



THE ART OF THE
QUEEN ELIZABETH II
COURTS OF LAW
BRISBANE, AUSTRALIA

Jay Younger would like to thank Marilyn McMeniman AM and Lindy Johnson for their support in the celebration of the QEII Courts of Law artworks.



DEDICATION

This publication is dedicated to Matt Foley, one of our most visionary Arts Ministers, who pioneered public art commissioning in Queensland.

LEFT TO RIGHT

Leneen Forde AC, Hon. Matt Foley and Professor Marilyn McMeniman AM at the Griffith University celebration of the new QEII public artworks.

COVER IMAGE

Gemma Smith
Collision and Improvisation (Ceiling)
2012
Acrylic Paint
Photo: John Gollings.



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Edited by Jay Younger

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Yayoi Kusama in
her Tokyo studio
producing drawings
for her artwork *Eyes
are Singing Out*.
Photo: Courtesy of
Roslyn Oxley Gallery.





Gemma Smith painting
her artwork *Collision and
Improvisation (Ceiling)*.
Photo: Hannah Gatland.



Sally Gabori painting
on Mornington Island
during Professor
Nicholas Evans,
Hilary Jackman, and
Jeph Neal's visit.

Photo: Courtesy of
Alcaston Gallery.





PROFESSOR MARILYN McMENYMAN AM
DEPUTY VICE CHANCELLOR AND PROVOST
GRIFFITH UNIVERSITY

FOREWORD

Part 1: The Chancellor, the Judge, the Curator and the Architect

On 29 August 2012, the new Queen Elizabeth II (QEII) Courts of Law were the site for a celebration of some of the most significant new public artworks commissioned and installed in Brisbane by the Queensland Government. The celebration commenced with major speeches by three eminent public figures, and these speeches form the content of the first part of this small monograph.

All three speakers referred in differing ways to the power of public art. In the first text, the Chancellor of Griffith University, Ms Leneen Forde AC, former Governor of Queensland and a lawyer herself, states that

public art ... is created to express ideas and emotions for the public to view and reflect on... it is created to be seen and experienced, to be part of the fabric of our public spaces, and even to be climbed on or leant against.

Her Honour Justice Margaret McMurdo, President of the Court of Appeal, is of similar mind in her contribution, as she describes in detail the impact of each of the three new “magnificent public artworks”, which she sees as representing more subtle themes of law or justice than previous symbols. Shane Thompson, the President of the Australian Institute of Architects (Queensland Chapter), supports the curator

Associate Professor Jay Younger’s definition of public artwork as art that “ignites discussion in the public sphere . . . an encounter with difference”. And as the curator herself writes:

‘Public art’ can be defined in an entirely other way from art that is located outdoors . . . Rather . . . public art can be seen as opening up a space within the public sphere where difference can be seen and experienced.

In a tribute to the role of the public art curator, and to Younger specifically, Thompson mentions the importance of translating artists’ ideas into the public realm with integrity.

All three speakers referred to what new public art should *not* be: it should not constrain either the artist or those who view and experience it. It should liberate and move beyond the unidimensional view to the representation of multiple realities and interpretations by those individuals who interpret and experience it. Public art, like other art forms, transforms the creator and those who view it and it enriches the experiences of both. Viewing these new artworks will undoubtedly unlock other ‘worlds’ for both also.

Before discussing the impressive artworks themselves, it is worth commenting on the artists. All three are women, two of whom are in their eighties and are considered akin to national treasures in their respective countries and internationally—Yayoi Kusama of Japan, and Sally Gabori, a Kaiadilt elder of Bentinck Island in the Gulf of Carpentaria,

Australia. The third artist is Gemma Smith, fifty years their junior and a painter based in Brisbane. Kusama's *Eyes Are Singing Out*—all disembodied 312 of them—is applauded and described graphically in the texts that follow.

Gabori's work, which represents her vision of the landscape of her country (beach, fig trees, and the billabong), is painted directly onto one whole wall of the Banco Court (the ceremonial court). Its beautiful colours enliven the wall and transform the whole Court and, in the words of the Chancellor, "it is ... appropriate to have Sally's work figuratively looking over the shoulders of the judges who will sit on the bench".

Smith's wonderful geometric, abstract artwork is also painted directly onto the surface—in this case, onto the ceiling in the Courts' entry foyers. The construction itself is a tour de force and, for the viewer who looks skyward to experience this extraordinary work, there is a sense of wonderment about the superb patterning and palette.

The reader of this monograph will see a convergence of opinions on these three significant and quite extraordinary new public artworks among the chancellor, the judge, the curator and the architect. When the architect asks the curator what the best moment during the creative process was, the curator replies, "When the whole artistic team by working together achieves the ultimate, and the artwork 'lifts off'". She then refers to the impact of the Kusama in a very personal way: "The day I realised that we were really getting the Kusama, I got what I would call an 'architect's rush'. I realised that the Kusama was going to slice 90m across one of the city centre's blocks and that it was permanent. I realised that I had just been part of transforming the city not only for today but for future generations."

Part 2: Architectural and Curatorial Visions

The second part of the monograph provides the broader context for the celebratory speeches featured. By way of background, the reader may be interested to know that the design for the QEII Courts of Law was selected in

an architectural competition in 2007, and the successful design was tendered by Brisbane-based firms Architectus with Guymer Bailey. The building was funded directly by the Queensland Government and is almost twice the size of former Supreme Court and District Court buildings and incorporates a spacious, welcoming public square of approximately 2,500 square metres. In his essay, architect John Hockings writes of the courtrooms of old and the significance of this new building and the need and ambitions for it to exhibit "a new humanity, re-connecting the interior with the outside world of landscape and light and life". He also relates of how the building and the artworks were conceived in great detail.

The final text is a longer essay of the curatorial rationale by curator, Associate Professor Jay Younger entitled *Art in the Public Sphere*. The curatorial rationale focuses on public artworks' articulating democratic values in their public expression of different perspectives. Younger also provides a background to the genesis of public art legislation in Queensland, and relates how it evolved. As she outlines, the policy of Art Built-in dictated that 2 percent of the budget of any new Queensland government building over \$250,000 be expended on public art. As she reflects, however, this was not without controversy including the expectation that publicly-funded artwork will be "liked by everyone". Her excellent essay continues with a more theoretical analysis of public art itself and, at its end, the reader will find a persuasive analysis of why the three public artworks in the new Courts of Law are so compellingly suited to the purpose of the building and its new public square.

It would be an oversight of this foreword not to applaud the Queensland Government for their foresight in commissioning the public artworks in the wonderful new QEII Courts of Law. The real beneficiaries are the people of Queensland and all others who will have the privilege of viewing the artworks.



LENEEN FORDE AC
CHANCELLOR, GRIFFITH UNIVERSITY

A SPEECH GIVEN ON 29 AUGUST 2012
TO CELEBRATE THE PUBLIC ARTWORKS
OF THE QEII COURTS OF LAW, BRISBANE.

CELEBRATING THE NEW COURTS' PUBLIC ARTWORKS

I would like to acknowledge the traditional custodians of the land on which we meet today and pay respect to the elders, past and present, and extend that respect to all Aboriginal and Torres Strait Islander People. This is an apt way to segue into the reason why we are here, which is to celebrate the works of three great artists.

Sally Gabori is a Kaiadilt elder, a woman who not only lives and epitomises an ancient and rich culture of this land, but who expresses it artistically in modern idioms with an extraordinary sensitivity and intensity.

Sally only took up the brush and began to paint in 2005 when she was already in her 80s, an age when the rest of us would be thinking of putting our feet up and putting everything else down.

I am told that Sally actually invented her own visual language because there was no traditional visual form for doing so.

Looking at her works one can feel the spiritual pull of Bentinck Island, her traditional country. Sally's work reminds us that no matter how ancient the culture, cultural expression can be reinvigorated, reinterpreted, and rediscovered by new generations. In recent years, indigenous painting has led new and exciting paths and has received national and international acclaim for its mixture of the very old and the contemporary.



It is just so appropriate to have Sally's work figuratively looking over the shoulders of the judges who will sit on the bench.

Advancing age clearly is no barrier to creating great art; indeed, one could say from looking at the artworks around us that age and experience are the filters that allow great artists to create works of maturity, depth, and meaning.

Yayoi Kusama is celebrated as a living legend whose contributions to the world of art extends over sixty years. She is also in her eighties, although one would never know it from the vibrancy and originality of her works. She is an extraordinarily popular artist with audiences all over the world because of the raw appeal of what she does.

At the other end of the age spectrum, Gemma Smith contradicts my previous comment that great age may be one of the preconditions for producing great art. Some artists stand out as soon as they begin to exhibit their work and Gemma is one of these rare individuals. She is not only one of those whom we are told to watch out for, she is someone who is already closely watched; she is a positively youthful upcoming artist with huge potential, building on an already substantial body of work and reputation.



LEFT TO RIGHT
 Professor Nicholas Evans and Sally Gabori on Mornington Island discussing Sally's commission for the new QEII Court of Law.
 Photo: Courtesy of Alcaston Gallery.
 Gemma Smith working with artisans Richard Lucas and Dale Harding on site testing brushstrokes before painting directly on the ceiling.
 Photo: Jarryd Hall.
 Yayoi Kusama in her Tokyo studio producing drawings for her artwork *Eyes are Singing Out*.
 Photo: Courtesy of Roslyn Oxley Gallery.

Public art, as the term implies, is created to express ideas and emotions for the public to view and reflect upon. It is not locked away in a vault or on the wall of a private room or even a public gallery. It is created to be seen and experienced, to be part of the fabric of our public spaces, and even to be climbed on or leant against. Like great art, public art can also provoke strong reactions, but one could argue that if art does not provoke something, then it has failed in its primary purpose.

I remember not too many years ago when the idea of requiring artworks to be included in the fabric of our public buildings was first mooted and then introduced in Queensland. Ever since then, public art in many forms has enriched the public spaces of our cities and towns, and also, I think, has challenged our architects to consider the artistic dimensions of their buildings as much as their functionality.

Queensland's public art policies have led the nation, and have given artists—from Queensland, elsewhere in Australia, and internationally—the chance to showcase their creativity. These policies have helped position Brisbane as a very exciting place internationally for all forms of the arts.

Some of the public artworks commissioned have generated controversy, but, as someone has pointed out to me, art does not have to be universally liked or gain general democratic acceptance to be anything less than great art.

This may reflect my biases and own background in the law, but I am particularly pleased to see these works incorporated in the new Queen Elizabeth II Courts of Law. I have also long been a champion of women in the legal profession, so, to have these works created by women and displayed in this place is doubly pleasing to me.

