

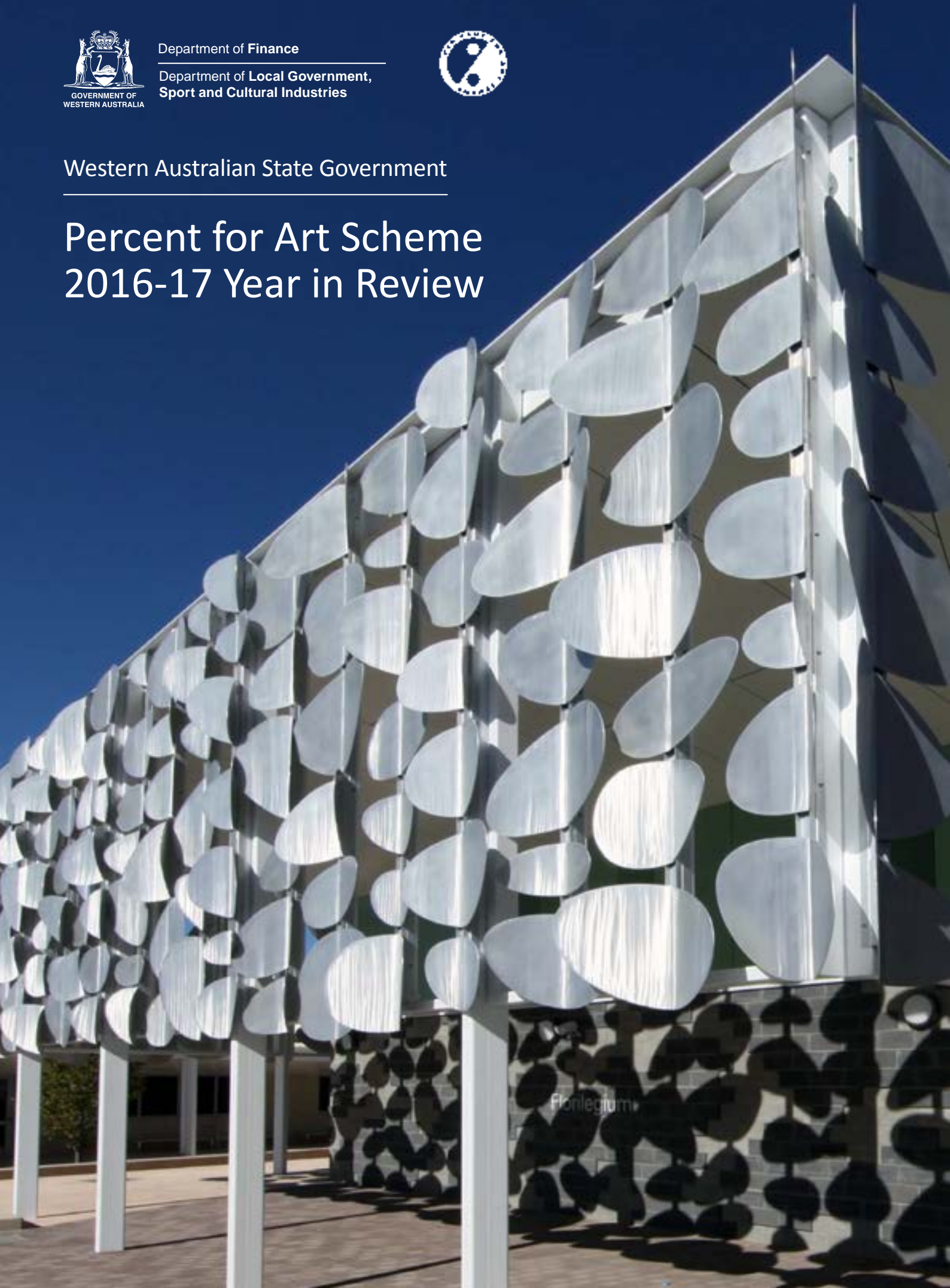


Department of Finance  
Department of Local Government,  
Sport and Cultural Industries



Western Australian State Government

# Percent for Art Scheme 2016-17 Year in Review



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# Western Australian State Government

## Percent for Art Scheme

Established in 1989, the State Government's Percent for Art Scheme ("the Scheme") is managed in a partnership between the Department of Finance's Building Management and Works (Finance) and the Department of Local Government, Sport and Cultural Industries (DLGSCI).

