

The development of Public Art follows a process unprecedented in the production of any other art. It is the meeting of minds on many levels.....It should be about inclusion, tolerance, friendship, community and the environment, ritual and an appreciation of other cultures in the global village. It must challenge and be subversive for all the right reasons, rather than conform to a package that does not disturb the prevailing physical or emotional state. Artists should act as the conscience of the culture. ¹

Jill Chism

PUBLIC ART

...the possibility of producing art in a public place, for the public, that challenges the public

1. Garrison Roots designing the worlds best PUBLIC ART introduction



THE INNER CURTAIN

The Inner Curtain travelled to four galleries before being purchased by The Cairns Port Authority for the new Pier Terminal Building. The construction was part of City Port North Redevelopment. A glass cabinet was made to house the work at the entrance to the building.



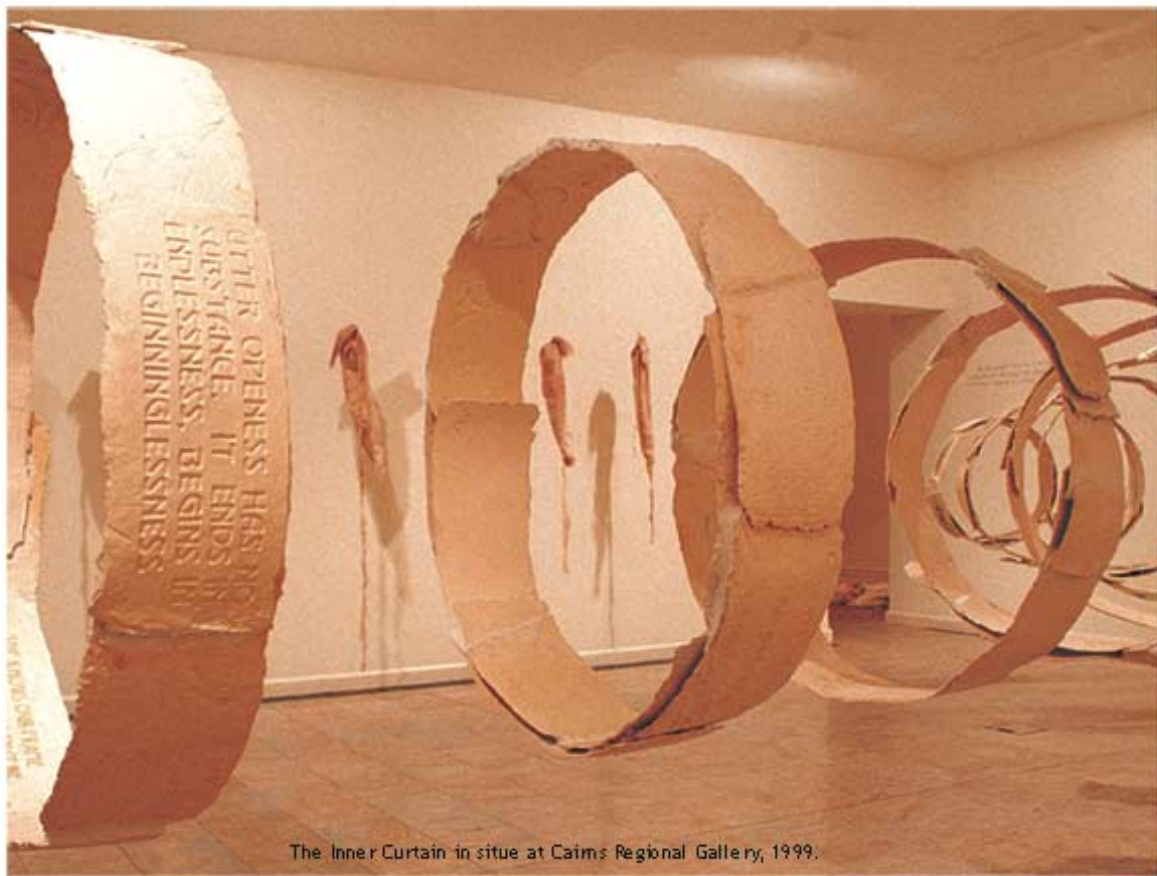
The Inner Curtain being installed at Cairns Regional Gallery