I remember only too well that when I began to practice law, the buildings that housed the courts of law were austere, slightly forbidding places that looked like ancient Greek temples, or evoked Victorian era grandeur, designed to provoke awe and a sense of exclusivity and unchanging tradition.

Building and opening new law courts is not a common occurrence, but one cannot help but notice that these days new court buildings are very different. To me, this wonderful new building reflects a sense of openness, of democratic access, as well as being the forum for dispensing justice.

The works of these three great women artists each reflect the artists' own cultural backgrounds and life experiences.

These help to make the building a very exciting addition to Brisbane's civic form, and I am very grateful to have the opportunity to be a part of this occasion and to celebrate the artists and their contributions.



**THE HONORABLE JUSTICE
MARGARET McMURDO AC**
PRESIDENT, QUEENSLAND COURT OF APPEAL

A SPEECH GIVEN ON 29 AUGUST 2012
TO CELEBRATE THE PUBLIC ARTWORKS
OF THE QEII COURTS OF LAW, BRISBANE.

THE ROLE OF THE NEW ARTWORKS IN THE COURTS



On behalf of Queensland's judges, welcome to the state's stunning new Supreme and District Courts building of which we are so very proud. And thank you for joining in today's celebration of three magnificent new public artworks.

If there is any art in court buildings, it tends to represent the traditional symbols of justice. The old Court complex had the portraits of Queensland's Chief Justices; the fine Lawrence Daws mural representing the history of the justice system in Queensland up until 1980; and Maria Papaconstantinou's iconic sculpture of Themis. The paintings have been cleaned, reframed, and splendidly rehung in the gallery outside. *Themis* has been relocated to the Roma and George Streets' corner of this building where she stands as a magnificent sentinel reminding a steady stream of commuters ascending the escalator to the station of the Courts' core function: dispensing equal justice to all.

But the public artworks for this building, which I regret to say I had nothing to do with, do not directly represent themes of law or justice. Some have questioned whether they have a place in the courts. Let me explain why I think each makes a special contribution.

First, *Eyes Are Singing Out*, was created by internationally renowned and venerable Japanese artist Yayoi Kusama. She has had a recent retrospective at Gallery of Modern Art (GoMA) and an even bigger one in London's Tate Modern; is displayed in Paris's Tuileries Garden; and is the current darling of Louis Vuitton. The courts, together with the legislature

and the executive, constitute one of the three arms of government in Queensland. With some limited statutory exceptions—for example, when taking the evidence of children or complainants in sexual cases—court hearings are held in public. Judges deliver their reasons for judgment in open court and publish them on the Internet to maximise public accessibility. The media ensures judges' decisions are publicly scrutinised. Kusama's 312 eyes, some large, some small, on the curved wall facing the Court, whether observed from street level or from the Court building above, remind the public and the legal profession that these Courts belong to the people of Queensland; that judges are accountable; and they must remain independent from the executive arm of government, and do their work in a competent and timely way.

Eyes Are Singing Out is also an inspiration to judges as they look down on it from their chambers. The disembodied eye is reminiscent of the Hindu third eye, or inner eye, representing higher consciousness and enlightenment, qualities infinitely useful in the judges' constant task of wise decision-making.

Next is Gemma Smith's *Collision and Improvisation (Ceiling)*, which is on the ceiling foyer of the Courts building. Smith is a youngish and highly acclaimed Australian artist who completed her honours degree in Queensland. The work compels those who enter to raise their eyes to the ceiling far above, a reminder of the power and authority of the courts.

Court users are frequently stressed, whether an alleged offender facing trial, a witness or victim, a litigant in a civil case where an unsuccessful outcome could result in financial



LEFT TO RIGHT

Artisans Richard Lucas and Hannah Gatland painting Gemma Smith's *Collision and Improvisation (Ceiling)* directly on to the ceiling.

Photo: Gemma Smith.

Yayoi Kusama, Amanda Rowell, Roslyn Oxley and Yorika Tsuruta in Kusama's Tokyo studio discussing the fabrication of the eyes for *Eyes are Singing Out*.

Photo: Courtesy of Roslyn Oxley Gallery.

Sally Gabori with the artisan Hilary Jackman on Mornington Island showing Hilary how to accomplish the painting of *Dibirdibi Country*.

Photo: Courtesy of Alcaston Gallery.

disaster, or the barristers and solicitors, wound up like springs in their attempts to do their best for clients. *Collision and Improvisation* is a brightly coloured exploration of perspective. It is a reminder that no matter of the troubles to be faced, when the court case ends, life continues. The artwork's play on space and viewpoints is a reminder to keep life in perspective.

And finally is award-winning contemporary artist Sally Gabori's *Dibirdibi Country*. What makes Australia unique from every other Western democracy is its indigenous heritage that predates European contact by tens of thousands of years. How fitting, then, that Queensland's judicial arm of government has this mural in its ceremonial court, where lawyers are admitted, judges sworn in, and some of the most significant appeals are heard. Sally Gabori is in her eighties, a senior woman of the Kaiadilt tribe. She grew up on tiny Bentinck Island, in the Gulf of Carpentaria, where she lived a pre-contact life until the 1940s. Her traditional name is Mirdidinkingthi Juwarnda, meaning black dolphin (her totem) born at Mirdidingki. She speaks Kayardild language. She is a mother and grandmother and a living repository of tribal lore. This painting powerfully connects me—body, heart and soul—to Sally's memory of her personal and ancestral relationship with her beloved Dibirdibi country. I hope it also has that sense of connection for you.

I have been privileged to see these artworks develop as an integral part of this fine building. Their common thread is that they are all created by women. Members of the selection committee assure me that there was no affirmative action

and selection was entirely based on merit, a subjective concept well understood in the legal world! Within this transparent, light-filled, visionary, new building, where all the previously collected paintings depicted only men, it seems an entirely meritorious weighing up of the scales of justice that the women's perspective has been added by three world-class public artworks.

They, together with the fine public artworks next door in the impressive Magistrates Court building, and those in the Ipswich Court House, must surely make Queensland's Department of Justice and Attorney-General one of the leading patrons and collectors of public art in Australia. I congratulate the Department on its vision, and sincerely query whether it has considered listing itself as a Brisbane attraction, offering self-guided or perhaps even guided, tours of its collection for locals and visitors. Why, according to today's *Courier-Mail*, Darren Lockyer may even conduct them!

Thank you for letting me share my view of the role of these artworks in the Courts' building. You will have your own views. I look forward to hearing them.



SHANE THOMPSON

PRESIDENT OF THE AUSTRALIAN INSTITUTE OF ARCHITECTS, QUEENSLAND CHAPTER

A SPEECH GIVEN ON 29 AUGUST 2012 TO CELEBRATE THE PUBLIC ARTWORKS OF THE QEII COURTS OF LAW, BRISBANE.



JAY YOUNGER AND THE ROLE OF THE PUBLIC ART CURATOR

I am very pleased to be here today to celebrate and acknowledge the new public art in this very fine building; in particular, to acclaim the work of the artists, Sally Gabori, Yayoi Kusama, and Gemma Smith, and the curatorship of Jay Younger.

I think it needs to be said that Queensland is now very firmly a world leader in Public Art programs and the person who, more than anyone else, has set the benchmark and example about how it is done best is Jay Younger.

Jay has forged a very original and curatorially rigorous approach in her work. I know that she has seen it as particularly problematic that public art has been seen as a separate field from contemporary art.

In general, public art is literally shaped by the commissioning process—often as an “art by committee” process that inevitability produces literal, one-dimensional, illustrative, simplistic, representations of government or community.

Often, the impact is transitory, decorative and not very noticeable, representing very poor cultural value for public money.

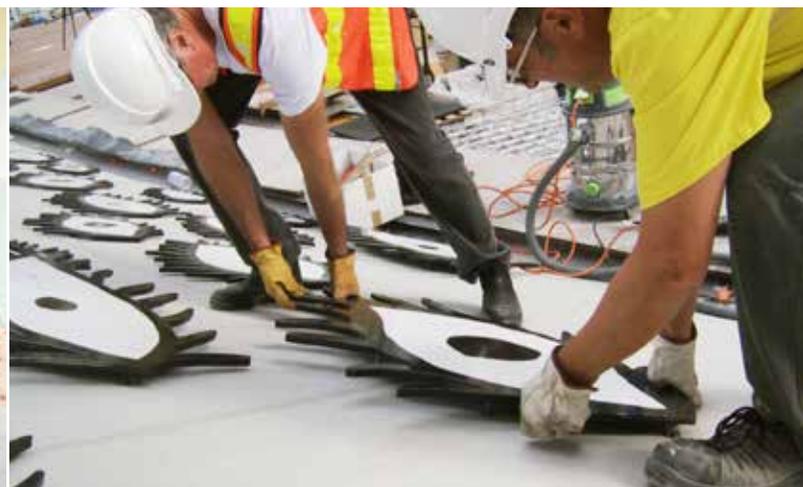
In Jay, we see the best of what a public art curator should be. Jay is someone who:

- » is committed to reducing artistic compromise and increasing artistic freedom;
- » argues that the purpose of art is, firstly and always foremost, artistic expression and that the artist can only speak in the public realm on his or her behalf; and
- » translates the artists’ ideas with integrity into the public realm.

Jay’s work is highly successful because it is informed by thirty years of her own artistic practice. Jay works with emerging and mature artists every day, collaborating and brainstorming solutions with them. She enjoys the strength and challenges of collaboration. Jay also understands the artist’s psyche and the creative process very well. She understands that artists need to be respected and supported if they are to produce genuinely creative work.

More than anything, Jay believes in breaking new ground. While she acknowledges that this is challenging, in most cases, the extraordinary and unique can be achieved, and we, the public, deserve nothing less.

When I asked Jay to describe her approach to the QEII courts public artworks, she emphasised her avoidance of traditional and literal representations of justice or expressions of state authority. In her previous work on the Brisbane Magistrates Court public artworks, process was enshrined as the curatorial rationale, thereby protecting the artists to make their own work and not illustrate themes of justice.



- 1 Jay Younger, "Curator's Notes" (unpublished), 15 August 2012.
- 2 Rosalyn Deutsche, "The Art of Non-Indifference," *Making Public* (Seminar 2, Part 2), TATE Channel, 4 March 2005, last accessed 14 February 2012, <http://www.tate.org.uk/context-comment/video/making-public-seminar-2-rosalyn-deutsche-jane-rendell-gillian-rose-part-1>.
- 3 Jay Younger, "Curator's Notes", 15 August 2012.
- 4 Ibid.

LEFT TO RIGHT

The curator Jay Younger discussing the Sally Gabori painting tests in the Banco Court.

