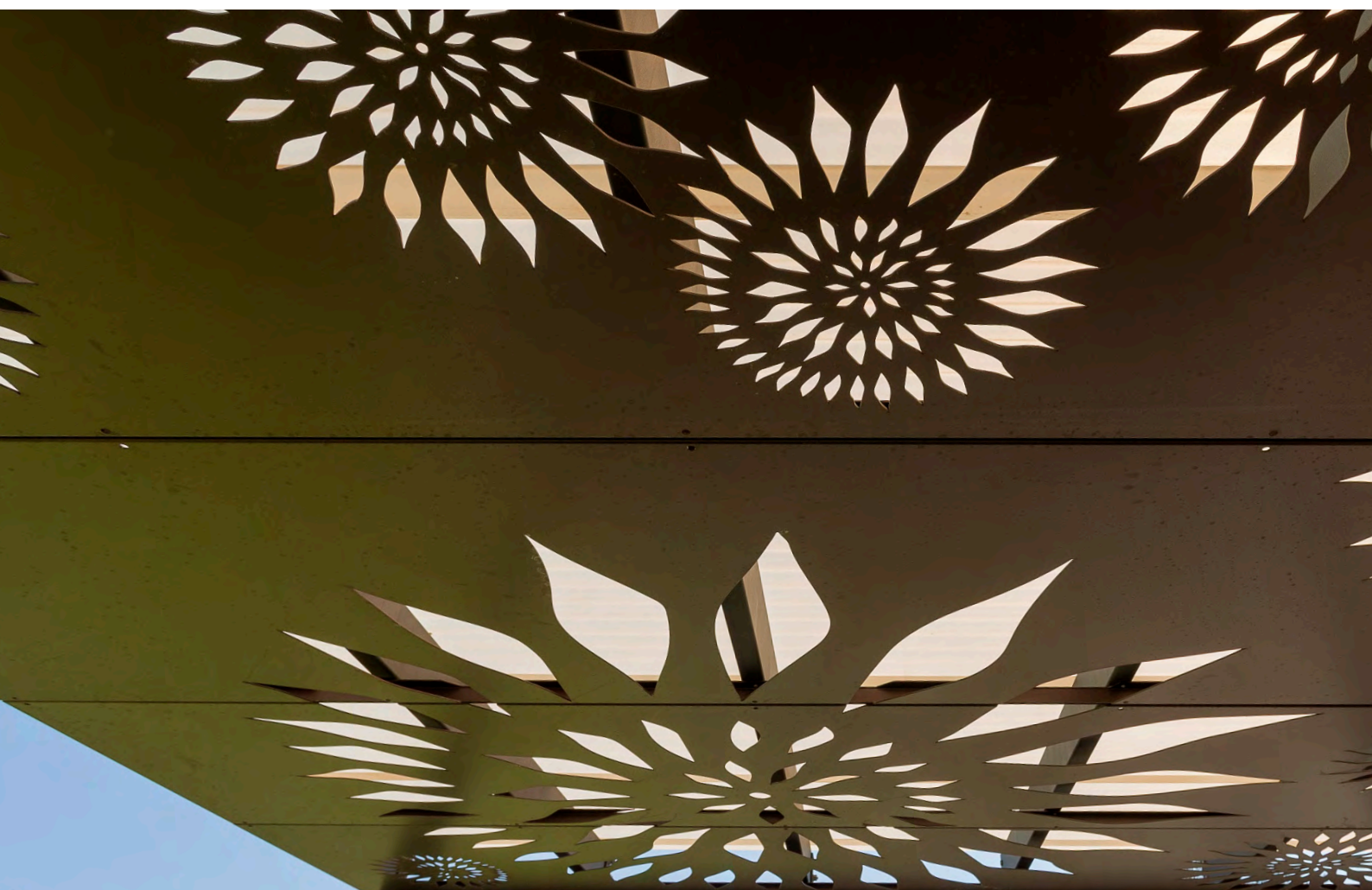
2. Detail of *Through the Six Seasons*, Norma MacDonald, Perth Stadium. Photograph by Bewley Shaylor.

3. *Through the Six Seasons*, Norma MacDonald, Perth Stadium. Photograph by Bewley Shaylor.



