

KALDOR PUBLIC ART PROJECTS

1969 – 2020



KALDOR PUBLIC ART PROJECTS

- Founded by philanthropist John Kaldor
- First and longest-running public art organisation in the world
- Since 1969, Kaldor Public Art Projects has created groundbreaking projects with international artists in public spaces across Australia
- Projects are always temporary, always free to the public



PROJECT 1
Christo and
Jeanne-Claude
1969



- In 1969, *Wrapped Coast* was the largest single artwork that had ever been made.
- The work measured 2.5 kilometres in length, between 46 and 244 metres wide, and 26 metres high at the northern cliffs.
- It took 4 weeks for 15 professional mountain climbers, 100 workers and 11 volunteers to install.
- The project met great resistance from many locals. People feared environmental damage to the site and potential rubbish blowing across Sydney from the install. Fires were started in protest.

PROJECT 2

Harald
Szeemann
1971



- Harald Szeemann was curator of the Kunsthalle Bern, Switzerland, 1961-1969.
- His iconic exhibition *Live in your head: when attitudes become form*, Kunsthalle Bern, 1969, pioneered the exhibition of conceptual art in Europe.
- In late 1969, Szeemann left the Kunsthalle and became known as the world's first independent curator.
- *I want to leave a nice well-done child here* involved 22 Australian artists and was the largest presentation of conceptual art that had been staged in an Australian museum at the time.

PROJECT 3
Gilbert &
George
1973



- Gilbert and George refer to themselves as 'living sculpture', 24 hours a day, 7 days a week.
- For Kaldor Public Art Project 3, they performed five hours a day, over six days, in the Entrance Court of the Art Gallery of NSW.
- They performed the song 'Underneath the Arches' 112 times a day.
- 'Underneath the Arches' was written in 1932, and refers to the arches of Friargate Railway Bridge in Derby, England, and the homeless men who slept there during the Great Depression.

PROJECT 4
Miralda
1973



- Miralda has staged displays and parades for exhibitions, biennales and public events, including the 1972 Munich Olympics.
- In September 1973, *Coloured feast* was experienced by 300 guests at John Kaldor's showroom launch.
- The feast included jellies, salads and canapes in various colours, patterns and textures. Bowls were made from coloured ice.
- During his visit, Miralda also presented *Coloured bread*, featuring an 8.5m table of dyed breads created with local Sydney bakers, displayed in the Art Gallery of NSW Entrance Court.

PROJECT 5
Charlotte
Moorman
and
Nam June Paik
1976



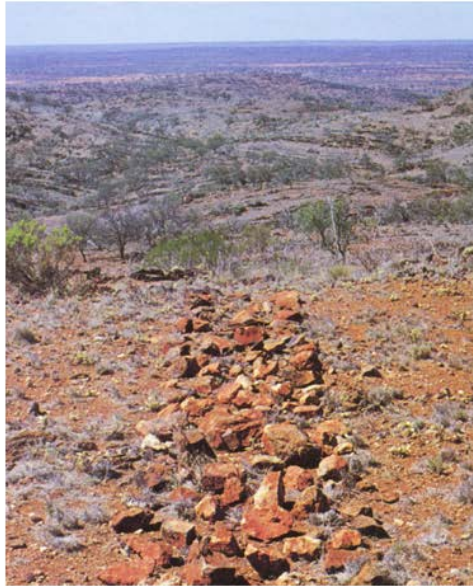
- During their 1976 project, Charlotte Moorman and Nam June Paik collaborated on over 40 exhibitions and performances in Sydney and Adelaide.
- Over three weeks, they performed daring performances written by Paik, along with works by Joseph Beuys, Yoko Ono and John Cage.
- In *Ice music for Sydney*, Moorman performed with a 90kg cello carved from a block of ice. The ice took three hours to melt, while the sound of dripping was amplified.
- *Chocolate cello* involved Moorman and her cello smothered in 13kg of chocolate fudge, in a display of fake grass and colourfully wrapped Easter eggs.
- *Sky Kiss* was a one-hour performance featuring Moorman suspended from balloons, high above the Sydney Opera House, for more than 2000 spectators.