Text etched into fired clay



Photo transfer onto clay

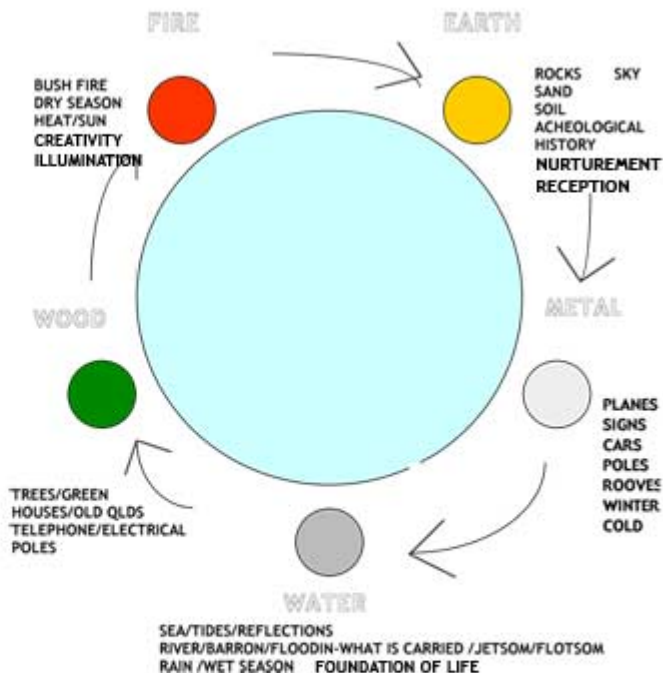


The Inner Curtain in situ at Cairns Regional Gallery, 1999.

CONCEPT

THE FIVE ELEMENTS

WITH AIR/SPACE/SKY IMPLICIT IN EACH ELEMENT



The diagram explains the integration and interconnectedness of the elements. The cycle is complete with the observation that wood burns fire, which decomposes into ash, earth, which forms metals, disintegrating in water, nourishing wood. This interaction acts as a reference to the interconnections and dependencies in a community.

THE FIVE ELEMENTS



situated at Machans Beach, North of Cairns; constructed in August 2002: funded by Cairns City Council and Queensland State Government



close up photographs of water, wood and earth poles



metal objects cast in resin into Metal Pole



title and symbol
for water pole



photos of wood elements at Machans Beach
fixed by photo-infused aluminum process



granite seat with text engraved by sand-blasting

*breathing out you touch the root of heaven
breathing in you touch the root of earth*

Artist Statement

The fundamental concept for the work focuses on integration of community and environment. We live in times where technological and social change are so rapid that the traditions of living in a community and sharing space with others is lost.

Ironically Public Art is about bringing Art into the shared living environment, and creating opportunities for people to gather and engage with the work and other people.

Totems as symbols are traditionally linked to specific groups of people within a tribe or community and stand as an emblem of the identity of the group. These totems will engage viewers as a reflection of the dynamic and colourful spirit of the Machans Beach community.

It will also offer the opportunity for a new view: a meditative and contemplative space against the backdrop of the ocean and the elements.

As a great philosopher once said
"So much of what cannot be seen can be sighted when we still the raging storms in our minds"

Jill Chism



Compass and paved area using marble from Chillagoe and slate from Mount Carbine. Compass is sand blasted onto a granite circle. Human-touch light illuminates poles at night.