Photo: Raphaella Rosella.

Gemma Smith working from the mobile scaffolding on the purpose built mezzanine, with artisan Richard Lucas in the production of *Collision and Improvisation (Ceiling)*.

Photo: Jarryd Hall.

Simon Luciw of Spel Design and Ron Wenman of Insign Graphics installing *Eyes are Singing Out*.

Photo: Blocmedia.

Public art at its most simplistic is defined by its outdoor and permanent nature. Jay believes that instead it should be defined as an artwork that ignites discussion in the public sphere. "If we are to consider our experience in the public realm, it is essentially based upon an encounter with difference."¹ Now this is a very difficult but important idea to grasp. It is what makes the work truly 'public', not about power, not about authority, and not about justice, government, politics, or decoration.

Jay noted to me that in Rosalyn Deutsche's Tate lecture, "The Art of Non-Indifference" in the series *Making Public*, Deutsche links theories of public space and visibility, in answering the question "How can art develop the experience of being public?" Deutsche says:

The space of appearances implies a twofold role for visual artists in deepening and extending the public sphere. Firstly, it allows those who have been rendered invisible to make their appearance explicitly, and secondly, it encourages viewers to welcome that appearance.²

This really is the concept that underpins the commission for the courts. It ensures that we are experiencing much more than a designated physical space.

Curiously, when asking Jay what the best moment of the curatorial process was, she replied:

When the stars align—where the whole team is engaged in a dynamic interaction—moving in one direction—each enjoying working together towards a solution from each of their different perspectives—like completing a giant jigsaw puzzle together. An artwork is more than the sum of its parts however. . . . the artwork "lifts off" at the end of the day. It is creative and it is different.³

Jay continued to describe a moment in the curatorial process that resonated with me:

The day I realised that we were really getting the Kusama, I got what I would call an "architect's rush". I realised that the Kusama was going to slice 90 metres across one of the city centre's blocks and that it was permanent. I realised that I had just been part of transforming the city, not only for today, but for future generations.⁴

It seems to me that Jay is uncompromising, but not in that "dogmatic/die in a ditch" kind of way. Her great skill appears to be her ability to listen and be empathetic to all views while holding strong to her conviction about the artist's position and developing not only curiosity rather than critique, but also confidence in other stakeholders about the integrity, value, and quality that this approach will inevitably bring. This is not an easy thing to do, and so, in that, not only is there enlightenment and joy but a more profound experience in the making and the appreciation of the work. The commitment to quality and integrity in process and outcome will almost always see works endure. The nature of the works here and their resonance with the architecture and its fabric gives me great confidence that this public art is very special, and will indeed endure. In particular, I see the spirit of these times. However, we are too close to judge if that is the case. Let others do that. I somehow think that they will gaze, above, below and around, with a knowing smile.

References

Deutsche, R., Rendell, J., Rose, G., and TATE Gallery (2005). 'Making Public, Seminar 2 - Part 2', TATE Channel, 4 March 2005, <http://www.tate.org.uk/context-comment/video/making-public-seminar-2-rosalyn-deutsche-jane-rendell-gillian-rose-part-1> (last accessed 14 February, 2013)



PROFESSOR JOHN HOCKINGS
DIRECTOR, ARCHITECTUS
ARCHITECT

THE HUMAN TOUCH: THE COMING TOGETHER OF ART AND ARCHITECTURE



Frank Way (Senior Design Manager), John Hockings (Director Architectus), Gemma Smith (Artist), and Jay Younger (Curator) on site.
Photo: Christine Murray.

The story of the artworks in the new QEII Courts of Law is to me at one with the story of the courthouse itself. Above all, the courthouse is designed to be a public space of deep significance where humankind tests and confronts the legal-cultural constructs that it has set up to give structure and form to its civil society. It is, in this sense, a fundamentally human space, housing a fundamentally human process.

The artists and architects give appropriate form and meaning to the fabric and space of a courthouse. They imbue the building with both its civility and its humanity.

In the recent past, courtrooms were typically internalised spaces with little or no connection to the outside world. They were artificially lit and ventilated, and heavily secured. Strict and exhaustive technical requirements for acoustic and visual isolation, for controllable lighting conditions, and, particularly, for separated circulation systems for up to five separate courtroom users (judges, jury, persons in custody, the public, and legal teams) made such internalised courtrooms the pragmatic and expedient solution.

The public spaces in courthouses did not seem to fare much better. They were generally cramped, poorly lit, and dominated by security check points and surveillance cameras. The 'fortress mentality' characterised many courthouses of the past. In the process, the civility and humanity of the buildings were compromised.

Humans do not do well in such environments, and research has shown these environments to be detrimental to good trial outcomes. Contemporary legal institutions, attempting to express new ambitions of openness, transparency and accessibility, also found it difficult to do so in these structures.

The design of the new courthouse began with the desire to reject this approach. We wished to design instead a courthouse, which while still functionally and technically excellent, exhibited a new humanity, re-connecting the interior with the outside world of landscape, light, and life.

We wanted an architecture that people would find comfortable, familiar, and welcoming. We wanted a building that displayed its humanity and the human touch. We wanted an architecture constructed from natural and familiar materials—tactile, variable, inconsistent, and alive.

The new courthouse too is a significant new civic structure within the city and the state. Its role, alongside the parliament and the executive, is pivotal in the governance of the state. In this sense, it needs a civic presence, a civic scale, which operates at the scale of the city itself.

There is therefore an important set of balances to be struck here. Civic presence and scale need to be evident, but not such as to be oppressive or vainly grand. Comfort and familiarity need to be present, but not such as to undermine the stability and dignity of the law. Spaces need to have at once both a human scale and a civic scale.

Here, art and architecture find their natural symbiosis. In my mind, none of the significant spaces of the new courthouse could exist—could properly talk of their form and nature—without the coming together of architecture and art.

This is an ancient partnership, as ancient as society itself. From the very beginnings of our existence, we have occupied and/or constructed major civic spaces for our significant societal processes, and denoted their significance through the pairing of art and architecture. We 'mark the walls' and, in so doing, we change a neutral space into an essentially significant, human, and civic place.

Most contemporary artworks, however, exist in their own space, unpinned to any spatial coordinates. Their language is their own, in whatever form that takes, and they set their own borders. Regardless of whether the works are to be found on a canvas, in three dimensions, or on a computer screen, the context of these works is not generally pertinent to their expression or interpretation.

A particular form of artwork can of course be hung, or installed, within a context, as a deliberate and permanent circumstance. Most of what is labelled 'public art' is of this form. Such works present as at least semi-permanent installations, and one expects that the works are intended to be in their particular location, and to remain there for some period of time.

Many of these works are indeed site specific, and are created with a physical context in mind. Were they to be moved, there would be a resultant loss of context and meaning. Nonetheless, through their particular arrangement and mode of attachment to place, they are still essentially moveable or able to be relocated. Every city houses examples of public artworks that find themselves re-installed in new locations from time to time, as circumstances dictate.

There is, however, a particular group of artworks that are inextricably tied to their physical location, which are so much a part of that location that they inevitably define it. I am thinking especially of landscape works, and of wall and ceiling painting.

This form of expression fuses art and place into a continuum and gains an additional power through the blurring of the distinction between both art and nature, and art and architecture.

I like it for two reasons. Firstly, it removes all vestiges of extemporariness from the artwork. The work gains a sense of great permanence that comes through its attachment to the larger whole, and further, it cannot be read but by including the context within its interpretation. Such works cannot but be made in situ; they are not studio works, they are always grown in place. They adapt themselves to the micro-circumstances of the place, and they respond directly to these circumstances.

Secondly, I like it because the artworks permanently inflect the places where they have been made. Whether the artworks are constructed within an existing landscape, natural or manmade, or, as in the case of the courthouse, constructed at the same time as the very walls and ceilings on which they are inscribed, the places are charged with their presence. Such places are at one with the artworks, and their significance and character is mutually defined by the artworks and the architectural form.

In designing this courthouse, three major public spaces were conceived of in exactly this manner. The public square, the entrance hall, and the large ceremonial courtroom are the three most meaningful public spaces in the building. In shaping their volumes, they were already imagined as having artworks etched into their defining forms. Awaiting the artists to conceive of the appropriate works, the three spaces were understood as incomplete, both physically and symbolically 'spaces in waiting'. This aspect of the commissioning of the artists and artworks was empathetically interpreted by the project curator, who played a pivotal role in the success of the process.

Others here will best describe the wonderful artworks, which eventually found their place within the new courthouse. I would only say that the expectations for these spaces were more than fulfilled by the artworks, which were eventually revealed. The building wears its art as it wears the rest of its fabric, light, and structure—as a singular civic gesture.

I cannot leave the story of the making of the building and the artworks without discussing the artisanship of both. This piece began with some thoughts on the need for the new courthouse to express human qualities. The openness and transparency of the architecture, its connection with the external world of life and landscape, and the use of natural materials were all seen as vital to achieving this humanity.

Lastly, and importantly, was the expression of the act of making the building; in particular, its handmade quality. The use of in situ concrete, the mode of making that deliberately leaves visible the inconsistencies of wet construction, and the variability, which comes from the use of timber, were critical in expressing this artisanship. We were seeking a building that left the imprint of the many individuals who made its various parts.

The artisanship of the artworks of the new courthouse participate so convincingly in this endeavour. The collaboration of artisans and artists in the production and installation of all three works, and indeed, the materiality of the pieces themselves, contribute powerfully to the human qualities evident across the building. Hail the artists!



ASSOCIATE PROFESSOR JAY YOUNGER
PUBLIC ART CURATOR

ART IN THE PUBLIC SPHERE: DIFFERENCE IN PERSPECTIVE

Public art often evokes bronze men astride galloping horses or intimidating Third Reich eagles staring down on the diminished citizens below. Not only has the approach to commissioning public architecture shifted significantly from the last century but so too has the commissioning of public art. As one of the state's most important expressions of democracy, the new QEII Courts of Law seeks to express its public transparency in the built form. Like the building itself, the public artworks articulate democratic values in their public expression of different perspectives. It is this inherent link between democratic values and artistic expression in the public realm that forms the focus of the curatorial rationale for the new Courts' artworks. To shed light on the context of the new commissions, recent public art practices in Queensland and the discourse linking democracy and public art will be traced before culminating in a more specific discussion of the artworks themselves.

