



YARRABILBA'S OUTDOOR ART GALLERY

Yarrabilba's Public Art Strategy encompasses both permanent and temporary artworks. All artworks endeavour to enhance the public realm, acknowledging Yarrabilba's rich history and indigenous culture, it's vibrant community, and environment. Some are co-created with community, others provide a landmark or wayfinding element. They are interpretive, interactive, integrated, commemorative, or simply provide a memorable point of interest.

INFLORESCENCE

by PHIL PRICE 2017
Steel, carbon fibre, epoxy, urethane, and precision bearings

Inflorescence comprises two large wind-activated kinetic sculptures whose formation is inspired by the *Grevillea robusta*, commonly known as the Silk Oak tree. An 'inflorescence' is a group or cluster of flowers arranged on the stem of a main branch or a complicated arrangement of branches.

Located at opposite ends of Darlington Parklands, these 'blooming' tree-like forms are composed of multiple components that move together and individually, forming powerful and iconic shapes. The diverse arrangements that can be formed within the overall sculpture/s also suggest the diversity at the heart of the strong and connected community in Yarrabilba. Appropriately, these kinetic components that are inspired by nature are 'conducted' by the breezes in this 'place of song'.



GUDJABUL

by Fiona Foley 2018
Cast aluminium and powder-coated stainless steel

Born in Maryborough, Queensland, Fiona Foley is an artist who stands at the forefront of cultural discourse in Australian contemporary art. Her site-specific sculptural installations are satirical, engaging, interactive, and often draw upon previously untold site histories to reveal new information in relationship to place. Drawing on her Aboriginal knowledge, Foley approaches her role as an artist and educator, her artworks standing as monuments to Aboriginal nations and their culture.



Aboriginal peoples have long known about the stingless bee, and the term 'sugarbag' has often been used to talk about the sweet deposits of the hive.

Gudjabul acknowledges the native sweet bee and the traditional landowners' relationship to the bee through the use of the Yugambeh language. This was and continues to be a symbiotic relationship between the two, as is represented here through a connection to place.

MICROCOSM

by DANIEL WALLWORK 2016
Aluminium, 2 pack automotive paint

Microcosm draws our attention to the small seed pods of the Twiggy Myrtle (*Baekea Virgata*) found throughout the waterways of Yarrabilba. These unassuming pods remain on the shrub and only reveal their full beauty once they flower and flourish.

This site-specific installation of sculptures adopts the form of these seed pods and magnifies their scale. Stories of the unique and rich history of the site are incorporated into the exterior of the sculptures: two rings represent traditional Yugambeh Bora Ring sites; arrows suggest the Camp Cable military history of the site; and former industry is referenced by the land-clearing ball and chain that brought pine plantations to the area.

This artwork was conceptualised across a two week artist-in-residency in Yarrabilba.



FOUR RINGS

by DANIEL TEMPLEMAN 2019
Aluminium, duration paint

Four Rings aims to promote movement by revealing a set of possible views and journeys in and through the object. The simplicity of the oval-shaped cylinder, from which the rings are 'cut', is in contrast to the complexity of its construction and the connections it fosters between viewer, site and time.

As day changes to night, so too does one's perception of the artworks colour, scale and context. The form is open to the surrounding hills and fields, and the possibilities of all the journeys that have, and continue to, enliven the rings through each viewer's experience.



HIDE AND SEEK

by RACHAEL LEE 2017
Aluminium, 2 pack automotive paint

Hide and Seek is an artwork installation comprising nine coloured sculptural markers that reference the childhood game of 'hide and seek'. The artwork encourages enquiry and an exploration of nature. It celebrates Yarrabilba's treasure trove of native flora, particularly the banksia, a plant that requires some searching to be found.



The colours of each of the markers hint at new plant growth, while the forms represent young banksia leaves that change shape as they grow, revealing their unique pale silvery backs. Cut-out shapes within the painted aluminium surfaces of these sculptures provide glimpses of the surrounding trees and highlight the markings of banksia seed pods. The pentagonal forms also reference the inherent patterns within the plants that become visible upon closer inspection.

BURSTING BLOOMS

by EVANGELINE GOODFELLOW 2017
Acrylic paint on plywood

Bursting Blooms was designed by Evangeline Goodfellow through a series of community workshops that explored the themes of vibrant communities and the environment. Evangeline facilitated the painting of the mural with adults and children from the Yarrabilba community.

Bursting Blooms represents the diverse, colourful, and ever-growing community of Yarrabilba, its families, and its beautiful surroundings.





Sales and Information Centre
50 Expedition Road, Yarrabilba, QLD

Opening Hours
Monday 1.00pm to 5.00pm
Tuesday – Friday 9.00am – 5.00pm
Weekends 10.00am – 5.00pm

yarrabilba.com.au
1800 721 856

PHYTOTOMY AND THRIVE

by JODIE CONNOLLY 2017
Projection artworks

Phytotomy was designed by Jodie Connolly following research and consultation at Yarrabilba, resulting in a projection artwork reflecting Yarrabilba's history and landscape.

Thrive was designed in collaboration with young people aged 8-18. Through a series of workshops facilitated by Jodie Connolly, young people learned new media techniques including video, animation and illustration for projection. The outcomes of these workshops were collated into the projected artwork Thrive.

Both Thrive and Phytotomy were projected on 9 September 2017 alongside a community park activation event.



MOUNGES OF THE HEART

by NICOLE VOEVODIN-CASH 2018
Polystyrene, synthetic grass

Mounges of the Heart is an installation of sculptural forms designed for the parklands throughout Yarrabilba. The contour lines and surfaces are derived from an echocardiogram of the artist's 92 year-old Mothers' heart and create sculptural forms upon which to climb, relax and day dream. These curvaceous astro-turf structures, compressed with flattened vertical sides, appear to be extruded from the land itself, and cropped at either end. Like an echocardiogram, often referred to as a cardiac echo or simply an echo, these mounds/lounges or 'mounges' emerge from the landscape as a temporary 3D 'sonogram' 'echo', or graph of the heart of Yarrabilba.



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