LABYRINTH WITH EIGHT ELEMENTS



7 m diam circle with inside circle 1.2 m diam
 600 mm wide: cork marble crazy pave
 250 mm wide: slate and 50 mm insert
 (50 mm wide insert of glass and ceramic tiles)
 100 mm: outside crazy paved edge

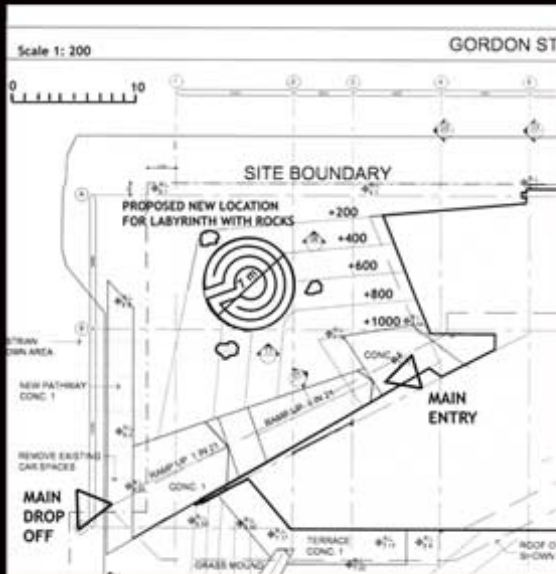
The labyrinth is experiencing a global resurgence as it emerges as an emblem in many places in the world. It is reasserting itself as a prominent symbol consisting of a winding path leading through a series of fields and forms into a centre and out again. In the design for Artspace the labyrinth will incorporate the notion of the eight elements, wind water fire earth wood metal mountain and sea.

The elements draw attention to the interdependence and natural cycles within the environment and specifically to individuals living there. Philosophically, I see the work as something that offers harmony in terms of bonding elements of Mackay's social history. The labyrinth for Artspace will be constructed from cork marble from Chilligee against slate mined in Mt Carleton on the Cooktown highway.

Coloured glass will feature as a continuous line in which individual colours represent a particular element. Symbolising the journey of life, the overall work offers the viewer the opportunity to reflectively "Walk a new path" or alternately engage with the symbol in a more light hearted way.



Jill Chism in association with:
COX COX RAYNER PTY LTD
 Architects & Planners
R/P ROOT PROJECTS AUSTRALIA
MACTAY Mackay City Council
 ARTSPACE



LABYRINTH WITH EIGHT ELEMENTS
constructed at Artspace Mackay in association with Cox Rayner
Architects and Root Projects Australia. November 2002.

Work is commenced; Materials used are cork marble
from Chillagoe and slate from River of Gold,
Mount Carbine.

Various materials represented the elements of fire,
water, wood, earth, wind, metal, mountain and sea.
These components were pre-made using glass and tiles
mounted on a base. Words were cut out of aluminium.
Stone masonry techniques were used for the inlay of all
the components.





Outside Artspace where it integrates as an art built-in component.

Art and Architecture Award for the public art component included The Elemental Labyrinth

THE ARTS AND ARCHITECTURE AWARDS OF QUEENSLAND
QUEENSLAND GOVERNMENT

Queensland Architecture Awards 2003

Art & Architecture Award

Cox Rayner Architects

& Julie Chung Watt & Jill Chinn

has been awarded the certificate for

Artspace Mackay



SIGNAGE STATEMENT

The labyrinth is currently experiencing a global resurgence as it emerges as a symbol for self reflection. As a metaphor for life, it consists of a single winding path leading through a series of twists and turns into a centre and out again.

The "Elemental Labyrinth" incorporates eight elements; water, wood, fire, metal, earth, mountain, wind and sky/space. The elements represent the natural cycles of nature/the external environment. As individuals we are not separate but intrinsically linked to these cycles. This sense of interdependence also extends to the individuals place within a community.



