

## Art self guided walk

Roma Street Parkland features in excess of \$1.4 million of public art. At the time it was the largest public art installation to have been undertaken by the Queensland Government since the introduction of the Art Built-in policy.

Sixteen of Queensland's most talented artists were commissioned to develop a collection of fifteen pieces for the Parkland. Each artwork has a story to tell and in doing so, adds to the rich tapestry of Roma Street Parkland. Further items have been added to the collection since the opening of the parkland in 2001.



### 1. Albert Street entry statement

#### 'Water Blocks' Hew Chee Fong & Loretta Noonan

Three massive blocks of Adelaide black granite, weighing 6 tonnes, 8.2 tonnes and 9.5 tonnes, mark this dramatic entry. The largest block is almost three metres high and is carved and polished so that water appears to be streaming down its side. When viewed from the top of the steps, the sequence of ripples resembles the momentary traces of a pebble skipping across a pool. Working in collaboration with his partner Loretta Noonan, Hew Chee Fong has designed something like a stone water garden without water.



### 2. Albert Street entry bridge paving and glass balustrade patterning

#### 'Rondo' Barbara Penrose

Half-way along the Albert Street Bridge is a platform that projects out towards the Roma Street Transit Centre. On parts of the paving and balustrade of this platform, Barbara Penrose has created the optical illusion of low relief. Using small sections of black cast iron embedded in the concrete and panels laminated onto the glass, she has embellished the structure with areas of patterning which appear to be raised. The interaction with the existing architecture provides ornamentation, but also gives an impression that parts of the solid structure are being dissolved through the illusion of space and transparency.



### 3. Celebration Lawn main entry steps

#### Opening Plaque

Commemorates the opening of the Parkland by The Honourable Peter Beattie MP Premier of Queensland on Friday 6th of April 2001.



#### 4. Celebration Lawn entry plaza paving design

##### 'Keepers Of The Fire' Lilla Watson

The paving design on this plaza represents the circle of campfires made by indigenous groups when they gathered together. The largest, central campfire motif represents the traditional owners of the land where the groups are gathered and, in accordance with custom, the encircling fires are positioned to indicate the direction from which that group has travelled to reach the site. Lilla Watson's plaza design is about both diversity and unity and represents a place where people can gather. The design was stencilled into the concrete pavement with a blasting process, after which the pigment was added.



#### 5. Celebration Lawn escarpment

##### 'S.P.Q.R.' Luke Roberts

This piece is engraved with a poem about the Queensland Railways from a mid twentieth century schoolbook—a reference to the nearby railway station, but also an ironic allusion to the archaeology of ancient Roman ruins. The inscription SPQR appeared on public buildings in the Roman Empire but Roberts translates it as 'Stations, Places, Queensland Rail'. The tilted angle of the red granite cube, surrounded by dense jungle-like planting, suggests a partly subsided relic from ancient times but the graffiti-style lettering places the work firmly in the present.



#### 6. Countess Street entrance ground design

##### 'Mairwair Warril- Brisbane River' Vanessa Fisher

This piece is a landscape feature as well as a ground painting, providing a reminder of the history of the area before European settlement and incorporating the idea that the land tells its own story. The names of features in the design are given in both the Turrbal and English languages, in a pattern of interwoven words and forms. Some are placenames already familiar to non-Turrbal speakers, introducing the idea that the land's indigenous meanings and associations are not just part of history but an ongoing fact of daily life in Brisbane.



#### 7. The Forest

##### 'Millenium Fossil' Chris Trotter

Chris Trotter's sculpture is made of old metal hardware and artefacts from the railways, set in concrete to compose the skeletal remains of a species of primitive animal life. It is a blending of references to ancient organisms and industrial technology, literally a railway fossil. The convincing composition of a prehistoric creature transforms the identity of the scrap metal components into body parts. This trick of perception reinforces the meaning of the work and emphasises how thoroughly heavy industry has become part of our lives and Histories.



#### 8. The Forest

##### 'Sleeper' Nameer Davis

The word SLEEPER in slightly fragmented letters is embedded in verdigris-patinated bronze, which is modelled to resemble the quilting of a bedcover. This creates word play on the term for an integral component of railway track construction and suggests actual sleep as well as alluding to the expression used for a film that is initially overlooked but later emerges as a popular favourite. This work embodies the themes of surprise and discovery.



### 9. The Forest

#### 'Techno Fossils' Laurindo De Abreu Soto

A computer keyboard, a computer mouse, a computer playstation, a compact disc case and a mobile phone have been meticulously carved in black basalt as fossils of technology. This work is an ironic observation on the speed with which modern appliances become obsolete. There is a humorous paradox in applying the traditional sculptor's skill of accurate stone carving to the reproduction of industrially manufactured items. This is a reminder that not only the designs of technology, but also the techniques of art are constantly changing in contemporary times.



### 10. Fern Gully

#### 'Freshwater-Saltwater Story' Ron Hurley

Of the four interpretations of embedded archaeological remains in the Fern Gully, this is the one that could most conceivably be mistaken for an authentic ancient artefact. In fact it is deliberately not authentic. The artist has made an indigenous design, broken it into pieces and cast it in bronze, to suggest a partially uncovered archaeological find. This is an entirely fictitious object, combining a modern industrial process (metal casting) with traditional Aboriginal culture. The work is an example of the invention of pseudo-artefacts, a humorous strategy used by some indigenous urban artists to react against the tendency of viewers to see their work as anthropology rather than art.