Recent Public Art in Queensland

Thirteen years ago, the Queensland government introduced a public art policy, Art Built-in (AB-i), whereby 2 percent of the budget of any new government building over \$250,000 was to be expended on public art. The AB-i policy offered a major new source of income and professional-development opportunities for practising artists in Queensland. To put it succinctly, the underlying principle of AB-i was to provide employment for Queensland artists and fabrication businesses while improving the built environment.¹

Obviously, a great deal of advocacy and ministerial risk was undertaken to establish a whole-of-government policy for public art in Queensland. Matt Foley, Attorney-General and Minister for the Arts, was the champion of the new policy and he hand-picked Lindy Johnson as the Senior Policy Adviser (Arts) in 1998 from her position as CEO of Queensland Artworkers' Alliance (QAA). At QAA, Johnson had conducted a major public art conference and undertook international research on public art before creating QAA's public art project management service.² Arts Queensland's Public Art Agency—headed by John Stafford—managed the vision and implementation of the new policy. Michael Rayner, Principal of Cox Rayner Architects was an early and passionate advocate for the integration of public art in Queensland buildings. Without these key visionaries, Queensland would not have led the nation in commissioning public art as it has in recent years.

When it comes to public art there are two points the public agree on. Firstly, public art is a 'waste of money' and secondly, public art is not 'real' art. In Queensland eventually these types of jibes in the media were accompanied by art world attacks on public art. In general, the art world sees public art as an inferior form of artistic practice that is constrained conceptually by its democratic 'dumbing down' for the public context. The political position of AB-i became increasingly precarious as it was seen to please neither the art world nor the 'cultured public', let alone the typically outraged 'taxpayer'. As early as 2003, an article entitled "Bogus

1. The majority of art commissioned under AB-i was, by its nature, integrated with architecture and permanent structures.
2. Metrozone public art conference (1990) was organised by Johnson with QAA committee member and artist Denis Magee. Johnson undertook her research in the United Kingdom with the United States-trained Sandra Perceval at the Public Art Development Trust in 1995. On her return to Australia, Johnson advocated strongly for public art as a vehicle for artist employment and was instrumental in lobbying to introduce a 'percent for art' program in Queensland in her role at QAA. This is certainly one reason why Matt Foley appointed Johnson as his adviser.

3. Rex Butler, "Bogus Public Art," *The Courier-Mail* (BAM), 7 June 2003, 1.
4. The panel of eight experts representing diverse stakeholders was chaired by Michael Keniger, then Executive Dean, Faculty of Engineering, Physical Sciences and Architecture and Professor of Architecture at the University of Queensland.
5. At the close of 2007, "The Keniger Report" was published and a new approach to state funding of public art commissioning, art + place, the Queensland Public Art Fund, was launched. Queensland State Government, "Art Built-in Policy Evaluation, A Report Prepared for the Queensland Government by Professor Michael Keniger, Deputy Vice-Chancellor (Academic), University of Queensland," 2006, accessed 22 February, 2008, www.arts.qld.gov.au/docs/keniger-report.pdf. An independent panel of curators, artists, architects, and landscape architects was formulated as the 'art + place' panel to allocate approximately \$4 million per year through an expression of interest process.
6. Sara Selwood, *The Benefits of Public Art: The Polemics of Permanent Art in Public Places* (London: Policy Studies Institute, 1995), 2.

Public Art" was published in Saturday's widely read BAM (Brisbane Art Music) section of *The Courier-Mail*, where acclaimed Queensland-based art critic and theorist Rex Butler stated that Queensland "would be better off with no public art at all" if the prevalent types of public art continued to be commissioned. Butler even suggested the policy was so disastrous as to risk toppling the political career of the then Arts Minister—Matt Foley—given that future artwork produced under AB-i had little hope for improvement. Butler concluded with: "Perhaps it would be better to have no public art at all than an art the public couldn't care less about."³

This type of criticism is not at all uncommon and resounds within Australia and internationally. Arts Queensland responded to criticisms from stakeholders by commissioning an independent evaluation of AB-i, which commenced in March 2005. It was chaired by Professor Michael Keniger, the Government Architect.⁴ The findings of the Expert Reference Group led to a new state government public art policy and funding organisation—"art + place"—which came into being in 2008.⁵ Most notably, 'art + place' freed up the types and contexts of public art commissioning, so that temporary or stand-alone artworks could be created in more varied circumstances outside the state's capital works program. In September 2012, Butler's call for 'no public art at all' was fulfilled when the new Liberal National Party announced in its budget that it would eliminate 'art + place'. Sadly, Queensland has returned to the days of no public art policy, rather than leading the nation as it has done up until this point.

Defining Public Art

When curating artworks for the public sphere, it must be understood there is considerable confusion about the expectations of public art. As if defining 'art' is not elusive enough—when it is coupled with the term 'public' often far greater misunderstanding ensues. Most often, 'public art' has been defined by its outdoor or government-owned location, its audience—the public—and its source of funding, the government/taxpayer. Often the term 'public' indicates an entity that is commonly owned, shared, or accessed by all, and administered by governments. The expectations of public art might include that the artwork speaks for or to 'the people'; represents civic values on behalf of the government; or embodies an egalitarian spirit that is inclusive and accessible. Within the art world, most public art discourse has been dedicated to the topics of site-specificity and to social and community benefit. Without devaluing the

importance of these debates, the curatorial rationale for the new Courts' public artworks emphasises a different perspective—the role of art within the public sphere.

One of the greatest misconceptions in commissioning public art, especially in a government context, is the expectation that the artwork will be liked by everyone. At the risk of overstating the obvious, the list of expectations of art is long and contradictory. Such expectations range from expressing critical or political opinions, challenging perception, provoking thought, taking risks, creating meaning, working with a community, explaining phenomena, communicating feelings, or providing inspiration or beauty. Further are social and economic expectations: creating employment and local distinctiveness, providing economic recovery and social regeneration, boosting tourism and land values, reducing vandalism, attracting investment, increasing the use of open spaces, or creating neighbourhood pride.⁶ Just as it is not possible for everyone to share the same opinion about which political party should be in government, so too it should be expected that opinions vary about which artworks might be commissioned in the public sphere. Unfortunately, in attempting to please everyone—to uphold supposedly public values—public artworks have suffered from being palatably symbolic, simplistically abstract, or generally unnoticeable. Because the commissioned artwork is often shaped by the impact of diverse stakeholders, the artwork may be literally misshapen by contradictory expectations. Successful public art relies on genuine artistic expression where the integrity of the artwork is supported in the commissioning process.

Difference and the Public Sphere

To move towards a better understanding of the curatorial rationale and the role of art in the public sphere, an introductory discussion about the public sphere and specific ideas related to democracy comprise the following section. In the interests of conveying the theoretical framework of the curatorial rationale, only the key theoretical ideas that link democracy and public art are concisely explained here. Various theorists and critical thinkers' ideas traced here provide the foundation of the curatorial rationale linking democracy and public art. These include German sociologist and philosopher Jürgen Habermas, American political scientist Iris Marion Young, Argentine political theorist Ernesto Laclau and Belgian political theorist Chantal Mouffe, French philosopher Claude Lefort, German Jewish political theorist Hannah Arendt, and French philosopher Emmanuel

Lévinas. American art historian Rosalyn Deutsche is a key focus because she links many of the aforementioned author's ideas about public space and difference specifically to the practical context of public art.⁷ The following discussion foregrounds both the Habermasian public sphere and criticisms that problematise the public sphere based on difference. It is through two key ideas—visuality linked with “antagonism” and “appearance”—that the sequence of ideas connects visual art to public space, and, more specifically, critically engaged art to public space.

Habermas's book *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* is still cited as the key text in contemporary conceptualisations of the public sphere and democracy. The concept of ‘the public sphere’ is a metaphoric space in which private citizens gather to engage in rational-critical debate and formulate public opinion that may be critical of the state. According to this theory, a public differs from an audience: it is formed when citizens engage in political discussion. Today, argues Habermas, there is only an illusion of a public sphere and there is scant public debate. Forums for rational-critical examination of public matters are overshadowed by glib consumer entertainment that masquerades as debate. Habermas outlines three ‘institutional criteria’ as preconditions for the emergence of the new public sphere—disregard of status, domain of common concern, and inclusivity.⁸ For Habermas, the liberal public sphere is an arena where people put aside their private interests, impartially commit themselves to matters of common concern, and constitute themselves into a public by engaging in rational-critical political discussion.⁹ There are many social and political theorists who have supported Habermas's argument for the importance of citizen debate in a strong democracy, and many—known in some quarters as ‘difference democrats’—who are critical of Habermas's public sphere formation. According to media theorist Lincoln Dahlberg, one of the primary concerns for difference democrats is that they are vehemently opposed to the idea of consensus being set as the goal of political communication.¹⁰ They argue that difference is irreducible and that consensus is not possible without domination and exclusion. Claims to rationally derived consensus conceal the consensual disciplining process.¹¹ Difference democrats claim that the poor, women, slaves, migrants, and criminals have been excluded from the public sphere.¹²

In her book *Evictions: Art and Spatial Politics*, Deutsche argues that the search for ‘public’ space has traditionally

focused on an idyllic place, made possible by the elimination of conflict.¹³ In Deutsche's view, eliminating conflict eliminates the basis of democracy, making public space artificial. Deutsche argues that the supposed crisis at the heart of democratic public space is only possible against the background of a belief in a previously stable, univocal, complete, and impartial notion of public space. Deutsche has drawn on a number of ‘difference democrats’ to argue that the ideal of consensual public space is an idyllic delusion and that conflict is fundamental to genuine public space. To reveal the basis of this argument Iris Marion Young, Ernesto Laclau and Chantal Mouffe, Hannah Arendt, Claude Lefort, and Emmanuel Lévinas are succinctly referenced here.

Iris Marion Young questions the ideal of community, which in her opinion is an expression of “a longing for harmony among persons, for consensus and mutual understanding”.¹⁴ This ideal is premised on the desire to counteract the experiences of alienation and disassociation and their accompanying social problems found in contemporary urban life. The community model seeks to deny divergence or meld difference into a harmonious whole. Young looks beyond the dangers inherent in the homogenous community model to a public space where the unfamiliar is encountered, not excluded or ignored, as is suggested in the liberal model of public space.