PROJECT 6
Sol LeWitt
1977



- In 1967 LeWitt famously coined the term conceptual art, “The idea becomes a machine that makes the art.”
- Throughout his career LeWitt created 1200 wall drawings in various locations across the world.
- The Art Gallery of NSW wall drawing involved 20 different types of curved, straight, ‘not-straight’ and broken lines and 190 variations, marked out across a 10m x 31m wall in the Gallery’s Entrance Court.
- At the time, it was the largest single artwork ever displayed at the Gallery and the largest work LeWitt had completed.
- At the National Gallery of Victoria, a 3m x 12m wall was divided into four equal panels and coloured yellow, red, blue and black.

PROJECT 7
Richard Long
1977



- Richard Long began undertaking 'walking as sculpture' in 1967.
- In 1969 he began to undertake walks outside of Britain, in countries such as Peru, Japan, and Tanzania, leaving arrangements in the landscape as traces of his passage.
- During Project 7, Long had no particular destination in mind: *I caught the train from Sydney to Perth and simply got off when I saw country that I thought was suitable.*
- Long spent eight days just outside Broken Hill. He created a line in red stones somewhere in this environment, resulting in the work *A line in Australia* which he then photographed. It may or may not still exist.
- Each work is constructed with natural materials from or near their location.

PROJECT 8
*An Australian
Accent*
1984–85



- *An Australian Accent* was the first time that artists Mike Parr, Imants Tillers and Ken Unsworth had exhibited in the US.
- Parr presented 14 large stretched and contorted self portraits in charcoal.
- Tillers created 10 large works comprised of hundreds of small canvas boards.
- Unsworth showed a mix of styles from European expressionism to Japanese mythological 'Gaki' painting, as well as 11 large works in bitumen and studies for performance.
- The show provided great exposure and led to further international opportunities for the participating artists. Unsworth claimed *An Australian Accent* also "precipitated a major change in Australian art."

PROJECT 9
Christo and
Jeanne-Claude
1990



- 21 years after Christo and Jeanne-Claude realised *Wrapped Coast* they returned for a survey exhibition, *Christo*, at the Art Gallery of NSW and Art Gallery of WA.
- It was the largest exhibition to date of works by Christo and Jeanne-Claude, and the first time an Australian museum had curated a survey of a contemporary international artist.
- 150 works were displayed, many from Christo and Jeanne-Claude's private archive.
- *Wrapped Vestibule* was a newly made work for the exhibition in Sydney.

PROJECT 10
Jeff Koons
1995



- *Puppy* marked the 25th anniversary of Kaldor Public Art Projects.
- Created as a symbol of love and happiness, *Puppy* stood 12.4m high on the harbourside forecourt of the Museum of Contemporary Art.
- *Puppy* contained 55 tonnes of soil, adorned with 60,000 flowers.
- To make the 13-storeyed frame required 3D modelling and the latest in computer technologies. It took more than one month to construct on-site.
- The plants chosen by Koons were impatiens in four colours, begonias in three colours, marigolds in four colours, petunias in four colours and chrysanthemum, brachyscome and erigeron.
- More than 1.8 million people saw *Puppy* in Sydney and it remains the most popular contemporary art project created in Australia.

PROJECT 11
Sol LeWitt
1998



- LeWitt returned to Australia 21 years after Project 6, with a major exhibition at the MCA.
- In the 1980s and '90s, LeWitt extended his exploration with isometric wall drawings and began to embrace secondary colours.
- Project 11 included bands of gloss and matt acrylic blacks and undulating wave-like forms in bright primary and secondary colours.
- Floor plans were sent via fax to LeWitt's Connecticut studio and colours were confirmed through the exchange of swatches via post.
- LeWitt's assistant Sachiko Cho travelled from New York to oversee the three-week install. LeWitt arrived to see the finished product.
- The black-on-black paintings filled an entire room upstairs at the MCA and played on the textures of gloss and matt.

PROJECT 12

Vanessa
Beecroft
1999



- *VB40* was the 40th in Vanessa Beecroft's series of works based on human tableaux.
- The work included 20 models who stood for a 2.5 hours for each performance. They were positioned by Beecroft and followed rules of deportment.
- For *VB40*, 20 performers were recruited from surf and lifesaving clubs as well as modelling agencies.
- Beecroft worked closely with the staff of the MCA to select the models and wardrobe.
- Models were given a list of 54 numbered instructions or 'rules' to follow.
- Beecroft has referenced painters such as Rembrandt, Hans Holbein, Caravaggio and Giorgio de Chirico through lighting, costume and configuration.

