Four public art opportunities have been identified within the fabric of the current Smith Street East Walkway development. These opportunities have been identified by the Public Art Advisory Panel which was convened to oversee and make recommendations to the Northern Territory Government with regard to commissions within the development. Darwin City Council is represented on the Panel.
Curatorial rationale - public art within the Smith Street East Walkway.

Of primary concern in commissioning public art for the Walkway is that the works are site specific and will have longevity and relevance to Darwin residents and visitors alike. The works commissioned, need to enhance the built and natural environment and engage their audiences.

The fabric of the Walkway is richly imbued with references to the historical context of Darwin and to the rich mix of cultural groups who have contributed to its past, present and future. It is seen as imperative that a clear and profound reference to the longevity of Indigenous presence within the region is made through key elements of the public art.

Opportunity A - Major Larrakia Sculpture

A major commission identified and endorsed by the committee is *Owl* by Larrakia artist Koolpinyah Barnes. This work consists of a 1700mm tall cast bronze owl and will be the first of the commissions that the public encounters as they walk from the Waterfront towards the CBD (See Site Plan - A)
Curatorial rationale for this commission;

- First and most importantly the work is strong visually and is highly site specific.
- The work is highly refined and design developed to a stage where it can be commissioned with confidence.
- The work has strong cultural connections with the registered sacred site on Stoke Hill.
- The identified site offers strong sightlines between the footbridge and the future State Square development and will act as a link which interfaces between the Darwin Waterfront and the Smith Street East Walkway.
- The scale of the work will humanize the space it inhabits and act as an attractive 'spirit of place' for pedestrians to pause and appreciate the work.
- The work fulfills a desire to ensure that Larrakia culture has a high level of presence and dignity within the Smith Street East Walkway.
- The work will engage the public and have longevity within the public domain.

Koolpinyah Barnes Owl Site
Larrakia sacred site: Stokes Hill

Larrakia history and naming of places within the landscape goes back to the beginning of time.

Stokes Hill was named after Captain John Lort Stokes, one of the officers who in 1829 arrived in the harbour on the HMS Beagle.

Stokes named the harbour in honour of Charles Darwin and it is now named Darwin Harbour.

Larrakia were the first people to live in this area and knew “Stokes Hill” to be home within it a Larrakia spiritual ancestor. This ancestor is known as “Chinda Chirnufi” and manifests itself from time to time as a ‘fawny’ Frog-Mouthed Owl.

The hill is a registered sacred site and no work is to take place on it. Please respect the area.

Text by Koopinyah Barnac 01/09/2008

Stokes Hill Sacred Site signage
Opportunity B Electronic Artwork

11 high performance LED screens with RGB display technology are to be installed at the CBD and Waterfront termini of the Walkway. These comprise four large screens attached to walkway blade columns at the Bennett Street end and seven small screens attached to the Waterfront footbridge columns. (Refer to site plan) The screens will be enclosed in a steel case with robust polycarbonate viewing panel and tamper proof fixings.

They will serve as way finders at night and as cultural notice boards and electronic artwork opportunities by day. The joint investment of the Client in these offers an exceptional opportunity to commission public art in a novel medium. It makes possible the engagement of public artists often excluded from major public art opportunities because of the lack of suitable infrastructure. The artistic and technological challenge the LEDs represent is anticipated to be of special interest to Darwin's creative youth communities. Preliminary work to develop the appropriate software and programming palette has already begun.

An application will be made to Darwin City Council in compliance with the Councils signage policy.

Curatorial rationale

- The works being temporary in nature will always have currency and relevance to audiences
- It is anticipated that a broad range of artists; professional, local, national, international, Indigenous, emerging and youth will access this new public art medium.
- Opportunities could be offered to artists to develop works for key cultural/historical events such as the Darwin Festival, Fringe Festival, Youth Week, Naidoc Week, The Bombing of Darwin etc.
- Over time a rich repertoire of digital works will be built as a cultural resource for the City of Darwin.
- Potential groups which would be targeted to engage in this opportunity would be professional artists, 24HR art members, Darwin Visual Arts Association members, youth (potentially via the Grind website or via the DET Artists in Schools Program), and undergraduate arts students from the University.
- Given the current Arts NT focus on skills development and community engagement in the arts, there is great potential for an artistic program to be developed and attract annual fiscal support from the annual Arts NT grant program.
RGB Display A
- Full colour graphics display
- 16mm Pitch
- Resolution: 16 x 80
- Sign Dimensions:
  300 (w) mm x 1400 (h) mm
- Display area:
  256 (w) mm x 1280 (h) mm

RGB Display B
- Full colour graphics display
- 16mm Pitch
- Resolution: 16 x 128
- Sign Dimensions:
  400 (w) mm x 2500 (h) mm
- Display area:
  256 (w) mm x 2048 (h) mm
Opportunity C – Major Indigenous Place-Markers

Four of the Walkway blades are proposed as optimal sites for panels representing the Indigenous cultures of Arnhem Land. Other panels celebrate Darwin's multicultural community and war experiences: the location of the Indigenous panels in relation to these and in a respectful and supportive relationship with the artwork proposed as Opportunity A will create a rich and inclusive visual and symbolic narrative.