The Scheme aims to:

- improve the quality of the built environment and the value of public facilities; and
- create new professional opportunities for artists.

The Scheme delivers these benefits through a percentage allocation (up to one percent) of the estimated total cost of a State funded capital or major infrastructure project for public art. Since its inception, over \$52 million has been commissioned across 618 projects.

The Scheme has played a significant role in the artistic fabric of our State, enriching the lives of Western Australians and contributing to a broader understanding of the important role public art can play in our lives. Public art improves public spaces and can create a sense of cultural and community identity.





Journey of a River by Jo Darbyshire in collaboration with Rick Vermey  
Supreme Court Civil  
Photography by Eva Fernandes and Tony Nathan





SW2 by Simon Gauntlett  
Central Regional TAFE - Technology Park Campus  
Photo by Simon Gauntlett

# Scheme Snapshot 2016-17

Over the past financial year, Government agencies continued to recognise the value of the Scheme by strongly supporting the allocation of the full one percent of construction budgets to art commissions.

During 2016-2017, Finance commissioned 25 new art works valued at \$3.19million. \$2.32 million was spent on projects in progress. Twenty eight artworks were completed.

## Percent for Art Scheme Statistics 2016-17

Projects completed (total)	28
Projects completed in regional and remote WA	8
Projects completed in metropolitan Perth	17
New projects (total)	25
Money allocated to new projects	\$3.169 million
Expenditure on works in progress	\$2.32 million

# Management of the Scheme

Finance and DLGSCI continued to work closely together over the past financial year to ensure the ongoing success of the Percent for Art Scheme, the longest running programs of its kind in Australia.

Finance is primarily responsible for implementing the operational aspects of the Scheme and DLGSCI is responsible for advocacy and policy.

During 2016-2017, Finance has:

- reviewed and updated all key documents relating to the Scheme;
- updated the Percent for Art Buyers Guide; and
- updated relevant pages on the Finance website.

In its advocacy role, DLGSCI has:

- completed a review of public art for the state;
- worked with Finance to refine the best-practice guidelines for commissioning public art;
- updated the public art pages on the DLGSCI website.

Both departments have also collaborated on the development of a comprehensive data collection for each individual project.





TREK by Si Hummerston.  
Main Roads WA New Regional Office Northam  
Photo by Si Hummerston





Core Values by Nien Schwarz  
Perth Core Library  
Photography by Nien Schwarz, Michael Wingate



# Art Coordinators Panel

The Art Coordinators Panel consists of nine consultant art coordinators who manage the projects commissioned under the Percent for Art Scheme.

The Art Coordinators Panel meets quarterly with DLGSCI and Finance to report on current commissions and to discuss issues relating to artists, commissioning agents and the project management of public art projects. They are the primary link between Finance, the commissioning agency, the community, the artists, the builder and the architect.

The current Art Coordinators Panel, which was established in 2011, consists of:

- Paola Anselmi
- Alison Barrett
- Maggie Baxter
- Jenny Beahan
- Adrian Jones
- Jenny Kerr
- Malcolm McGregor
- Mariyon Slany
- Corrine Van Hall

# Artworks 2016-2017

Information on new commissions, total annual expenditure and project completions are the three measurements used to monitor and record the success of the Scheme and its contribution to both the arts sector and the building industry. Typically, State infrastructure building projects take two to three years to complete and, as such, art projects and commissions can fall over more than one financial year.

In 2016-2017, Finance made payments on 61 Percent for Art Scheme commissions-in-progress, totalling \$2.32million.

## New commissions

During 2016-2017, there were 25 new public artworks commissioned through the Scheme, valued at \$3.17 million. Of these commissions, eight were for new artworks in regional Western Australia..

The average budget for the public art component of these projects was \$126,768 with budgets ranging from \$24,500 to \$400,000. The majority of art budgets were in the \$50,000 to \$135,000 range.