1. *Kambarang*,
Fiona Reidy,
Perth Stadium.
Photograph by
Bewley Shaylor.

2. Detail of
Kambarang,
Fiona Reidy,
Perth Stadium.
Photograph by
Bewley Shaylor.



KAMBARANG

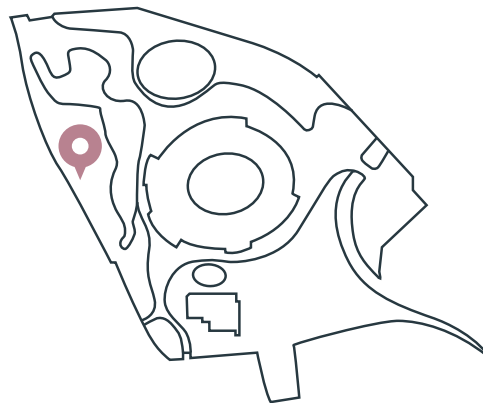
DJINDA KAAL FIONA REIDY

2016 - Laser cut, powder coated aluminium

Commissioned through private
sponsorship from Chevron

Fiona Reidy is a Noongar woman of the Ballardong clan who works under the artist name Djinda Kaal, which means 'star fire', a name chosen by her mother. Djinda Kaal draws inspiration from her strong connection to Country, her family, and her ancestors who lived off the land as nomadic people, preserving it for future generations.

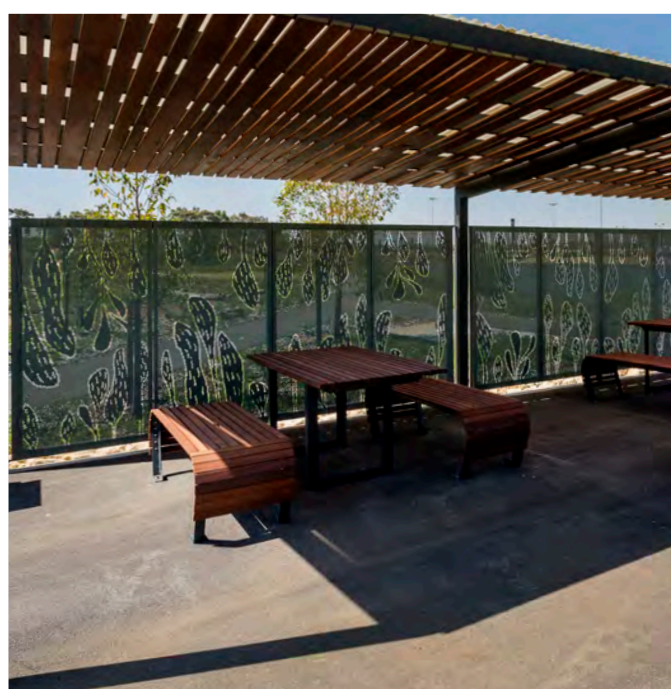
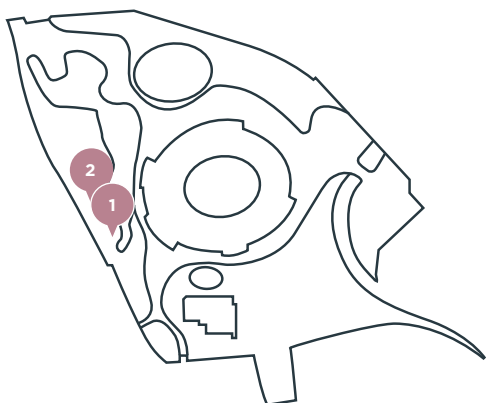
This artwork is entitled Kambarang, which is the Noongar wildflower season, or season of birth, between October and November. It is located within the Kambarang zone of the Chevron Parkland. This work displays the everlasting flower and is representative of the abundance of flowers and intensity of colour evident during this season. Djinda Kaal has dedicated this canopy to her two grandmothers who both inspired her love of wildflowers.





1. *Kulbardi*,
Laurel Nannup,
Perth Stadium.
Photograph by
Bewley Shaylor.

2. *When I Lived
in the Bush*,
Laurel Nannup,
Perth Stadium.
Photograph by
Bewley Shaylor.