PROJECT 13

Ugo
Rondinone
2003



- In Ugo Rondinone's work, objects such as clowns, mirrors, targets and windows exist in dreamy, atmospheric installations, where time slows down and vision is diffused.
- *Our magic hour* was Rondinone's first solo exhibition in Australia. The sculpture of the same name appeared atop the MCA, resembling a downturned smile.
- At the time, *Our magic hour* was the largest in a series of multicoloured neon signs that Rondinone had created around the world.
- Clowns were positioned inside the gallery space, lying down, slumped on beds and against the wall.
- Rondinone's 'target' paintings provided a quiet place for meditation and reflection; stillness in opposition to action.

PROJECT 15
Urs Fischer
2007



- Urs Fischer's vocabulary draws from all levels of culture, often combining philosophical themes with cartoonish, punk, pop and kitsch elements.
- After an initial visit to Sydney, Fischer chose historic Cockatoo Island for his new project, the site of an old convict prison dating back to 1839.
- The works transformed over time, with destruction becoming an inherent part of the creation process.
- The works were suspended throughout the site and visitor had to search and discover them.
- Some works were intentionally shattered and reconstructed, with glue forming gashes and breaks, adding to the sense of fragility inherent in the work.

PROJECT 16
Gregor
Schneider
2007



- Project 16 was realised in 2007 on Bondi Beach.
- According to Schneider, the inspiration for the work was the Cronulla race riots of 11 December 2005.
- *21 beach cells* was constructed from common Australia fencing materials. Each 4m x 4m cell contained amenities such as an air mattress, beach umbrella and plastic garbage bag tied shut.
- During the project, the cells were used by beach visitors for relaxation and leisure activities.
- The labyrinthine structure revealed itself once visitors were inside, adding to the sense of confusion. Some doors were locked, others open, encouraging visitors to retrace their steps.
- In June 2009, the work was recreated in Herzliya, Israel, where it was received very differently by visitors, who were often afraid to enter.

PROJECT 17
Bill Viola
2008



- Viola is inspired by Zen Buddhism, Christian mysticism and Islamic Sufism.
- In Australia, two works from Viola's series *The Tristan Project* – *Fire Woman*, 2005, and *Tristan's Ascension*, 2005 – were presented nightly at St Saviour's Church in Redfern.
- All works were originally created for the Los Angeles Philharmonic presentation of Wagner's 19th century opera *Tristan and Isolde*.
- The works shown in Sydney were created for the opera's final act, in which the two lovers are united in death.
- Viola drew inspiration from elemental transformations described in the *Tibetan book of the dead*.

PROJECT 18
Martin Boyce
2008



- *We are shipwrecked and landlocked*, 2008, was the largest of Boyce's work to date.
- Like something between urban parkland and a desert island landscape, the work appeared at odds with the 19th century architecture of the Old Melbourne Gaol.
- Boyce paved the ground with gravel, transforming the space into a dusty desert landscape and a oasis for three geometric Martel palm trees, which also resembled windmills.

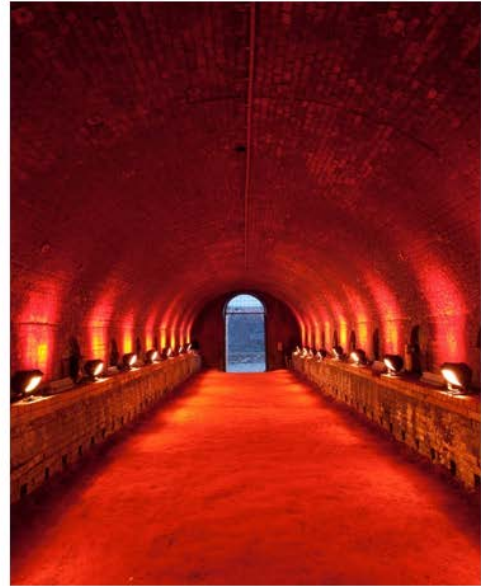
PROJECT 19
Tatzu Nishi
2009



- After moving from Japan to Germany, Nishi was struck by the number of public monuments and statues in Europe. The artist decided to reimagine these monuments as spaces for social interventions.
- In Sydney, Nishi reinvented two sculptures at the entrance of the Art Gallery of NSW, *The offerings of peace* and *The offerings of war*, created in 1923 by sculptor Gilbert Bayes.
- *The offerings of peace* was enclosed within a domestic living room and *The offerings of war* within a bedroom.
- *The main role of public sculpture is at the inauguration, but people forget the story and the reason for it very quickly... When the sculpture is surrounded by my project, people notice it again and they remember its story.*
– Tatzu Nishi

