



WARRINGAH

Warringah Council & COFA UNSW present

LA LUNE: ENERGY PRODUCING ART

May 2014



WARRINGAH.NSW.GOV.AU

MAYOR'S MESSAGE



When Council voted to hold a sustainable art program several years ago we could never have imagined what an amazing project would arise.

La Lune: Energy Producing Art is an outdoor sculpture exhibition at Long Reef Headland. It has been produced by Warringah Council in conjunction with

the Environment Research Initiative for Art (ERIA) at the College of Fine Arts (COFA), University of New South Wales (UNSW).

This exhibition has come together because of the hard work of many. I would like to acknowledge the contribution of curator, Allan Giddy, Director ERIA at COFA. His vision and leadership have helped create a unique cultural experience. Thanks also to Georgie Payne-Loy for assistance with operations and to Australian Research Council (ARC) Arts Linkage Grant which has assisted towards the research components of this exhibition.

Thanks to all the artists for their creativity and contribution of work – without them there would be no exhibition. We are fortunate to have artists of such high calibre on display, many of whom have exhibited in Australia and overseas.

Thanks to all Warringah Council staff especially the events team who have made this a reality.

Lastly, thank you to the Long Reef Golf Club which has been a fantastic supporter of this exhibition. John Mullins, the Club's Community Relations Director, deserves special recognition.

I hope you all enjoy *La Lune* and take away a greater appreciation of art and sustainability.

Michael Regan
Mayor of Warringah



The Artists

- 1 Angela Robinson, Divided Lines
 - 2 Karl de Waal, Hugo & Emmy
 - 3 Alexandra Byrne, Solar Wind: Magnus Magnes Magnifique!
 - 4 Angela Robinson, HouseWork
 - 5 Thorhammer Beowulf, Illuminatus Botanicus
 - 6 Chris Meigh-Andrews, Aeolian Processes 2
 - 7 Tool Room (Francois Breuillaud-Limondin & Anthony Napoli), Green House
 - 8 Peter Woodford-Smith, Full Moon
 - 9 Peter Cerneaz, Two Small Wooden Boats
 - 10 Helen Sturgess, All My Children
 - 11 Michael Lewarne, Long Reef Event Horizon
 - 12 Allan Giddy, Loss
 - 13 Peter Woodford-Smith, Lost
 - 14 Horne & Haywood, Condo Roost
 - 15 Michael Donohue & Noel McLaughlin, Pull
 - 16 Allan Giddy, Home
 - 17 Atanas Djonov, Outcast
 - 18 Margaret Seymour, Solar Echo
 - 19 Bonita Ely, HQ
 - 20 Peter Woodford-Smith, Australian Beauty
 - 21 Martin Sims, Heliotag
-  Justin Carter, Carrot/Stick
-  Sharky & Tim, Milk Anemone

Scan Me



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ARTISTS



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CATALOGUE

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 START/END HERE

 TOILETS

 INFO/FIRST AID &
MEETING POINT

 PARKING

 BUS STOP

 MILK ANEMONE

 NORTH

CURATOR STATEMENT

Following on from Australia's first solar art exhibition, *Desert Equinox* (Broken Hill 2012), La Lune further explores the idea of energy in art, expanding from purely solar, to energy as it is incident on site in any form. Our fantastic venue on the Northern Beaches is heavily impacted by energy systems, specifically tidal, solar and wind. Most of the artworks installed physically produce energy, and in these small energy systems the balance of production and load is crucial. In many ways they mirror larger scale energy production in our society, in individual homes, urban centres and countries, as all can be considered closed systems of production and load.

La Lune's artists, many of whom exhibited in Broken Hill in 2012, were asked to respond to this site and to the energy systems present. Some of the works are installed almost as they were in Broken Hill, while others have been recreated for this exhibition.

Research into small-scale solar energy systems in art, funded by an ARC Linkage Grant, underpins many of the artworks. This fusion of technical innovation and artistic prowess, nestled within a firm response to site, illustrates how art can play a part - even a leading role - in elucidating contemporary technologies that can address issues of climate change. Most of the artists, whilst not necessarily primarily identifying as 'green' or 'eco', consider themselves mindful of their position in history and the fact that they are making art within the contemporary malaise; thus recourse to sustainable energy systems is almost a given.

In Australia at present I see a disconnect between fine art and the lives of most people. There is a pressing need to reengage with our public, and the best way forward I believe is to come out of the 'white cube' controlled gallery spaces and get involved in public spaces and public social activity to further enrich and enliven our environment.

We are seeing a new generation of artists emerging with a different attitude to art-making, particularly in regard to civic sites. It is my hope that this exhibition will be both artistically and technically enlightening, further enlivening a site that is known for its beauty, encouraging the public to walk and enjoy both the installations and this glorious part of Sydney's coastline.