THE INNER CIRCLE



A more distant view



Looking through the glass cabinet from outside

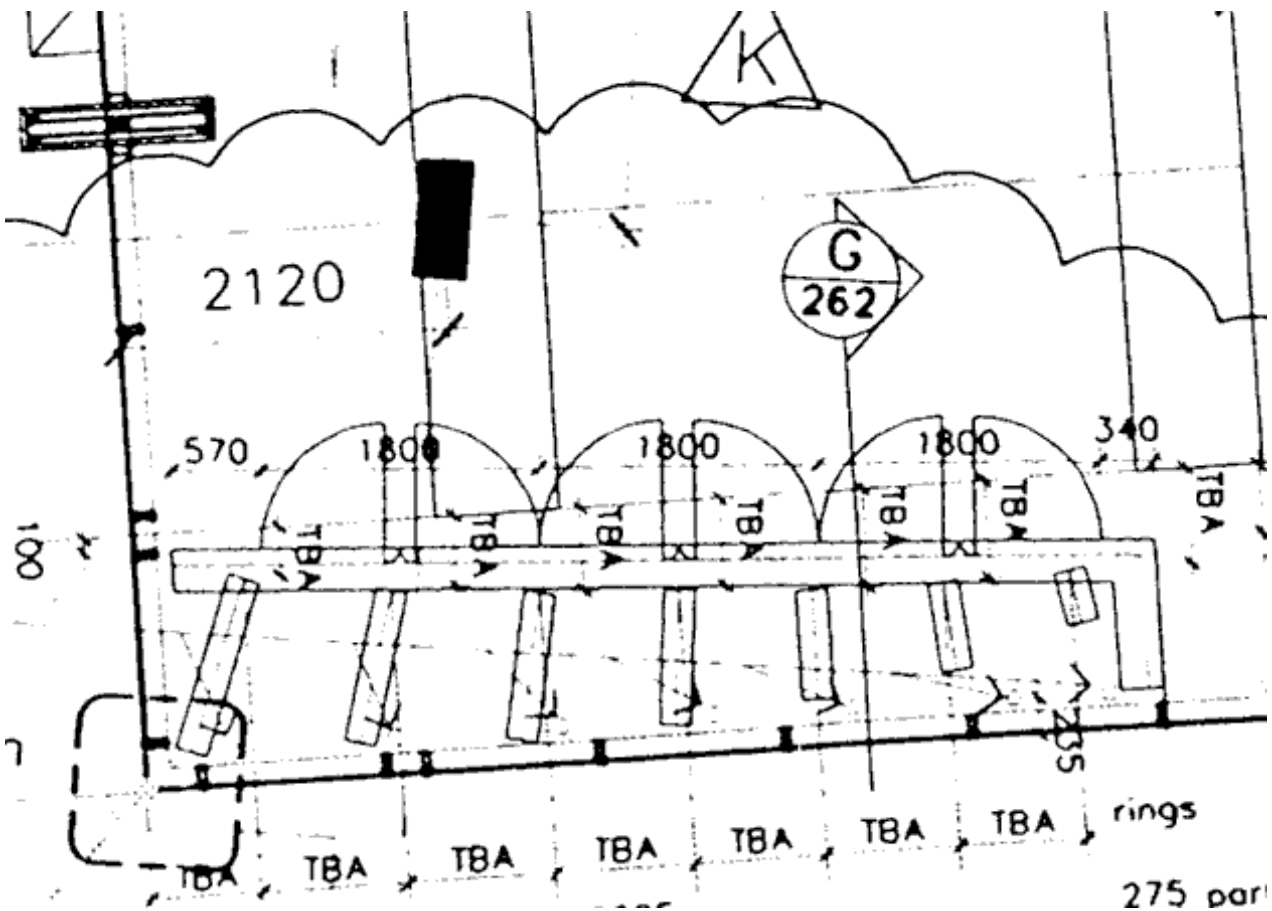


Clothing stamped into the clay

In 2003, The inner Curtain renamed The Inner Circle was placed in the new Pier Terminal Building designed by Cox Rayner Architects and constructed by Theiss Pty Ltd. A stipulation for the purchase of the work was the construction of a glass cabinet to house the work.

The cabinet is said to add a museum quality to the work where the circular fragments are reminiscent of whale bones or from a distance they appear to be life bouys. The building is next to the Pier building on the Cairns Esplanade.





rings
 275 par



**CITY
PLAZA
CAIRNS**

December 2001

The brief for this commission included photographs from the Cairns museum. TROPIC is one of many concepts which evolved because the architectural components of the original commission changed.

As a result the designs for the work evolved from two dimensional to three dimensional.

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