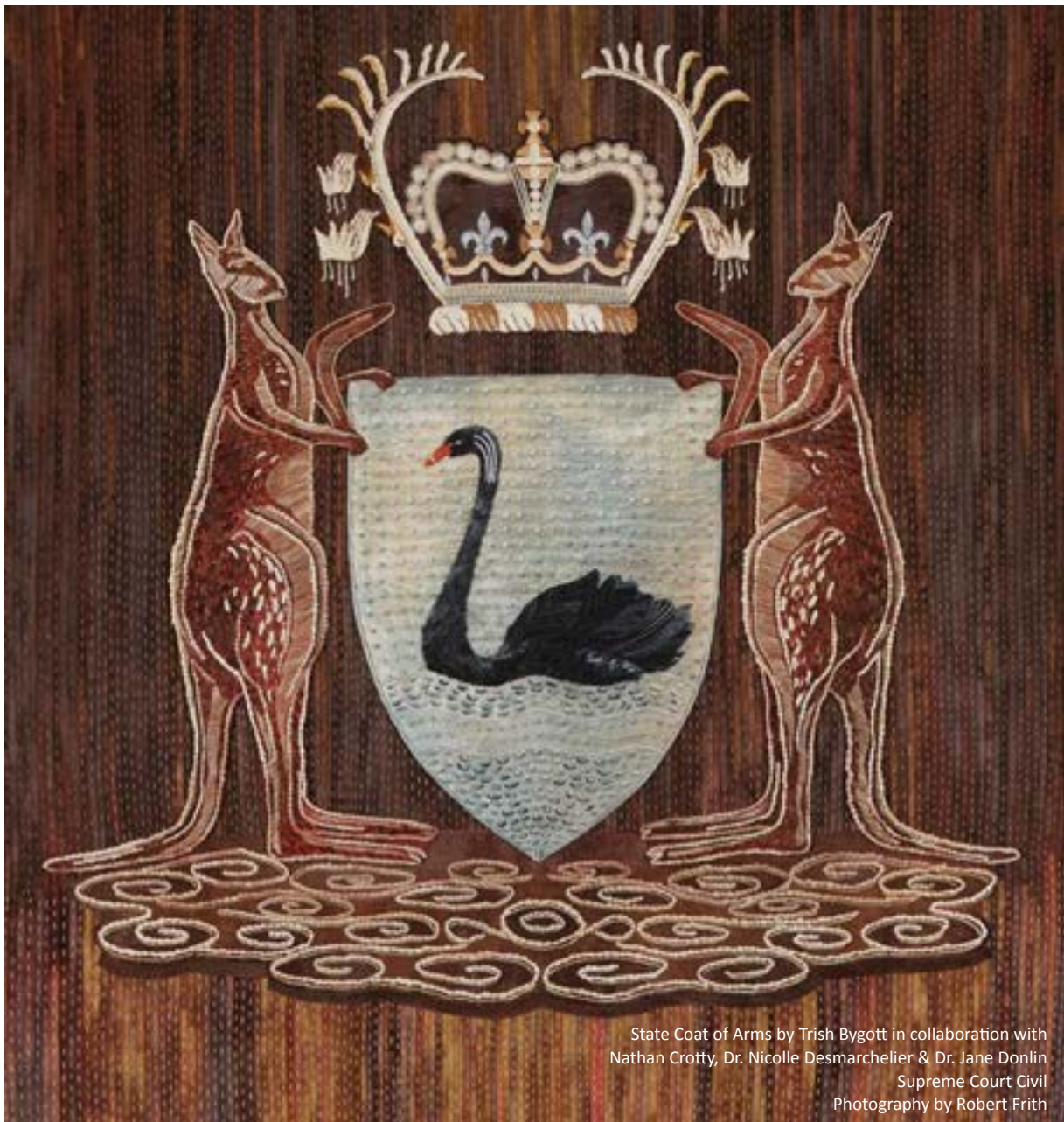


Region	Project	Commissioning Agency	Art Budget
Metropolitan	Aveley North Primary School	Department of Education	\$135,000
Metropolitan	Baldivis South Senior High School	Department of Education	\$400,000
Metropolitan	Butler North Senior High School	Department of Education	\$345,000
South West	Cape Naturaliste College Stage 2	Department of Education	\$220,000
Metropolitan	Carine Senior High School	Department of Education	\$130,000
Metropolitan	Carnarvon Community College	Department of Education	\$133,190
Central	Carnarvon High School	Department of Education	\$275,000
Central	Carnarvon Residential Aged Care Development	Department of Health	\$50,000
Metropolitan	City Beach Residential College	Department of Education	\$50,000
Mid West	Cunderdin Health Centre	Department of Health	\$50,000
Metropolitan	Doubleview Primary School	Department of Education	\$120,000
North West	Fitzroy Crossing Renal Health Centre, Fitzroy Crossing Renal Hostel and Derby Renal Hostel	Department of Health	\$100,000
Metropolitan	Forrestdale South West Primary School	Department of Education	\$135,000
Mid West	Geraldton Senior College	Department of Education	\$31,500
Metropolitan	Inglewood Primary School	Department of Education	\$24,500
Metropolitan	Japanese School Relocation	Department of Education	\$25,000
Mid West	John Willcock College	Department of Education	\$139,000
Metropolitan	North Meadow Springs Primary School	Department of Education	\$120,000
Pilbara	Onslow Health Centre	Department of Health	\$291,000
Metropolitan	Perth Core Drill Library	Department of Mines and Petroleum	\$50,000
Metropolitan	Southern Rivers Primary School	Department of Education	\$135,000
Metropolitan	Warwick Senior High School	Department of Education	\$35,000
Metropolitan	Wellard Primary School	Department of Education	\$126,000
Metropolitan	Wembley Primary School	Department of Education	\$24,500
Metropolitan	West Leederville Primary School	Department of Education	\$24,500
(25 Projects)			\$3,169,190

## Completed commissions

Two-thirds of the projects completed this financial year were for the Department of Education, a long-standing participant in the Scheme. These projects invariably demonstrate the successful collaboration between artists and school communities, creating artworks that support a sense of place and community.

Almost a third of the projects completed in 2016-2017 were in regional and remote locations.



Region	Project	Artist	Art Coordinator	Art Budget