The multi-public model of public space is the notion of the public sphere as a structured setting for the interaction of a number of publics. In contrast to both communitarian politics and Habermas's liberal public sphere, Young proposes a model based on alternative implications of a politics of difference by ‘envisioning an ideal of city life as a being together of strangers in openness to group difference’.¹⁵ Rather than public spaces where difference is ignored, or where there is homogenisation through community ideals, Young builds a model of good public space as containing multiple publics. Young's model is a celebration of difference, generated in an interactive and constantly changing context. Young presents the excitement, unfamiliarity, and novelty of difference in a positive light, in contrast to the more closed interiority of community values that are known and familiar. Young refers to the pleasure that is generated by diversity:

In the ideal of community people feel affirmed because those with whom they share experiences, perceptions, and goals recognise and are recognised by them; one sees oneself reflected in others. There is another kind of pleasure, however, in coming to encounter a subjectivity, a set of meanings, that is different, unfamiliar.¹⁷

7. Rosalyn Deutsche, *Evictions, Art and Spatial Politics* (Cambridge, MA: MIT Press, 1998).
8. Jürgen Habermas, *The Structural Transformation of the Public Sphere*, translated by Thomas Burger with the assistance of Frederick Lawrence (Cambridge, MA: MIT Press and Polity Press, 1989), 36.
9. Lincoln Dahlberg, “The Habermasian Public Sphere: Taking Difference Seriously?”, *Theory and Society* 34, no. 2 (April 2005): 113.
10. ‘Difference democrats’ are critical of Habermas's public sphere formation. Habermas's work has been central to issues of class in twentieth-century debates on democracy, with liberal democrats seeking to ignore class differences and social democrats trying to find ways to overcome them. The context of the debate has shifted significantly, and the preoccupation with class has weakened as other group differences have moved to the forefront of the agenda of democratic politics.
11. Dahlberg, “The Habermasian Public Sphere,” 125–6.
12. American critical theorist, Nancy Fraser is one of the key ‘difference democrats’ and her views on this specific issue are expressed in “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy,” in *Habermas and the Public Sphere*, edited by Craig Calhoun (Cambridge, MA: MIT Press, 1991), 128.
13. Deutsche, *Evictions, Art and Spatial Politics*, 288.
14. Iris Marion Young quoted in Kurt Iveson, “Putting the Public Back into Public Space,” *Urban Policy and Research* 16, no. 1. (1998): 25.
15. *Ibid.*, 27.

17. Ibid., 28.
18. Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London and New York: Verso, 1985), 125. This text is a rereading of Marx through Gramsci's theory of hegemony and Lacan's understanding of subjectivity as split and decentered.
19. Deutsche, *Evictions, Art and Spatial Politics*, 274.
20. Ibid., 289.

TOP TO BOTTOM

Yayoi Kusama drawing the eyes for *Eyes are Singing Out* and Roslyn Oxley looking on.

Photo: Courtesy of Roslyn Oxley Gallery.

One of the larger enamelled steel eyes being craned to the arc wall for installation of *Eyes are Singing Out*.

Photo: Blocmedia.

Simon Luciow of Spel Design installing *Eyes are Singing Out*.

Photo: Blocmedia

Front view of QEII Courts of Law from the Brisbane Magistrates Court.

Photo: John Gollings.

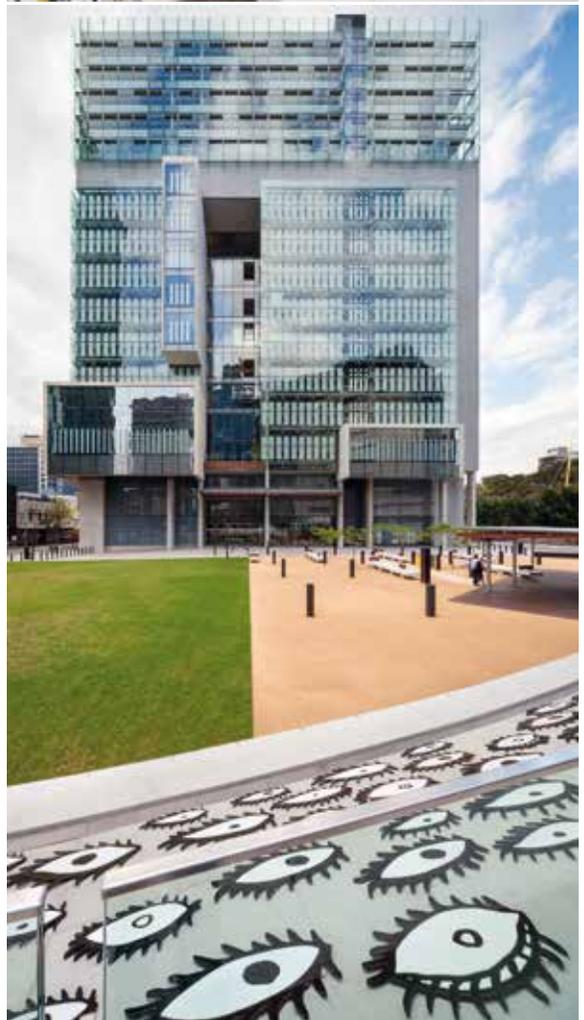
Deutsche cites post-Marxist political theorists, Laclau and Mouffe's concept of "antagonism" to argue that it is through "antagonism" that conflict is kept open, thereby denying consensual closure and generating genuine public space. Laclau and Mouffe's "antagonism" describes a constitutive outside force that blocks the completion of social identity, yet, paradoxically, affirms the social. According to Laclau and Mouffe, social "antagonisms" emerge when identities are threatened, rather than when they are fully constituted. Laclau and Mouffe explain how "antagonism" differs from both opposition and contradiction:

Insofar as there is "antagonism", I cannot be a full presence for myself. But nor is the force that antagonises me such a presence: its objective being is a symbol of my non-being and, in this way, it is overflowed by a plurality of meanings which prevent its being fixed as full positivity. Real opposition is an objective relation—that is, determinable, definable—among things; contradiction is an equally definable relation among concepts; "antagonism" constitutes the limits of every objectivity, which is revealed as partial and precarious objectification.¹⁸

For Laclau and Mouffe, it is important to realise that the unattainable wholeness of society is no cause for despair, but is the starting point for democracy. In this view, subversion and dislocation of society are fundamental to the existence of genuine democracy.¹⁹

Rather than Young's pleasure of difference played out in multi-public space, for Deutsche, conflict, division and instability of difference are responsible for the formation of the democratic public sphere. Because for Deutsche, "antagonism" is quintessential to a concept of the democratic public sphere, it follows that any threat to the democratic public sphere arises from efforts to overcome conflict. The public sphere remains democratic only insofar as its exclusions are open to contestation. When these exclusions are naturalised, and contests "erased by declaring particular forms of space inherently, eternally, or self-evidently public", public space is 'appropriated' and made undemocratic.²⁰

As discussed later in this essay, it is with the disappearance of certainty that we are called into public space.





Visuality and the Public Sphere

'Public art' can be defined in an entirely other way from art that is located outdoors if we are to consider visual art's link with democracy. Various theorists' ideas—Mouffe, Arendt, Lefort, and Lévinas—made relevant to public art or visibility by Deutsche and other visual theorists, are extrapolated below to provide dimension to the term "public art" and the role of art in developing the experience of being public. For Deutsche and theorists such as Mouffe, public art is art that constitutes the public sphere:

Introducing the concept (the public sphere) into art criticism, people redefined public art as art that enters or helps create such a political space. This redefinition shatters mainstream categorisation of public art for, within its terms, public art is no longer conceived as work that occupies or designs physical spaces and addresses preexisting audiences; public art is an instrument that constitutes a public by engaging people in political discussion or by entering a political struggle.²¹

Therefore, art that appears in this space and activates public space is not only political: it makes space public. Given that part of the intention of this essay is to argue that public art is inherently political and that genuine public art activates public space, it is worth noting here that Mouffe and Deutsche have commented on distinctions made between political and non-political art. In the interview 'Every Form of Art Has a Political Dimension', Mouffe says:

One cannot make a distinction between political art and non-political art, because every form of artistic practice either contributes to the reproduction of the given common sense—and in that sense is political—or contributes to the deconstruction or critique of it. Every form of art has a political dimension.²²

In the same interview, Deutsche responds that she avoids terms, such as 'political art' or 'feminist art' because this supports the assumption that 'real art' is not political and is free of sexual politics.²³ For Deutsche, while all art is political, not all art is critical. Critical art opens up questions and uncertainty that, in her view, are inherently linked to democratic values.²⁴ It is also relevant to mention, in relation to viewing art, Deutsche distinguishes between an audience and a debating public. For Deutsche, a debating public, rather than consumers, comes into existence by debating and further discussion of the artwork.²⁵ Furthermore, from Mouffe's perspective, the role of art is vital within the public sphere

21. Rosalyn Deutsche, "The Question of 'Public Space,'" paper presented at the conference Public Strategies: Public Art and Public Space, The Photography Institute, Tisch School of the Arts, 1998, last accessed 12 February 2013, http://iwalewapublicspace.files.wordpress.com/2012/02/rosalyn-deutsche_-_the-question-of-_public-space_.pdf.
22. Chantal Mouffe interviewed in Rosalyn Deutsche, Branden W. Joseph, and Thomas Keenan, "Every Form of Art Has a Political Dimension", *Grey Room*, no. 2 (Winter 2001): 100.
23. Deutsche in *ibid.*
24. *Ibid.*, 104.
25. Rosalyn Deutsche, "The Art of Non-Indifference," *Making Public* (Seminar 2, Part 2), TATE Channel, 4 March 2005, last accessed 14 February 2012, <http://www.tate.org.uk/context-comment/video/making-public-seminar-2-rosalyn-deutsche-jane-rendell-gillian-rose-part-1>.

TOP TO BOTTOM

Assistant Dale Harding painting Gemma Smith's *Collision and Improvisation (Ceiling)* directly on to the ceiling.

Photo: Gemma Smith.

Gemma Smith on site perusing one of the 55 individual layers required to complete *Collision and Improvisation (Ceiling)*.

Photo: Jarryd Hall.

Artisans Dale Harding and Richard Lucas (right) painting Gemma Smith's *Collision and Improvisation (Ceiling)* directly on to the ceiling.

Photo: Gemma Smith.

Visitor site visit to view all 3 commissions: looking upward to Gemma Smith's *Collision and Improvisation (Ceiling)* in the entry foyer.

Left to right: Peter McKay (Curator Contemporary Australian Art QAGOMA), Reuben Keehan, (Curator, Asian Art, QAGOMA), Gemma Smith (Artist), Christine Murray (Public Art Project Manager), Julie Ewington (Curatorial Manager Australian Art QAGOMA), Carmel Haugh (Urban Art Projects) and John Stafford (Director, Visual Arts Craft and Design, Arts Queensland.)

Photo: Jay Younger.