PROJECT 20

Stephen
Vitiello
2010



- *The Sound of Red Earth* is culled from field recordings created in Western Australia in July 2009 and May 2010.
- Vitiello and his crew visited the sites in WA a number of times. During their first visit they travelled by land and slept under the stars. On their second visit they travelled by sea and Vitiello captured the sounds as the boat tossed about.
- The results were installed in the Sydney Park Brickworks.
- New environments were created inside the brick kilns, displaying textures and colours of golden sand, black rock and red earth. Collaged together in these immersive environments, Vitiello evoked his experience of the Kimberley.

PROJECT 21
Bill Viola
2010



- Viola is inspired by Zen Buddhism, Christian mysticism and Islamic Sufism.
- In Australia, two works from Viola's series *The Tristan Project* – *Fire Woman*, 2005, and *Tristan's Ascension*, 2005 – were presented nightly at St Carthage's Church in Melbourne.
- All works were originally created for the Los Angeles Philharmonic presentation of Wagner's 19th century opera *Tristan and Isolde*.
- The works shown in Sydney were created for the opera's final act, in which the two lovers are united in death.
- Viola drew inspiration from elemental transformations described in the *Tibetan book of the dead*.

PROJECT 22
Santiago
Sierra
2010



- *7 forms...* was presented for 9 days during gallery opening hours at the Gallery of Modern Art, Brisbane.
- The work featured seven black coffin-like forms supported on the shoulders of paid workers throughout the exhibition period.
- A total of 28 workers were involved each day, all recruited through Empire Careers in Brisbane.
- Sierra stipulated that they must be paid the minimum wage and be genuinely in need of work.
- *7 forms...* questioned the conditions governing the production of art and the role played by galleries and other art institutions.

PROJECT 23

John
Baldessari
2011



- *Your Name in Lights* by John Baldessari was presented as part of Sydney Festival in 2011 and came alive through public involvement.
- Kaldor Public Art Projects invited the public to register to be one of the 100,000 names illuminated on the side of the Australian Museum.
- This ambitious work drew from the imagery of Broadway theatre displays and Hollywood film to give a glittering moment of fame.
- The work echoed Andy Warhol's prediction that in the future everyone will have their 15 minutes of fame.
- The artwork shone for 24 hours a day and each name appeared in lights for 15 seconds.

PROJECT 24

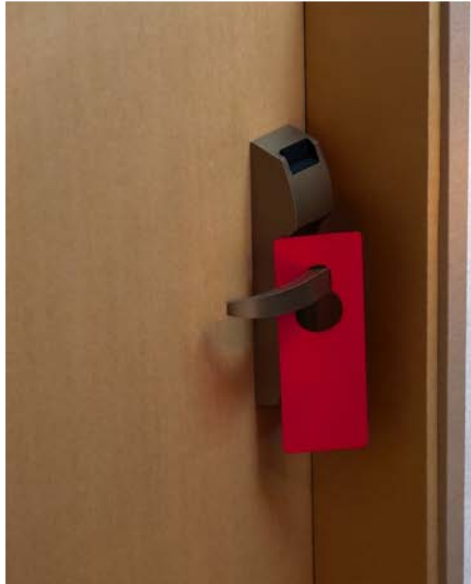
Michael
Landy
2011



- *Acts of Kindness* focused on the simple everyday gestures of compassion and generosity that occur throughout city streets.
- Kaldor Public Art Projects reached out across Sydney for stories of kindness between July and August 2011.
- 200 of the best stories were selected from the submissions. Wherever possible, stories were placed at the actual site where they happened.
- The sites encompassed the main area of the Sydney CBD.
- To bring this city-wide installation together, Landy created a 13-metre installation in lower Martin Place, featuring a monumental map of the Sydney CBD.
- The collected stories suggested an alternate vision of the city, one which focused on its social interaction and humanity.