Metropolitan	Armadale Senior High School	Jennie Nayton	Paula Silbert	\$30,000
South West	Ballajura Police Station	Steve Tepper	Maggie Baxter	\$56,230
South West	Busselton Health Campus	Lorena Grant	Maggie Baxter	\$210,000
Metropolitan	Byford Secondary College Stage 2	Ayad Alqaraghholi	Jenny Beahan	\$253,200
Metropolitan	David Malcolm Justice Centre	Mark Datodi	Maggie Baxter	\$58,500
North West	Carnarvon Health Campus	Anton Blume, Bonni Ingram, Sabrina Dowling Guidici	Corine van Hall	\$54,000
Metropolitan	Cecil Andrews College Stem centre	Geoffrey Drake-Brockman	Alison Barrett	\$33,000
Mid West	Central Regional Tafe Geraldton Campus Health Industries Training and Workforce Development	Tim Macfarlane Reid	Corine van Hall	\$120,000
Mid West	Central Regional Tafe Technology Park Campus	Simon Gauntlett	Corine van Hall	\$72,000
Metropolitan	Cockburn Central Police Station	Mark Datodi and Steve Tepper	Maggie Baxter	\$125,000
South West	Collie Health Service	Jahne Rees	Mariyon Slany	\$25,000
Great Southern	Esperance Health Campus Stage 1	Phil Shelton & Lyndel Taylor. Glass by Steve Cooke	Adrian Jones	\$97,262
North West	Exmouth Multipurpose Health Campus	Bridget Norton	Corine van Hall	\$105,000
Metropolitan	Joseph Banks Secondary College Stage 2	Mark Datodi and Steve Tepper	Alison Barrett	\$165,000
North West	Karatha Electrical and Instrumentation Centre for Specialisation Training Facility	Britt Mikkelsen	Corine van Hall	\$25,000
Metropolitan	Halls Head Community College Stage 2	Anne Neil	Adrian Jones	\$280,000
Metropolitan	Harrisdale Senior High School	Jason Hirst and Tim Macfarlane Reid	Paola Anselmi	\$375,000
Metropolitan	Maida Vale Primary School	Brad Jackson	Corine van Hall	\$40,000
Metropolitan	Mundijong Police Station	Clare McFarlane	Maggie Baxter	\$40,000
Mid West	Midwest Cancer Centre Geraldton	Rose Holdaway	Alison Barrett	\$40,000
Central	Main Roads Northam Office	Si Hummerston	Adrian Jones	\$70,000
North West	North Regional TAFE	Paula Hart	Corine van Hall	\$40,000
Metropolitan	Perth Core Library Stage 2	Nien Schwarz	Alison Barrett	\$50,000
Metropolitan	River gums Primary School	Bridget Norton	Paola Anselmi	\$104,150
Metropolitan	Supreme Court WA	Jo Darbyshire in collaboration with Rick Vermey	Maggie Baxter	\$131,500
Metropolitan	Supreme Court Coat of Arms	Trish Bygott in collaboration with Nathan Crotty, Dr. Nicolle Desmarchelier, and Dr. Jane Donlin	Maggie Baxter	\$57,000
Mid West	Wandina Primary School	Helen Clarke	Alison Barrett	\$50,000
Metropolitan	Willetton Senior High School	Daniel Eaton	Maggie Baxter	\$98,000