26. Mouffe in "Every Form of Art Has a Political Dimension," 124.
27. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958) quoted in Deutsche, "The Art of Non-Indifference."
28. Deutsche, "The Art of Non-Indifference."
29. Ibid.
30. Ibid.
31. Ibid.
32. Ibid.
33. Michael L. Morgan, *The Cambridge Introduction to Emmanuel Lévinas*, (Cambridge and New York: Cambridge University Press, 2011), 80.
34. Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, translated by Alphonso Lingas (Pittsburgh: Duquesne University Press, 1969), 201, 218–19.
35. Anthony F. Beavers, "Introducing Lévinas to Undergraduate Philosophers," 1995, accessed 14 February 2013, <http://www.faculty.evansville.edu/tb2/PDFs/UndergradPhil.pdf>.
36. Ibid.
37. Deutsche, "The Art of Non-Indifference."
38. Ibid.

because it is not a rationalistic Habermasian debate but "the mobilisation of passions and collective forms of identification". As such, it addresses the exclusions from the public sphere that Mouffe and other difference democrats—like American Nancy Fraser—have highlighted in their theoretical work.²⁶

In her 2005 Tate lecture, "The Art of Non-Indifference" in the series 'Making Public', Deutsche forges stronger theoretical links between theories of public space and visibility in answering the question: How can art develop the experience of being public? Before answering, Deutsche highlights Arendt's views on difference and the public sphere in establishing "appearance" in relation to publicness; "the public sphere is the space of appearances where people are acting and speaking together. The space where I appear to others".²⁷

In answering the question posed, Deutsche says:

... the space of appearances, implies a twofold role for visual artists in deepening and extending the public sphere. Firstly, it allows those that have been rendered invisible to make their appearance explicitly, and secondly, it encourages viewers to welcome that appearance.²⁸

However, as Deutsche explains, vision has been theorised as the sense that is used to dominate the marginalised 'Other' threatened with disappearance. In light of the theories that problematise vision in relation to difference, a series of extended questions open up for Deutsche:

If exposure to others lies at the heart of democratic public life, the question of how art can develop the experience of this exposure calls for still other questions. With what kind of vision shall we meet the appearance of others? Can art help establish ways of seeing that do not seek to reduce the impact of exposure? What kind of vision overcomes apathy and responds to the suffering of others? In short what is public vision?²⁹

Deutsche proceeds to discuss both Lefort and Lévinas as 'philosophers of the enigma', a term that is linked both to appearance and visibility.³⁰ According to Deutsche, Lefort is relevant to notions of visibility because it is with the disappearance of certainty that we are called into public space. Following on from Arendt, Deutsche states that for Lefort, the public sphere is where one has the right to appear and "to be exposed to the appearance of others".³¹ However, according to Deutsche, for Lévinas, 'the Other' is an enigma—what appears as opposed to what is fully

seen.³² The Lévinasian "'face-to-face' encounter between 'the Self' and 'the Other' creates a responsibility for 'the Other' in 'the Self'." The face calls 'the Self' into question and summons 'the Self' to respond.³³ For Lévinas:

The face opens the primordial discourse whose first word is obligation, which no "interiority" permits avoiding. . . . The will is free to assume this responsibility in whatever sense it likes; it is not free to refuse this responsibility itself; it is not free to ignore the meaningful world into which the face of the Other has introduced it.³⁴

For Lévinas, the very meaning of being a social subject is to be 'for-the-Other'.³⁵ The proximity of 'the Other' demands a response; thus, Lévinas claims that proximity is responsibility, or the ability to respond.³⁶ According to Deutsche, Lévinas's 'non-indifference' is "an ability to respond—the essence of the reasonable being in man"; "Lévinas links responsiveness to vision, but also, and more significantly, he links it to a 'critique' of vision."³⁷ Public vision in the Lévinasian or Lefortian public sphere forgoes totalising and objectifying images as well as impartial vision, both of which are qualities incorporated in traditional accounts of the public sphere. For Deutsche:

Because non-indifferent vision obliges the subject to call itself into question, artists who explore non-indifferent vision, take part in psychic transformation, which like material transformation, is an essential component, rather than mere epiphenomena, of social change.³⁸

In Deutsche's opinion, the task of critical art that uses non-indifferent modes of seeing is to counter the public ways of seeing promoted by the American mass media.

Three important consequences for this curatorial approach to commissioning public art stem from Deutsche's and Mouffe's observations. Firstly, all art is political, and public art, far from being defined by physical location, is defined by its critical stance. Secondly, appearance and visibility are linked to participation in the public sphere. Thirdly, art in the public sphere is very important because it *contests* the Habermasian notion of impartial rational debate. In the broader layperson's context, art is seen as private and partial, and therefore not appropriate in the public sphere. In questioning that which is illegitimate in the public sphere, Mouffe implies a relationship between the voice of art and that of women and others who have historically been excluded from the public sphere.

The foundation of the problem is that consensus is incorrectly perceived as the basis of democracy. Furthermore, regardless

of the intellectual understanding that it is not possible for everyone to agree, it is still predominantly expected that public art should generate a universally positive or inspirational response. Rather, public art can be seen as opening up a space within the public sphere where difference can be seen and experienced. In an increasingly privatised world where government has less resources and shared ownership is often outweighed by private ownership, government protections afforded to freedom of speech in the media could equally be applied to art. Rather than critical art being perceived as disagreeable and consequently as an entity that should be excluded from the public sphere, instead critical art should be seen as a sign that society is still capable of critical action and something not only to be included but encouraged by government within the public sphere. While China has stepped up its commissioning “public” art as a signifier of democracy—much needed for diplomatic purposes—the Queensland government, unfortunately, has in the September 2012 budget eliminated commissioning public art altogether because public art expenditure has been deemed wasteful.

As stated by Deutsche, if we consider our experience of the public realm—it is essentially an encounter with difference. This public experience with difference might be created by a Lefortian incompleteness, a Lévinasian non-indifference, or the pleasure of unfamiliarity as explained by Young. While there are various theories of encountering difference at play, at the heart of the public artworks for the courts is that freedom of artistic expression—as a different perspective—is a meaningful signifier of active democratic values. Rather than a world in which all share the same known views and difference is not tolerated; in contrast, as Young has expressed, the excitement of encountering a view that is unfamiliar can be seen as a pleasurable. It is through the appearance of difference that the welcoming and celebration of difference by others can occur.

The Artworks

The three artists commissioned—Yayoi Kusama, Sally Gabori, and Gemma Smith—are all women, two of whom are in their eighties, and all are from significantly different cultural backgrounds. Yayoi Kusama is celebrated as a living legend the world over and, due to the raw appeal of her visual language, enjoys great popularity with audiences from all walks of life. She is now eighty-three, actively achieving the pinnacles of a career that has spanned six decades. Sally Gabori is a Kaiadilt elder who commenced

painting in 2005 in her eighties. In an absence of traditional visual form, she created her own visual language to portray her beloved country—Bentinck Island. The energy and vibrancy of her vision has ignited an unquenchable national and international enthusiasm for her paintings. At the other end of the spectrum, Gemma Smith was, at the time of commissioning, an up-and-coming Brisbane-based artist in her early thirties. Gemma commenced her artistic career in Sydney and moved to Brisbane, undertaking further study and more ambitious projects both in permanent commissions and gallery contexts. Gemma’s approach to painting creates an abstract illusion of space and form. The three artists’ works resonate conceptually and formally in their unique synergies with the building and in bringing alive the experience of difference within the curatorial rationale.

Yayoi Kusama’s *Eyes Are Singing Out* surges energetically 90 metres across one entire city centre block, between Roma and George Streets. Kusama has a well recognised repertoire of visual elements and eyes are one of these recurring elements that appear in her work. Kusama’s sea of eyes is a pertinent public artwork for the Courts. In a time when public accountability is of the utmost importance, Kusama’s eyes not only look back at you, they surround the Courts with looking. Metaphorically, the inner workings of the Courts are revealed through the building’s glass façade to the unblinking eyes, forever watching.

The universality of Kusama’s graphic language is as at home in the context of ancient Egyptian hieroglyphics as it is in contemporary art. The disembodied eye featured in *Eyes Are Singing Out* is a potent symbol that is understood by all cultures throughout time. It is suggestive not only of a watchful public but also omnipotence, enlightenment, and inspiration. Kusama reminds us—in keeping with Lévinas’s notion of face-to-face—that it is through the experience of others that our humanity and our empathy for others is instigated and negotiated. Kusama’s poem that accompanies the artwork speaks of the eyes representing all the souls of humanity that watch the future of humanity seeking peace and happiness for all.

The realisation of the Kusama artwork was complex. The artist’s ink drawing produced in her Tokyo studio required translation into materials and forms that are weather-resistant. Numerous solutions were researched and evaluated to ensure the best possible outcome was achieved. The Tokyo Kusama team, the Australian Roslyn Oxley9 Gallery team, and the Courts’ public art team and engineers creatively

39. There are eighty-five different types of eyes.
40. The title of the Gemma's original painting the commission is based on is *The Wheel Has Turned One Full Circle*.

TOP TO BOTTOM

Professor Nicholas Evans and Sally Gabori on Mornington Island discussing Sally's commission for the new QEII Court of Law with Sally.

Photo: Courtesy Alcaston Gallery.

Professor Nicholas Evans and Sally Gabori surrounded by Sally's family on Mornington Island discussing Sally's commission for the new QEII Court of Law.

Photo: Courtesy Alcaston Gallery.

Artisans Hilary Jackman and Jeph Neal on the scissor lift preparing the underpainting for Sally Gabori's *Dibirdibi Country* in the Banco Court.

Photo: Raphaella Rosella.

Artisans Hilary Jackman and Jeph Neal scrutinising their in-progress painting of *Dibirdibi Country* in the Banco Court.

Photo: Raphaella Rosella.

Hilary Jackman (Artisan), Jay Younger (Curator) and Robyn Daw (Senior Program Officer Public Art Arts Queensland) viewing painting test pieces for Sally Gabori's *Dibirdibi Country* in the Banco Court.

Photo: Raphaella Rosella.

resolved the technical difficulties inherent in inserting the constellation of 312 large and small eyes across the unusual sloping arc wall.³⁹ *Eyes Are Singing Out* is the first permanent public artwork by Kusama in Australia and may be the largest permanent public artwork created by the artist to date.

Like all the artists included in the QEII Courts of Law, Gemma Smith's artwork reveals an important aspect of perspective. Perspective is appropriate subject matter for the Courts without making a visual statement that is literal or focussed on justice. The way that Gemma unveils the elusive nature of space and viewpoint is fitting for the entryway of the Courts. From the outset, the architect John Hockings was steadfast that the artwork should be painted directly onto the fabric of the building to genuinely integrate the artist's painting with the architecture. Gemma's painting is not unlike the *trompe l'oeil*, popular in the baroque period where a three-dimensional optical illusion was painted directly onto the ceiling or wall—in this case, the illusion is in abstract form. In this artwork, suspended in an unexpected intuitive logic, a balance is created between structure and feeling. Her interlocking yet fragmented geometry contains both a sense of connectedness and openness. This painting presents the illusion of perspective in flux—which is interesting in the context of the Courts where the process of justice is occurring.