PROJECT 25

Thomas
Demand
2012



- The Commercial Travellers Lodge, the site for Project 25, was designed in the mid 1970s by architect Harry Seidler.
- *The Dailies* occupied an entire hotel floor of the CTA club building.
- The works were displayed across the 16 bedrooms that extended in pairs from small passageways along a circular corridor, creating a labyrinthine experience for the visitor.
- Positioned on the wall above each single bed, the transient scenes of *The Dailies* captured insignificant moments and objects, suspended in time like the environment around them.
- Demand's carefully formed paper and card sculptures are photographed and then destroyed. In Project 25, they took the shape of small details from the everyday environments of modern life, indoors and out.

PROJECT 26
Allora &
Calzadilla
2012



- Jennifer Allora and Guillermo Calzadilla have collaborated as an artist duo for more than 20 years.
- Their work is playful and critical, and tests ideas such as authorship, nationality, borders and democracy.
- For Project 26, Allora and Calzadilla presented *Stop, Repair, Prepare: Variations on 'Ode to Joy' for a prepared piano* in the original State Library of Victoria.
- The music performed was 'Ode to Joy', the 4th movement of Beethoven's 9th Symphony, widely understood as a hymn to humanity and fraternity.
- Allora and Calzadilla cut a hole into the centre of a Bechstein piano.
- The piece was performed hourly, with pianists stepping into the piano and reaching over the top to play upside-down.

PROJECT 27
13 Rooms
2013



- 13 Rooms ran for 11 days at Pier 2/3, Walsh Bay, Sydney.
- In addition to 12 selected international artists, Australian artist duo Clark Beaumont were invited by the curators to present work in a thirteenth room.
- In each room, one or more performers enacted the instructions of an artist.
- *13 Rooms* combined art with life, creating an opportunity to experience artworks beyond the museum. It was a series of encounters and experiences rather than objects and representations of the world.

PROJECT 28
Roman Ondak
2014



- Project 28 was presented as part of Sydney Festival at Parramatta Town Hall in January 2014.
- In *Measuring the Universe*, Roman Ondak gave a set of written instructions, which informed the development of the artwork.
- During the project, the invisible relationship between every visitor revealed itself through their shared experience of having their height recorded.
- In *Swap* a community was generated within the gallery space as the performer searched for items to trade.

PROJECT 29
Tino Sehgal
2014



- Sehgal's works are 'constructed situations'. A constructed situation is an idea created by the artist, which places the viewer into a situation, rather than a performance, where the viewer remains passive.
- Sehgal does not allow photography of his projects, and does not write down any instructions or clarification of his works. Nor does he allow texts to be published as part of the exhibition.
- *This is so contemporary* was first presented at the 2005 Venice Biennale and made its Australian debut at the Art Gallery of NSW in 2014.

PROJECT 30
Marina
Abramović
2015



- Over decades, Marina Abramović has refined a series of actions to prepare herself for durational work. She first shared these actions with other artists and performers, and recently opened this process to the public.
- In Project 30, visitors were silently greeted by facilitators, who were trained to work closely with Abramović.
- Guests were required to leave their phones, bags and watches inside lockers, to put on noise-cancelling headphones, and to remain silent throughout.