# In Focus

## Willetton Senior High School

Artist Daniel Eaton likes to confuse a little with his artwork. Entitled *Union in Disparity*, his series of three sculptures placed in newly landscaped courtyards are perfect for informal seating, creating natural meeting places for students to mix and mingle. Yet the elegant artworks are enigmas arising from Daniel's dual fascination for geometry and computer-aided design, which allows him to stretch and shift volume and shape on the screen before the physical task of hand fabrication.

Each sculpture consists of two objects loosely based upon a three-sided prism and four-sided cuboid but hollowed, elongated, twisted and flattened in and out of the original shape. In each work the two objects intersect at a challenging angle somewhere near the mid point, forming a unique, unexpected yet harmonious and balanced relationship. Fabricated in aluminium, the vibrant red artworks vary in height from just above ground plane to 3 metres at the highest point. Strategically placed slats of timber provide refined detailing as well as practical seating allowing the artwork deliver on many levels.

The artworks are perfectly positioned within the spaciousness of the hard and soft landscaping. By using straight lines within an overall organic flow, the sculptures contrast yet complement the linear qualities and flashing of bright colour of the bold new architecture.

### Acknowledgments

**Artist:** Daniel Eaton

**Architect:** Hassell

**Art Coordinator:** Maggie Baxter

**Photography:** Daniel Eaton

**Client:** Department of Education

**Project Manager:** Indira Jayawardena







# In Focus

## Joseph Banks Secondary School

Following their well received Stage One art commission, artist team Mark Datodi and Steve Tepper were commissioned to design a further series of artworks for Joseph Banks Secondary College entitled *The Spaces Between*. The new screens are located adjacent to the college's cafeteria seating and the screens designed for Stage 1, delivering continuity with the earlier artworks. The new commission harmonises with the artistic theme of the Stage One commission that draws its inspiration from the shapes of the Banksia flowers, seedpods and leaves present around the college site.

The new screen wraps the eastern and northern elevation of the new lecture theatre and uses a similar imaging technique found on the earlier artwork screen at the Cafeteria. The shapes are folded and fabricated from marine grade aluminium plate, with a textural orbital finish. This new screen is three-dimensional in form, creating movement through the interplay of dramatic shadows and light on each of the curved etched components.

In the words of the artists, it captures *"an atmosphere of familiarity, a gesture of geometry and of something unfolding, growing and changing allowing for many readings and personal interpretation"* and demonstrates a *"rhythmic beauty that hints at the excitement of growth – an expectation that is rich in magic and life in one breath."*

Three sets of sculptural seating are located in the internal courtyard spaces outside the cafeteria, student services and lecture theatre. The sculptures are based on the geometric patterns found in the cone of the Banksia flower and fabricated in charcoal and soft green concrete. In addition the seats feature stylized sandblasted patterning of Banksia leaves that enrich the surface and providing subtle detail.

This suite of Stage Two works support the cultural identity of the college by using a bright palette and simple forms that reflect the school's natural setting and water wise indigenous landscaping. The artwork complements and reinforces a sense of place, wellbeing, and connection to nature that will offer an ongoing aesthetic experience for students and staff alike.

### Acknowledgments

**Artist:** Mark Datodi and Steve Tepper

**Architect:** T&Z Architects

**Photography:** Trasko Industrial Photographics

**Art Coordinator:** Alison Barrett

**Client:** Department of Education

**Client Representatives:** Chris Bothams

**Project Manager:** Chandima Hiyare-Hewage



# In Focus

## Perth Core Library

In her youth, artist Nien Schwarz worked with geologists in mining exploration camps. She brings her experience in geological survey culture to bear on her dramatic pieces at the new Core Library.

Ten interrelated artworks across four zones of the Perth Core Library transform an otherwise visually dull workplace into an exciting space. Schwarz engages arriving visitors with a horizontal sequence of shimmering etched aluminium composite panels. These sleek surfaces, some with mesmerizing patterning, include aeromagnetic and seismic images, and a geological cross-section of an oil and gas field.