After producing many paintings for the ceiling artwork, Gemma worked with one of her existing paintings for the new Courts' commission.⁴⁰ She spent a considerable time analysing the chosen artwork to unlock the secrets of her existing painting's layered production. Eventually, Gemma was able to retrace her steps that had created her initial artwork's overlapping layers. She discovered that she had fifty-five different coloured layers with over 120 sub-layers. This then provided the understanding for Gemma to replicate the actual process of making the artwork—at a greatly increased scale—rather than copying the finished appearance of her initial painting.

The entry ceiling commission required considerable planning for a number of reasons—the painting is painted directly onto the ceiling and it is large in scale (16 square metres). A working platform floor had to be constructed a few metres below the ceiling so that the artist could reach the ceiling. Ironically, the proximity to the ceiling prohibited the painter's ritual of making a mark and standing back to see the section within the whole artwork. Because the original painting was under a metre in size, paint brushes





had to be scaled up so that the gesture made on a large scale would resemble those made on the smaller artwork with smaller brushes. Gemma collaborated with Cracknell and Lonergan Architects who managed the installation of indigenous artists' paintings directly onto the interior walls of the Musée du Quai Branly in Paris. Like the old masters painting frescoes in the past, Gemma also worked with an artisan to assist her delivery of this huge feat (Richard Lucas).

The positioning of Sally Gabori's work in the Banco Court, the ceremonial court, is to celebrate and remind us of different perspectives and different ways of seeing. Sally's paintings are filled with a potent emotional energy that compels those who experience her artworks into the life of their maker. At first glance to the unversed, this artwork appears to be simply an abstract painting. In actuality it represents a landscape—Sally's home country on Bentinck Island. This tiny remote island in the Gulf of Carpentaria is where Sally and the Kaiadilt people lived a pre-contact life up until the 1940s. The substance and purpose of this painting—*Dibirdibi Country*—is to sustain Sally's memory in the heart and imagination. When she was just twenty, due to the devastation of the island by a cyclone in 1948, Sally, along with the remaining Kaiadilt population, was forced to leave their country to live on Mornington Island, considered foreign territory by the Kaiadilt. The ensuing trauma was said to be so great that for several years no children were born or survived, damaging the transmission of language.⁴¹

Sally's painting *Dibirdibi Country* shows us four Bentinck Island places that were of profound significance for her. The grey shape on the left hand side shows the fig trees near the beach where her mother and several other members of her family were born, the yellow shape at the top right of centre depicts the beach where her mother's father was born, the pink area is the sea inhabited by dugong where her brother, an acclaimed hunter, wrestled and captured dugong, and the black-and-white shape on the top right represents the billabong filled with fresh water and water lilies. For Sally, these places are rich with experiential and ancestral history. The different ways of seeing that underpin the inclusion of Sally's artwork within the Courts is emphasised by a memorable comment made by Professor Nicholas Evans:

A common phrase used by Kaiadilt elders is muthaa miburida ngad, literally "many eye me", but rendered more idiomatically as "my eyes have seen much". Acute observation of nature is needed to survive as a hunter-gatherer. And Kaiadilt culture, like other indigenous Australian cultures, instils a close knowledge

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41. Professor Nicholas Evans, "Muthaa Miburida Ngad: The Life of Sally Gabori," *Sally's Story* (Brisbane: Woolloongabba Art Gallery, 2005), 14.
 42. *Ibid.*, 13.
 43. *Ibid.*
-

TOP TO BOTTOM

Artisans Hilary Jackman and Jeph Neal on the scissor lift preparing the underpainting for Sally Gabori's *Dibirdibi Country* in the Banco Court.
Photo: Raffaella Rosella.

Artisan Hilary Jackman painting Sally Gabori's *Dibirdibi Country* in the Banco Court.
Photo: Raffaella Rosella.

Artisan Hilary Jackman painting Sally Gabori's *Dibirdibi Country* in the Banco Court.
Photo: Raffaella Rosella.

Artisan Hilary Jackman painting Sally Gabori's *Dibirdibi Country* in the Banco Court.
Photo: Raffaella Rosella.

Artisans Jeph Neal and Hilary Jackman on the scissor lift preparing the underpainting for Sally Gabori's *Dibirdibi Country* in the Banco Court.
Photo: Raffaella Rosella.

Discussing the progress of Sally Gabori's *Dibirdibi Country* in the Banco Court: (left to right) Marie Falcinella (Senior Curator and Gallery Manager Alcaston Gallery), Hilary Jackman (Artisan), Jeph Neal (Artisan), and Beverly Knight (Director Alcaston Gallery).
Photo: Raffaella Rosella.

of place, mediated by strong emotional attachments that form the basis of Kaiadilt cosmology.⁴²

One of the other extraordinary attributes of the Kaiadilt people remarked upon by Evans is their spiritual celebration of humble places. Unlike spectacular indigenous sites like Uluru—now sensational tourist destinations—the Kaiadilt celebrate a small waterhole whose coloured rocks are seen when the sand shifts or a small spring at the foot of a cliff. Although these places are subdued in comparison and mostly unseen, these places are sacred and are the source of Kaiadilt creation stories.⁴³ Even though Sally did not commence painting until 2005, she has spent a lifetime learning to see the smallest details of her country emotionally and spiritually. It is this knowledge and experience that is so generously expressed in her paintings.

Sally chose an unexpected approach to her site within the Banco Court. Although including part of the architectural form within her painting and stretching the painting across the entire Banco wall was not what the public art team had envisaged, it was undeniably bold and intuitively integrated. As mentioned previously, the architect John Hockings's vision was to integrate the painting with the architecture in keeping with the tradition of this 'ancient partnership' by ensuring that the painting was painted directly on the wall of the Court. Due to Sally's age and inability to travel, Sally, in liaison with her agent Beverly Knight, chose to work with artisans Hilary Jackman and Jeph Neale. Accompanied by translator and Kaiadilt expert, Professor Nicholas Evans, Hilary and Jeph went to stay with Sally on Mornington Island to learn how to paint *Dibirdibi Country* and to understand the stories and significance of the places depicted. Prior to commencing the painting of *Dibirdibi Country* directly onto the Banco Court wall, a number of large-scale trials were undertaken to ensure that the brush sizes and gestural painting were in keeping with Sally's painting.

The curatorial balance between multi-public interaction and the individual public artworks is derived not by ignoring or diluting the different artistic voices to squeeze these through the compromised sieves of artistic service for the common good nor is it to reflect cohesion and unity within a curatorial statement. Instead, difference of public expression is embraced as the process through which the curatorial outcome will come into being.

Without doubt, the expression of the Queensland government's identity in public art has moved beyond the illustrative stereotypes that represent art in civic life and

has embraced difference and artistic expression within the public sphere. The artistic commissions for the new QEII Courts of Law are extraordinary endeavours that are rarely, if ever, able to be realised in an artist's lifetime. Regardless of opportunity, two of these artists may never complete an artwork of this nature again in their lives—simply because of their age. The artist is at the core of the drive to realise the artwork. However, there are many helping hands along the way without which the artwork could not come to fruition. Successful public art outcomes are predicated on a team process dedicated to collaboration and problem solving to manifest the artworks with integrity—often under completely unprecedented circumstances. The Justice and Attorney-General are to be congratulated on their vision to consistently procure public art that integrates artistic expression with Queensland's significant civic buildings. Most importantly, these artistic expressions will not only be experienced by current Queenslanders and visitors to Queensland but they will also be experienced by future generations. Indeed, this is the legacy that Art Built-in and 'art + place' has created.

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EYES ARE SINGING OUT

YAYOI KUSAMA

The numerous eyes that we dreamed about have spread into the whole sky, carrying with them a message of visual sensation.

It is a message of world peace and the overflowing happiness of humankind we have been praying for all the time.

There is no end to the glorification of the peoples around the world.

Their beautiful souls, having turned into hundreds of millions of eyes, continue to watch our future.

These eyes will keep on singing out louder and louder that love is forever and infinite, to the ends of the universe.

—Yayoi Kusama, March 2010

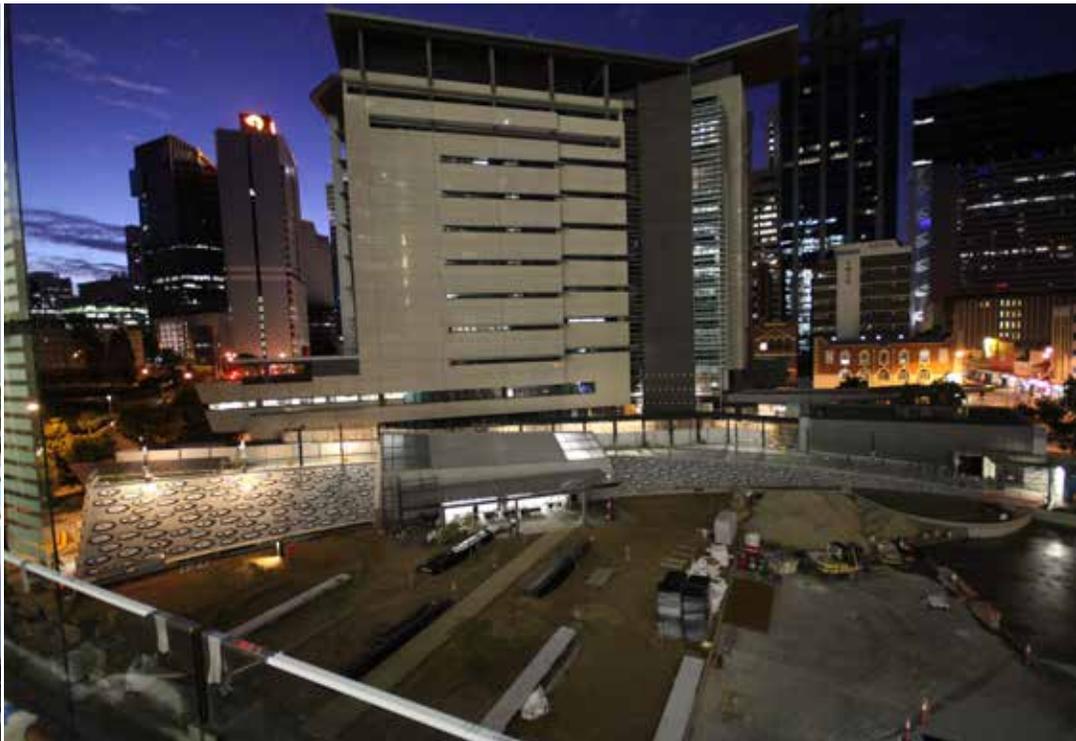


Yayoi Kusama
Eyes are Singing Out
2012
Steel, Enamel
Photo: John Gollings





Time-lapse series of the installation of Yayoi Kusama's *Eyes are Singing Out*.
Photos: Blocmedia.