LAUREL NANNUP

2016 - Perforated, powder coated aluminium

Commissioned through private sponsorship from Chevron

Laurel Nannup is a senior Noongar artist specialising in print making. Her bold mark-making and detailed scenes capture autobiographical stories from her childhood, as well as depicting native plants and animals. Nannup has created two artworks that have been embedded in shade canopies in the Chevron Parkland.

KULBARDI

This work, Kulbardi, represents her memory of being a young girl living in the bush, where the kulbardi (magpie) would wake her up with its morning song. This narrative, combined with leaf motifs, can be seen in her second canopy, located on the opposite side of the grassed area.



WHEN I LIVED IN THE BUSH

This work, When I Lived in the Bush, references Laurel's memory of being a little girl collecting all types of bush foods with her parents, before being moved to a mission. Her playful linework style is fitting for the playground setting of this site.

KAYA

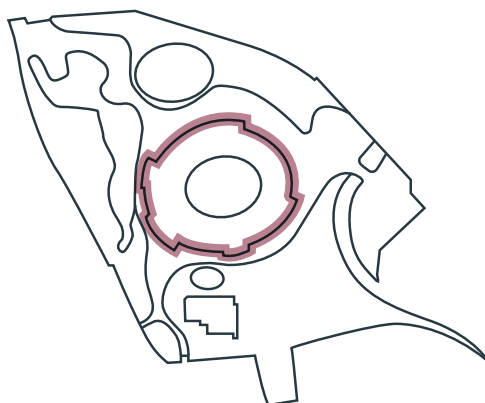
2016 - Noongar and English
language poem Printed in concrete

KIM SCOTT

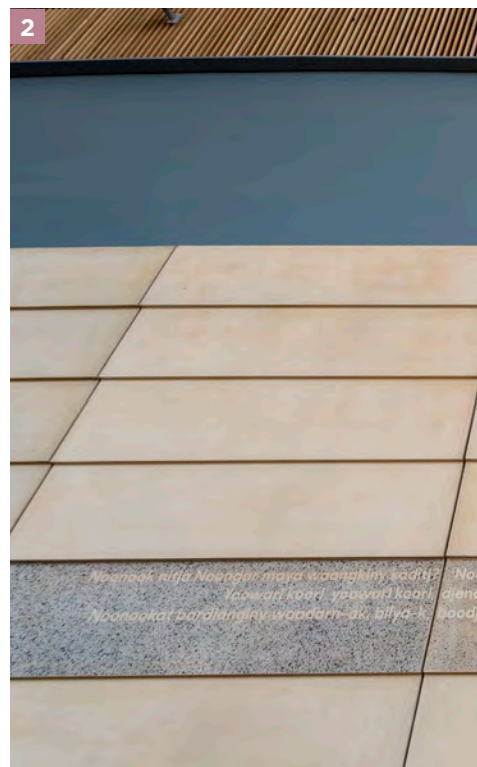
Kim Scott's poem Kaya is composed using two languages, Noongar and English. Although not direct translations of one another, the English and Noongar language sections of the poem interweave to emphasise the parallels that exist between a crowd converging for a spectacle and Noongar continuity and regeneration. The text acknowledges the centrality of Aboriginal people and languages to our collective identity and belonging in this part of the world.