Allan Giddy
Director
The Environment Research Initiative for Art (ERIA)
COFA, UNSW

"... artistically and technically enlightening, further enlivening a site that is known for its beauty"



Divided Lines

1

ANGELA ROBINSON

The magnetic sand found at Long Reef inspired this work which explores the opposites of up and down, vertical and horizontal, light and dark. Magnetic energy fights with gravity in this series of vertical lines that appear suspended between the trees. The artwork uses this energy to tentatively hold each line in place, reminding us that our world's energy reserves are rapidly depleting. Sydney based artist, Angela Robinson's work covers a range of sculptural practices including installation, video projection and site-specific sculpture.

Special Thanks to Maglab and Bomond Trading Co.



Hugo and Emmy

2

KARL DE WAAL

These two owls sitting in the tree signify the lives of two people, Hugo Ball and Emmy Hennings. Almost a hundred years ago in Zurich, amidst the backdrop of the Great War, they decided to establish the Cabaret Voltaire. It was a gesture that was to jettison art into a new age.

A transcendental moment filled with optimism and the hope for a more enlightened world. Today they sit perched on the branch of a tree overseeing the fruits of their legacy.

The magic still lingering.



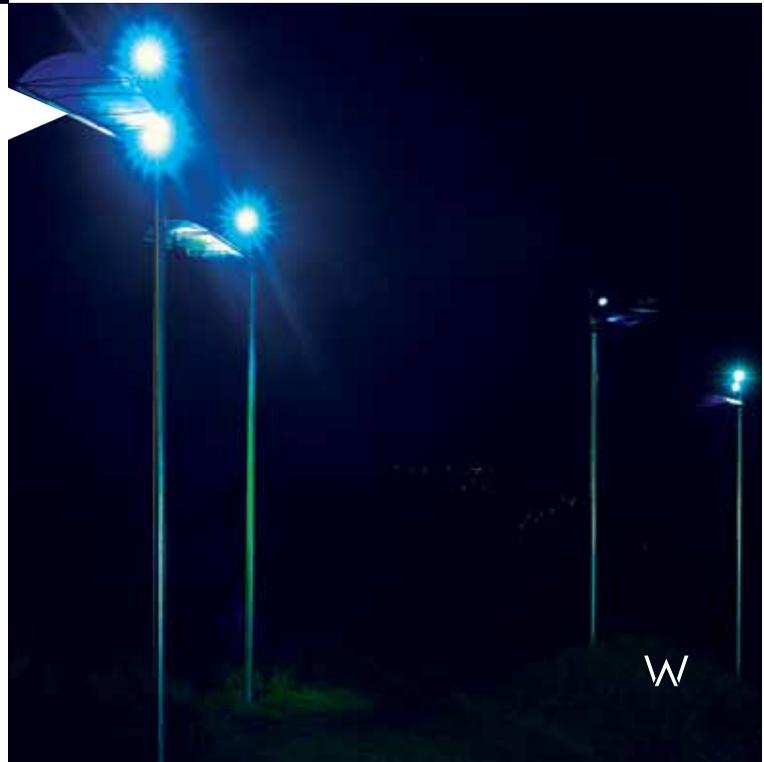
Solar Wind: Magnus Magnes Magnifique!

3

ALEXANDRA BYRNE

To illustrate the association with wind and change, this sculpture uses the prevailing local wind shifts to change its source of illumination. The imagery, sourced from scientific publications regarding electricity and electromagnetism, is drawn into the surface of the windmill blade-like panels to remind us about the importance of understanding and harnessing the power of energy. Byrne has exhibited both nationally and internationally and is held in private collections in Australia, Bulgaria, Hong Kong, the Netherlands and the USA.

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HouseWork

ANGELA ROBINSON

4

A symmetrical, miniature replica of the artist's childhood home, 'HouseWork' mirrors itself both horizontally and vertically. Suspended from one point amongst the trees, delicate movement

is highlighted by torchlight, producing shadows and reflections simultaneously. Within the broader context of the Australian immigrant experience, this work explores ideas of domestic space, as embodied by the house and its relationship to an idealised notion of home.



Illuminatus Botanicus

THORHAMMER BEOWULF

5

Illuminatus Botanicus is an illuminated, living, organic sculpture centred around supporting the bonsai ficus tree. The wind and solar-powered lighting and tree watering systems of this work echo the natural solar-powered photosynthesis process of the living tree, converting carbon dioxide to oxygen. All bonsai are a partnership between the organic reality of nature with the creative aesthetic ideas of an artist. So too, this work combines mechanical, electrical, steel, glass and plastic components with sun, soil, water, and dead and living wood to demonstrate the potential inter-dependency between nature and humans during a time when human activities have impacted the Earth's ecosystems.