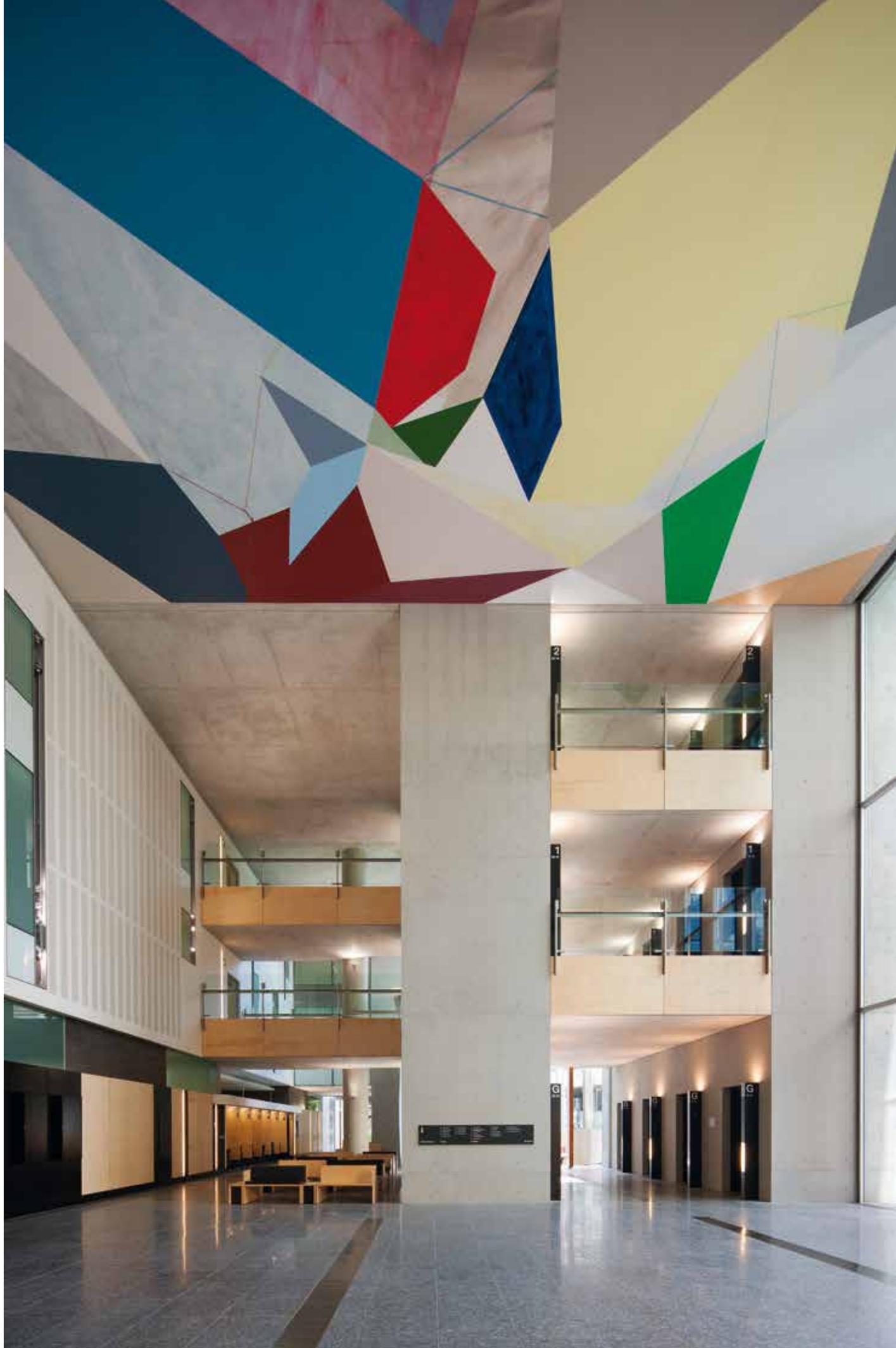


COLLISION AND IMPROVISATION (CEILING)

GEMMA SMITH

Collision and Improvisation (Ceiling) belongs to a body of work in which the artist experimented with different approaches to abstract painting. Loose, fluid brush strokes are juxtaposed with precise geometric forms; translucent veils of paint contrast with solid colours; and its overall form reflects the flatness of the ceiling while also suggesting three-dimensional space. The resulting composition reveals intriguing spatial incongruities and confounding arrangements of advancing and retreating planes. The work is based on a painting from 2008 that the artist has reanimated on a massively increased scale. Rather than simply mimic the surface appearance of the original, the ceiling painting reconstructs its complex multilayered structure. The title refers to the artist's process, which seeks to strike a balance between chance and control.

Gemma Smith
*Collision and
Improvisation (Ceiling)*
2012
Acrylic Paint
Photo: John Gollings





Time-lapse series of the painting
of Gemma Smith's *Collision
and Improvisation (Ceiling)*
Photos: Blocmedia.



DIBIRDIBI COUNTRY

MIRDIDINGKINGATHI JUWARANDA
SALLY GABORI

This painting brings together four key, beloved places in Sally Gabori's life: the fig trees near the beach where several members of her family were born, including her mother (Mara), and her husband (Pat); the adjoining sea country where her big brother, Buddy, used to hunt for dugong and where her late warrior and hunter husband fought for women; the beach at Kalthuriy where her mother's father was born; the billabong at Nyinyilki with its casuarinas, its waterlilies, and its unfailing supply of freshwater that people would scoop up in baler shells and trumpet shells. The colours and shapes of these places are interwoven with memories of her life on Bentinck Island before white people came—of her big brother raising her after the death of their mother; of the hunting prowess of her brother, her father, and her husband Pat; of fighting over women; and of the haunting songs that would be sung about kin who were off hunting or who had passed away.



Mirdidingkingathi Juwarnda
Sally Gabori
Dibirdibi Country
Synthetic polymer paint
on concrete
2012

Photo: John Gollings





Work in Progress painting
of Sally Gabori's *Dibiribi
Country* in the Banco Court.
Photo: Raffaella Rosella.



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PUBLIC ART TEAM

- » Professor John Hockings, Director, Architectus
- » Assoc Professor Jay Younger, Curator, Griffith University
- » Christine Murray, Public Art Project Manager, Project Services, DHPW
- » Garry Robinson, Director Property Services, DJAG
- » Frank Way, Senior Design Manager, Lend Lease
- » Jeff Bennett, Principal Project Manager, Project Services, DHPW
- » John Casey, Principal Project Manager, Project Services, DHPW

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- » John Stafford, Director, Visual Arts, Craft and Design, Arts Queensland
- » Robyn Daw and Eliza Tee, Senior Program Officer Public Art, Arts Queensland
- » Ron Schumman, Site Representative, Project Services, DHPW
- » John Grealy, Director, Architectus
- » Henry Hancock, Senior Associate, Architectus
- » Allan Robertson, Project Director, Lend Lease
- » Graham Codner, General Foreman, Lend Lease
- » Mark McSweeney, Design Manager, Lend Lease

ARTWORK TEAMS

***Eyes Are Singing Out* by Yayoi Kusama**

- » Agent—Roslyn and Tony Oxley, Directors, Roslyn Oxley9 Gallery, Sydney
- » Mr Hidenori Ota, Director and Ms Yoriko Tsuruta, Kusama Studio liaison, Ota Fine Arts, Tokyo
- » Mr Isao Takakura, Studio Manager, Kusama Studio
- » Project Management—David West, Executive Director, International Conservation Services
- » Industrial Design by Sebastian Adams, Organism Design Pty Ltd
- » Fabrication by Glass Metal Industries
- » Installation by Simon Luciw, Spel Design

***Dibirdibi Country* by Sally Gabori**

- » Agent—Beverly Knight, Director, Alcaston Gallery, Melbourne
- » Marie Falcinella, Senior Curator and Gallery Manager, Alcaston Gallery, Melbourne
- » Artisans—Hilary Jackman and Jeph Neal, Jackman & Neal, Artery Co-operative Limited
- » Translation by Professor Nicholas Evans
- » Assistance by Brett Evans, Manager, Mornington Island Art Centre
- » Paint supply by Pam Grabbe, Oxclades

***Collision and Improvisation (Ceiling)* by Gemma Smith**

- » Agent—Josh Milani, Director, Milani Gallery, Brisbane
- » Installation by Gemma Smith and Richard Lucas with Hanna Gatland assisting
- » Planning works by Gemma Smith, Peter Longergan (Cracknell Lonergan Architects), Richard Lucas, and Matt Fearn

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**TOP ROW
LEFT TO RIGHT**

The Courts Entry Foyer featuring Gemma Smith's *Collision and Improvisation (Ceiling)*
Photo: John Gollings
Professor Marilyn McMeniman AM (Deputy Vice Chancellor and Provost, Griffith University) introducing the celebration of the new QEII COL public artworks on 29 August, 2012.

Left to right: Jay Younger (Curator) with John Stafford (Director, Visual Arts Craft and Design, Arts Queensland) and The Honorable Justice Margaret McMurdo AC (President, Queensland Court of Appeal) at the celebration of the new QEII COL public artworks on 29 August, 2012.
Leneen Forde AC (Chancellor, Griffith University) opening the celebration of the new QEII COL public artworks on 29 August, 2012.

**BOTTOM ROW
LEFT TO RIGHT**

The Honorable Justice Margaret McMurdo AC (President, Queensland Court of Appeal) speaking at the celebration of the new QEII COL public artworks on 29 August, 2012.
Left to right: Jane Hirschfeld, Professor Marilyn McMeniman AM (Deputy Vice Chancellor and Provost, Griffith University) and Dr Cathryn Mittelheuser.

Shane Thompson (President, Australian Institute of Architects, Queensland Chapter) speaking at the celebration of the new QEII COL public artworks on 29 August, 2012.
Tony and Roslyn Oxley (Directors, Roslyn Oxley9, Australian agents for Yayoi Kusama) at the celebration of the new QEII COL public artworks on 29 August, 2012.



QUEEN ELIZABETH II COURTS OF LAW

415 GEORGE STREET
BRISBANE AUSTRALIA

QEI Courts of Law and
George Street, Brisbane.
Photo: John Gollings.



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