Commissioning

The approach to commissioning these works will involve utilizing the skills and experience of The Australian Print Workshop in Melbourne. Two artists from Arnhem Land and two artists from the Tiwi Islands will be commissioned to develop large scale plates (2500 x 400mm). These plates will be etched and enriched using the same processes used in traditional copperplate printmaking.

Additional outcomes

- The plates will be editioned or printed three times prior to being installed into the SSC.
- These monumental prints will then be donated to NTG, DCC and potentially The National Gallery in Canberra.
- The suite of prints could be entered into the ‘works on paper section’ of the Telstra Award in 2010.
- The Australian Print Workshop would be interested in offering an artist participating in the project the opportunity to participate in an artist in residence opportunity in Melbourne.
- The Australian Print Workshop also expressed an interest in exhibiting the works and potentially those of the artists who takes up the residency.
- The plates will be divided into three for ease of handling and one of these plates will be designed in such a manner that it can be editioned by the DCC or NTG for corporate gift prints. (This would be a separate commercial agreement to be negotiated with the artist).

An artist briefing paper is being developed to assist identified artists develop works for this opportunity.

APW profile attached below.

Opportunity D – Sound Art Commission

A small area of parkland adjacent to the main thoroughfare to Parliament House and the Supreme Courts (see site plan) has identified as an ideal site for a public sound installation. As a temporary art work site/commission, this has the potential to be coordinated in relation to the emerging public art program being considered by the Darwin City Council - one proposal has been to create a network of sites through the CBD and adjacent areas that can be used for temporary art installations.
The rationale behind identifying this area are several;

- it is adjacent to what in future will be a key entry and exit point to Parliament House and the Supreme Court.
- it offers a place of rest off the Walkway that is secluded, where sound art can be located without interfering with the daily activities of adjacent buildings and workers
- it is within the vicinity of key heritage sites and therefore has the potential to augment their presentation, particularly in the period of the Darwin Festival.
- the physical design and audio infrastructure has the potential to form part of a network of public art venues currently under consideration by the Darwin City Council

An artist briefing paper for this opportunity is currently being developed with a view towards seeking concept designs from identified artists.
Janice Murray

Tokwampini
1997, Etching, Edition Size: 40
Paper size: 66 cms (h) x 24.5 cms (w), Image size: 50 cms (h) x 14 cms (w)
Printed by Martin King and Simon Cooper at the Australian Print Workshop
Price: $180 (unframed)
**Australian Print Workshop Incorporated** is the leading ‘non-profit’ print institution in Australia and is recognised as a key authority on contemporary Australian printmaking.

Established in 1981, the Australian Print Workshop provides access to a wide range of printmaking expertise and equipment in its central Melbourne location, attracting artists from around Australia and overseas.

Works produced at Australian Print Workshop are represented in the collections of all major Australian Museums & Art Galleries, as well as in many significant collections overseas.

The National Gallery of Australia has acquired for the national collection - all works produced by the Australian Print Workshop from 1981 to 30 June 2002. The NGA’s major publication *place made: Australian Print Workshop* celebrates the achievements of Australian Print Workshop.

Australian Print Workshop actively pursues cooperative partnerships with artists, arts organisations and businesses, both within Australia and internationally.

These partnerships have resulted in the creation of many new and challenging works that have reinforced the Australian Print Workshop’s worldwide reputation for innovation and high-quality production.

Australian Print Workshop has considerable experience in working with artists to realise their artistic vision using a wide range print medium.
APW Expertise & Experience - Commissions

Australian Print Workshop has the demonstrated capacity, experience and technical expertise to successfully manage complex commission projects.

Previous commission projects include:

- A highly complex public art commission project to produce an etched zinc panel feature wall (50 meters long & 3 meters high) for the foyer of the Victorian County Court building, Melbourne.

- A ground-breaking public art commission to produce an etched zinc panel feature wall (covering a length of almost 50 meters & height of 3 meters, floor to ceiling) installed as the entry to the Indigenous section, of the Melbourne Museum.

- A commission for the Royal Netherlands Embassy to produce a Folio of works by 10 Indigenous artists from around Australia, to mark 400 years of Dutch contact with Australia.

- An ambitious commission project involving nine artists to furnish several thousand limited edition prints for the Crown Hotel Tower – probably the largest commission project of its kind to have been undertaken in Australia;

- A major commission for the 12th Melbourne Festival – involving working with five artists to produce a series of works relating to Festival events.

- A commission project involving the printing of a series of four prints to commemorate Mobil Oil Australia’s centenary.