Aeolian Processes 2

CHRIS MEIGH-ANDREWS

6

This work is unusual in that it produces sounds and does not include any visual imagery. However, it has a definite physical and sculptural presence and the various technical components that produce the sounds are all visible and include elements of movement and change. The work aims to make the visitor engage with its functioning and operation in order to make sense of it. In Aeolian Processes there is an inversion of some of the 'indoor/outdoor' circumstances that would normally occur. The work aims to be simple, direct and compatible with the exterior landscape ethos of the location. Meigh-Andrews' work often incorporates or features renewable energy systems and he works with moving images and sound.

Green Room

7

TOOL ROOM (FRANCIS BREUILLAUD-LIMONDIN & ANTHONY NAPOLI)

Sustainability may appear in its current state to be technology driven. However this work endeavours to bring sustainability back to its core value, to its true essence. The work strives to follow in a great tradition - the bush mechanic. And like any good bush mechanic, it is understated and basic, but invariably ingenious and resourceful, all the while serving its purpose in a purely functional manner. Although adaptable to any environment, it is at home on the iconic Australian coastline.



Full Moon

8

PETER WOODWARD-SMITH

Oil paint on glass.

Full moon from the point of view of a human being standing on earth

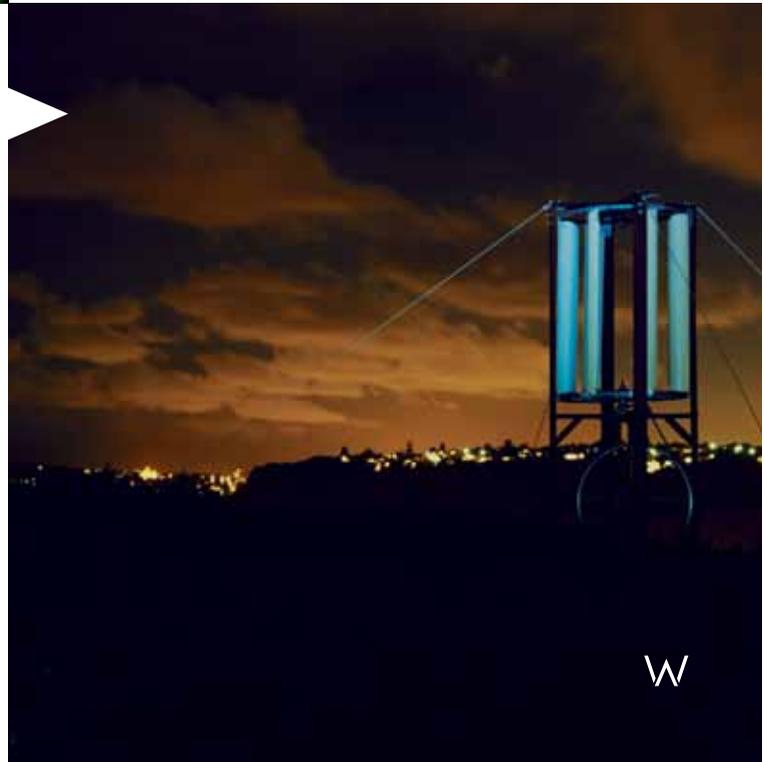


Two Small Wooden Boats

9

PETER CERNEAZ

This project seeks to equalize non-indigenous Australians to our common reality that we all arrived from another place. Emotional and psychological ideas arise from stretching, distorted human figures. Natural systems, mathematical rhythms are worked with precision, concentration and craft. The spiritual, the real energy of life burning brightly under every quiet surface, is a constant companion for the artist. Cerneaz lives and works in Sydney. He works in drawing, painting and sculpture and has held several solo exhibitions.