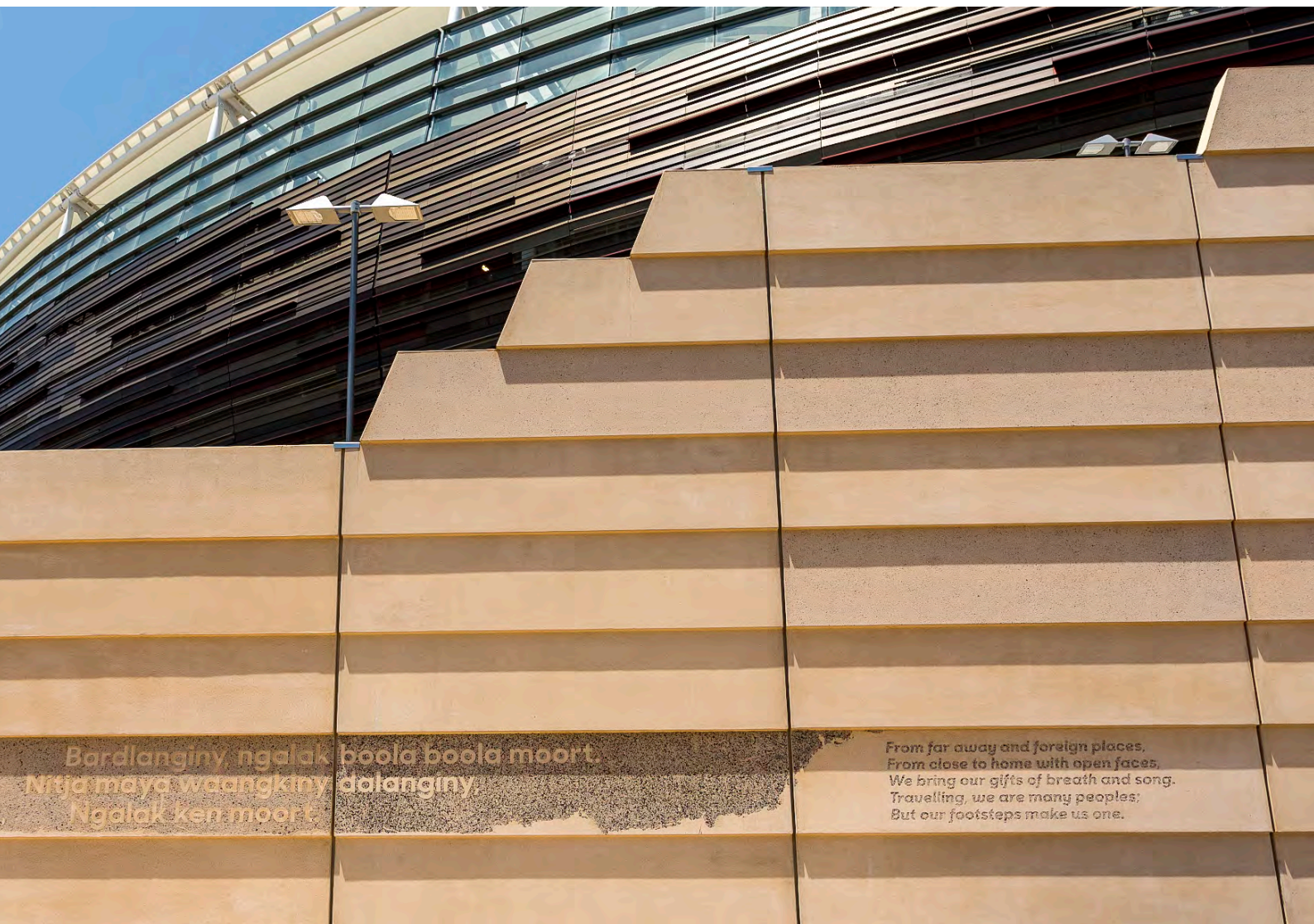
Both language sections are poems in themselves, with attention to their sound and rhythm, paying respect to the traditions of each language. Each concludes with an acknowledgement of, and a welcome to, the Whadjuk Country on which the reader stands. The welcome is particularly extended to those who take the time to read the complete text and, in considering aspects of Noongar culture, help strengthen that heritage.

Kim Scott is a Wirlomin Noongar from the south coast of Western Australia. He created this poem in consultation with the Whadjuk Working Party, but it would have been impossible without all those who have kept Noongar language alive.



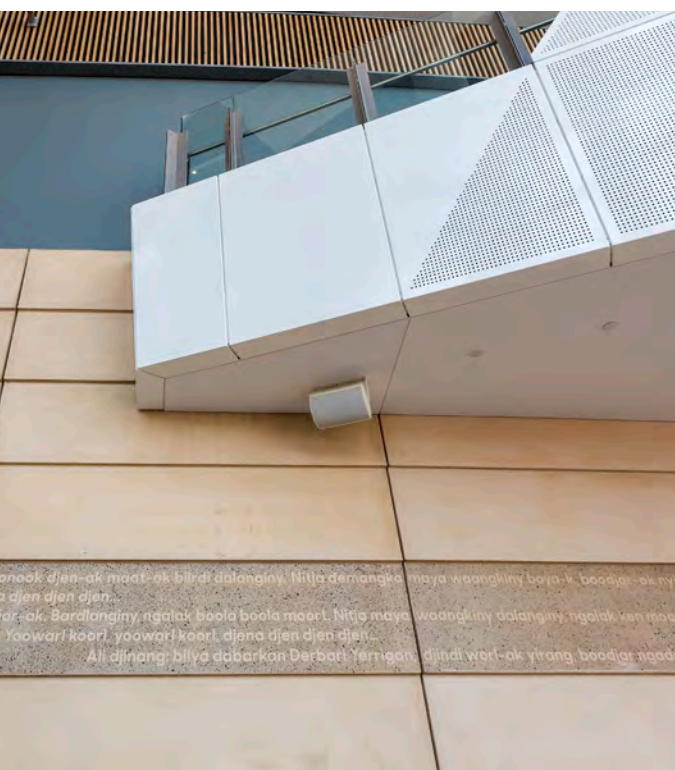
Details of Kaya, Kim Scott, Perth Stadium.
Photograph by Bewley Shaylor.