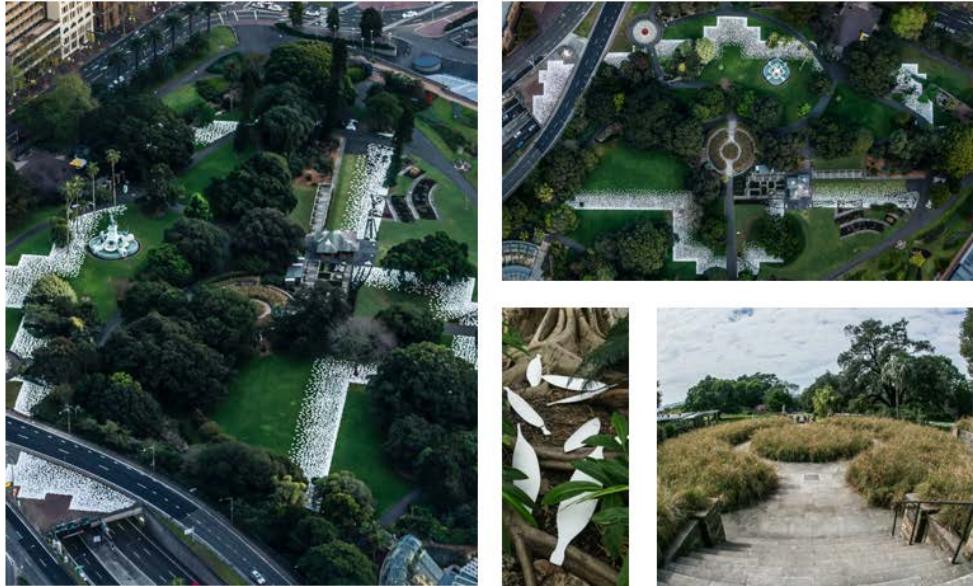
PROJECT 31
Xavier Le Roy
2015



- Xavier Le Roy and collaborator Scarlet Yu engaged 18 Australian performers to collaborate on *Temporary Title*, 2015.
- The performers worked to a choreographic 'score' proposed by Le Roy and Yu which looped for 6 hours each day. Key moments of the score included animal, plant, mechanical and human inspired vocabularies of movement.
- The work was presented as an exhibition rather than a performance. Visitors were able to enter or leave the space as desired during the exhibition.

PROJECT 32

Jonathan
Jones
2016



- 15,000 shields were installed within the Royal Botanic Garden Sydney to define the original footprint of the Garden Palace, which burned down in 1882.
- Jones received permission from community to develop shields based on four traditional designs from Aboriginal nations of the south-east.
- At the heart of the project, native kangaroo grass was planted to recall the Palace's central dome.
- The installation was layered with soundscapes of eight Aboriginal languages —Gamilaraay, Gumbaynggirr, Gunditjmara, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung.
- Sharing the story of the Garden Palace with Aboriginal communities and reflecting on the significance of the loss of cultural objects was essential to the project.

PROJECT 33
Anri Sala
2017



- During a visit to Australia, Anri Sala became intrigued by the chasm between 18th-century Europe and colonial Sydney, between the ideals of the Enlightenment and the impact of colonisation.
- *The Last Resort* responded to the social and cultural significance of the Observatory Hill site and its layered histories.
- Suspended upside-down from the Rotunda's ceiling, 38 snare drums played a reworked version of Mozart's Clarinet Concerto in A Major, K.622.
- Sala altered the tempo of the concerto's second movement, to reflect wind conditions described in the diary of James Bell, during his 1838 voyage to Australia.
- Reimagining a masterpiece of the Western Classical canon, Sala's installation expressed the changes that occur across time and distance.

PROJECT 34
Asad Raza
2019



- Project 34 was a site-specific work, which occupied the entire Clothing Store building with 300 tonnes of soil.
- Asad Raza collaborated with Prof. Alex McBratney and Sydney Institute of Agriculture to create a new soil mixture.
- Raza invited a number of artists to create interventions, through installations, performances or experiments, focusing on dialogue and collaboration.
- A number of 'cultivators' were present at all times, acting as caretakers of the soil, prompting conversations with visitors and enacting daily rituals of mixing, watering and testing.
- The engagement of the audience is central to Asad Raza's work. He aims to foster new encounters, produce moments of active and participatory dialogue, and explore what the experience of exhibitions can make possible for visitors.

PROJECT 35
*Making Art
 Public*
 2019



- *Making Art Public* was an exhibition celebrating the 50th anniversary of Kaldor Public Art Projects.
- It was created by British artist Michael Landy at the Art Gallery of NSW. Rather than a conventional retrospective, it brought an artist's perspective to bear on the Kaldor Public Art Projects completed from 1969 to 2019.
- Landy reimagined each project within an oversized archive box, using archives, documentation and remnant artworks to reincarnate the projects in new and surprising forms.

PROJECT 36

do it
(australia)
2020



- *do it (australia)* was a response to COVID-19 and global lockdown.
- *do it (australia)* invited home audiences to follow an artist's instructions, enter their world and realise an artwork of their own.
- Contributing artists and creative practitioners were Rafael Bonachela, Lauren Brincat, Megan Cope, Brian Fuata, Dale Harding, Saskia Havekes, Amrita Hepi, Julia Jacklin, Jonathan Jones, Janet Laurence, Ian Milliss, Tracey Moffatt, Glenn Murcutt, Gerald Murnane, nova Milne, Khaled Sabsabi, Latai Taumoepeau and Thom van Dooren.