The artwork in the new Inspection Hall has been positively received by geologists using the space. The artworks highlight the library's core business of archiving drillcore, providing core viewing areas, and conducting rapid spectroscopic logging and imaging, all highly important to advancing mineral and petroleum research and exploration in Western Australia.

The three-dimensional quality of *Aerial Tread* on the foyer floor induces a floating sensation. This state-of-the-art brightly coloured vinyl print presents detailed aeromagnetic imagery of the Eastern Goldfields region. Extending the foyer's mapping theme is *Legends II*, stacked blocks of translucent colour affixed to floor-to-ceiling glass. The colours in these twin geological map legends echo those in adjacent wall maps.

*Roundels 1–5* consists of circular photographs of tri-cone drill bits baring their teeth converting long cylindrical air-conditioning ducts into huge drilling machines. *On The Square* includes large-format photographs

on the undersides of the air-con ducts, that reference mapping, drilling, and sampling in the field.

The meandering text in *Partition Poem* recounts geological fieldwork experiences. The work includes words from *Bore Holes are Seldom Straight*, a poem written from the perspective of a driller on a remote rig. The paintings *Seventeen Seasons in the Field* and *Transpose* incorporate a palette of hand-prepared natural rock pigments derived from WA ore stockpiles, mine tailings, and mineral exploration drill sites visited by the artist over twenty years. The gridded fields of mineral colours refer to mapping and geochemical analyses.

*Speewah Dome* is a graphic log that wraps around three sides of the HyLogger system. Its colourful columns represent the abundances of minerals and mineral groups along the length of a mineral exploration core. A nearby work, *Sally May*, activates the long conference room window with an energetic staccato graphic log of a petroleum core.

*Core Values* is a visual and material journey through a range of scales, from remotely sensed imagery to detailed core analysis.

### Acknowledgments

**Artist:** Nien Schwarz

**Title:** Core Values

**Architect:** Sandover Pinder Architects

**Photography:** Nien Schwarz, Michael Wingate

**Art Coordinator:** Alison Barrett

**Client:** Department of Mines and Petroleum

**Client Representatives:** Andrew Goss

**Project Manager:** Zainab Al Bunajim









# In Focus

## Busselton Health Campus

There are times when the evolution of an artwork is by osmosis rather than a conscious design; the gradual absorption of what is observed, sensed, felt and found in the locale until the genesis of form and pattern is revealed.

This was artist Loreenna Grant's approach the evolution of her two remarkable artworks for Busselton Health Campus: the external *Big Healer* and internal *Little Healer*. She wandered the Health Campus site, along tracks, paths and the beach, contemplating, meditating and taking in the special things about Busselton big and small.

Explaining how the concept developed, Loreenna said 'the Healers were the spiralling spine of a shell found on the adjacent beach, the curve of the famous Busselton jetty, the stabilizing coil of the ring tail possum found amongst the centenarian peppermints, and the form of the two ascending snakes on the emblem of the Hippocratic Oath.

Although Peppermint is not a wood commonly used for furniture, building works, or sculpture, as a passionate conservationist, Loreenna was determined to re-use the Peppermint trees felled to make way for the building. Before proceeding she sought advice from the University of Western Australia's School of Design: Architecture, and through them she was introduced to skilled wood artisan, Stan Samulkiewicz, who was working with them on experiments with wood laminating techniques.

Before the larger works could begin, Loreenna and Stan worked on several prototypes to see how the wood could bend and curve while still maintaining strength and durability. Once confident they had the laminating process

resolved the large works began. Internal steel skeletons were fabricated in Perth before being transported to Stan's workshop in Narrogin, where the recycled Peppermint wood was waiting, already dried and cut into pieces for laminating. The project demonstrates how timber from the site can be recycled, drawing on close cooperation with design professionals and the use of a specialist regional timber fabrication.

### Acknowledgments

**Artist:** Loreenna Grant

**Fabrication:** Stan Samulkiewicz & Loreenna Grant

**Titles:** The Big Healer & The Little Healer

**Architect:** Hassell

**Photography:** Loreenna Grant

**Art Coordinator:** Maggie Baxter

**Client:** WA Country Health Service

**Project Manager:** Caesar D'Adamo