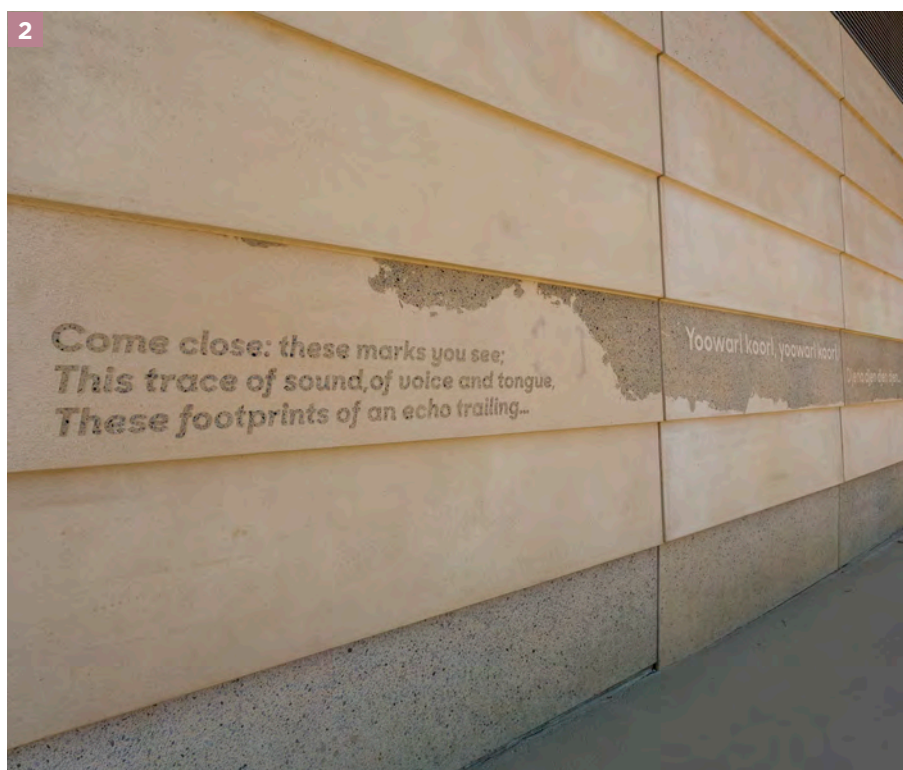
Bardlanginy, ngalak boola boola moort.
Nitja maya waangkiny dalanginy,
Ngalak ken moort

From far away and foreign places,
From close to home with open faces,
We bring our gifts of breath and song.
Travelling, we are many peoples;
But our footsteps make us one.



onook djen-ak maat-ak bil-di dalanginy. Nitja demangka maya waangkiny boya-k boodja-ak ny
a djen djen djen.
ar-ak. Bardlanginy ngalak boola boola moort. Nitja maya waangkiny dalanginy ngalak ken mo
Yoowari koort. yoowari koort. djeno djen djen djen.
Ali djinang: bilva dabarkan Darbari. Yerrigan djindi wort-ak yirang boodja ngad

2



Come close: these marks you see;
This trace of sound, of voice and tongue,
These footprints of an echo trailing...

Yoowari koort, yoowari koort
Yerrigan djen djen

OPTUS STADIUM



WESTADIUM

MULTIPLEX
Built to outperform.

HASSELL

FORM.
building a state of creativity