### 11. Bebo Arch

#### Entrance Mural Phantast Cultural Music & Arts Group

To provide visitors with an expectation of the Parkland.



### 12. College Close Carpark

#### 'Continuous Division' Greg Johns

Situated in the College Close Carpark, this large steel structure is part of the World Expo 1988 collection.



### 13. Pandanus Point

#### 'The Crocheted Doyley' Merv Muhling

You can enter this bronze structure, which appears to be the corner of a dilapidated shed, situated on Pandanus Point at the shore of the lake, for a better view of the artefacts inside. Beside it is a cast of an old railway sleeper with objects and implements associated with railway work. The sculpture is rich with nostalgic and historical details, providing a sense of the site's past history. The sculpture required a highly complex casting process, done in multiple parts that were welded together to make the complete piece.



#### 14. Spectacle Garden falls water spouts

##### 'Cascading Streamers' John Coleman

Pause for a while and enjoy the highly controlled and precisely aimed tube shaped missiles of water. Surprise and the unexpected are important elements in this work and contrast with the natural flow that tumbles over the falls between the Spectacle and Celebration Gardens. The water feature is a kinetic sculpture that consists only of water and emphasises its beauty as a substance.



#### 15. Parkland furniture

##### Urban Art Projects

Roma Street Parkland's park furniture has received the same careful consideration as the works of art. The new range of park furniture includes benches, drinking fountains and barbecues. The former industrial use of the site as railway yards is expressed in the combination of weathered and galvanized steel, polished aluminium and natural timber components. The distinctive forward tilt of many of the pieces responds to and integrates with the angular architectural structures throughout the Parkland.



#### 16. Spectacle Garden

##### Stone Wall Carvings Rhyl Hinwood

Rhyl Hinwood has produced what appears to be a series of six large scaled details from a richly ornamented building, since demolished. Representations of plant species (many of them growing in the Spectacle Garden) have been incorporated into the six elaborately carved sandstone sculptures. The fragmentary character of the carvings enables a thorough integration into the surrounding landscape.



#### 17. Spectacle Garden

##### 'Concentric Intersection' Wendy Mills

Concentric Intersection is a segment of a grided sphere. The parallel sets of curved lines do not intersect but are apart creating a space that is neither inside nor outside the surface plane of the sphere. It is an attempt to define the unknown through a distortion on geometry. The flowering plants in the space bring the known and unknowable together. The apex of the work sits above the centre point of the concentric plan of the garden.



#### 18. Spectacle Garden

##### 'Seasons Gates' Keith Ward

Art and function come together with this design of four sculptural grilles in the wall at the top of the Spectacle Garden. As this area is the most formally planted part of the Parkland, the gates not only help to enclose it but also help create the impression of a significant public space. Using the theme of the four seasons, one for each gateway, the artist has incorporated elements of differently coloured metals, both highly polished and patinated with verdigris, to convey different times of the year.



#### 19. Near Playground

##### 'Multicultural Welcome Wall' Julia Bell

Children of the world give greetings in their own languages (58 in all).



## 20. Near Playground

### 'Rainbow Serpent' Dirty Works Design Co

This work, situated adjacent to the Children's Playground, formed part of a children's workshop and also reflects part of the Aboriginal culture.



## 21. The Lookout mosaic panorama

### 'The Parkland' Scott Harrower

The bridge over the Fern Gully leads to this mosaic illustration of the entire site, as seen from the point where you are standing. Scott Harrower admires the simplified, less colourful technique used in classical and early Christian mosaics. The colours for his work were chosen to match closely the colours of the actual landscape but also to recreate the look of an early mosaic fragment or an old chart with irregular edges. This playfully implies that the park is a long-established part of Brisbane, and that the panorama currently before the viewer has been there far longer than it really has.



## 22. City View Saddle

### 'Sir Thomas Brisbane Seat'

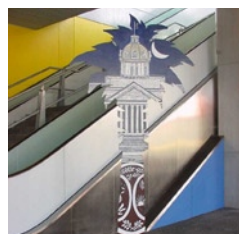
Rotary International and The Queensland Government with the Rotary Clubs of Stones Corner in Brisbane and Largs in Scotland supported by the Rotary Club of Brisbane and Districts 9600 & 9630 offer the People of Queensland as a lasting legacy a unique Helidon Stone sculpture to celebrate hosting the Rotary International World Convention Brisbane 1/4/2003. The sculpture is landscaped with shrubs native to the World Continents of Europe, Africa, Asia, Australia, North America and South America.



## 23. Upper Parkland

### 'Automatic For The People (ROCK)' Scott Redford

Scott Redford's choice of the word rock in this stainless steel sculpture provides an immediate association with rock and roll music, while also referring to the landscape. It is a deliberately ambiguous monument which exploits the various potential meanings of the word, including the most traditional material used for monumental sculpture. Mass-production is an integral part of contemporary culture and, in contrast to the hand-carved stone of traditional sculpture, 'ROCK' was fabricated using the same methods as industrially manufactured goods.



## 24. Lower Plaza entrance

### 'Palmetto Tree' Michael Thorstad

Situated at the lower plaza entrance, the tree is a gift to the State of Queensland from its sister state South Carolina.



## 25. Parkland Boulevard railway tunnel

### Mural Phantast Cultural Music & Arts Group

Community art group Phantast Cultural Music & Arts Group has transformed the railway tunnel on the Roma Street approach with colourful murals depicting Parkland highlights. Commissioned to develop the artwork, Phantast Cultural Music & Arts Group worked with five young artists—including some from the graffiti culture itself.