All My Children

HELEN STURGESS

10

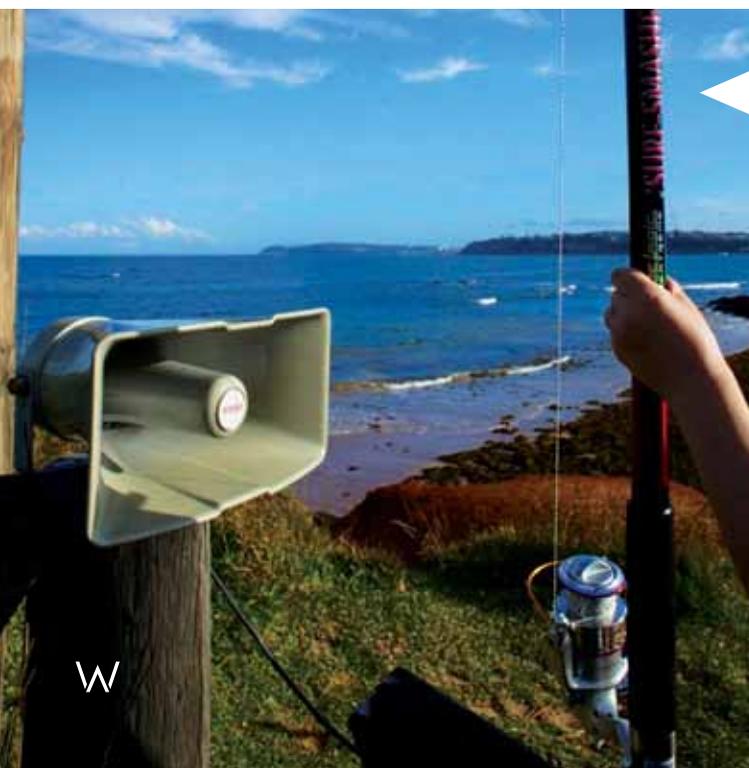
Every night, in a western Sydney suburban home, a mother makes up beds for her children. Australia's coastline represents, for some, the finishing line in a marathon journey, as they flee fear and persecution, insecurity and instability in search of a safe home and a stable future; it is a threshold beyond which parents can tuck their children up safely at night. But for many families, the desperate voyage goes terribly wrong. These three young sisters all drowned on their way to Australia, and will never sleep in the beds that their mother still makes for them. UK-born visual artist, Helen Sturgess makes work which is often characterised by an innate tension.

Long Reef Event Horizon

MICHAEL LEWARNE

11

Long Reef Event Horizon is the continuation of a body of site-specific projects with the illusive as tactic and involving an interrogation of the bounding condition. It is an ephemeral and intangible work, utilising a rhythmic metre of syncopated strobing upon the Long Reef cliffs, beach and waves. The illusiveness of the flashes generates shifting perspectives in the scale and visual comprehension of the locale, drawing the viewer out of the dark and into the site work.



Loss

ALLAN GIDDY

12

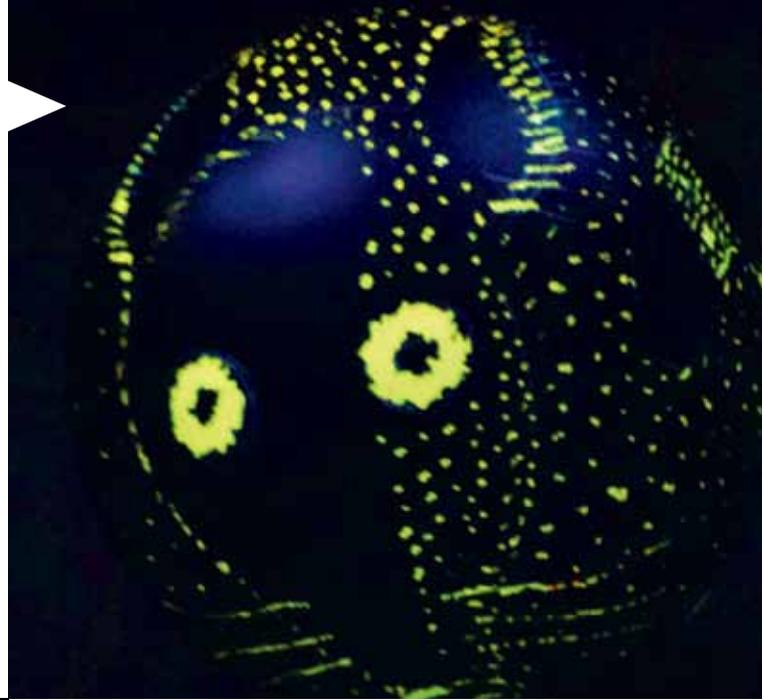
A tensioned fishing line runs from Long Reef cliff into the Pacific, collecting sound from a point where land and sea meet. The wind is constantly mediated by waves and the ever-changing tide. 'Gain' is increased to amplify the sound, which is then delivered to a rest point along the walk. In memory of Newt, Sid and Tod at Matapouri Bay. New Zealand-born sculptor Allan Giddy lives and works in Sydney, Australia.

Lost

13

PETER WOODWARD-SMITH

A memorial to the lost biodiversity



Condo Roost

14

HORNE AND HAYWOOD

The Condo Roost envisages an 'alternate' lifestyle for the migratory birds that inhabit Long Reef.

Amenities include a clubhouse lounge, 24-hour security, an 18,000-square-foot outdoor pavilion complete with a putting green, bocce ball court, walking trail, private half-acre park, private picnic area, a dramatic two-story lobby with atrium, glass-walled fitness centre overlooking the pool with a separate yoga studio, and eco-friendly electrical services using solar powered energy.

The work is an avian-scale, sculptural parody deploying human size cultural values upon the landscape of the shorebird, highlighting the increasing loss of their habitat.

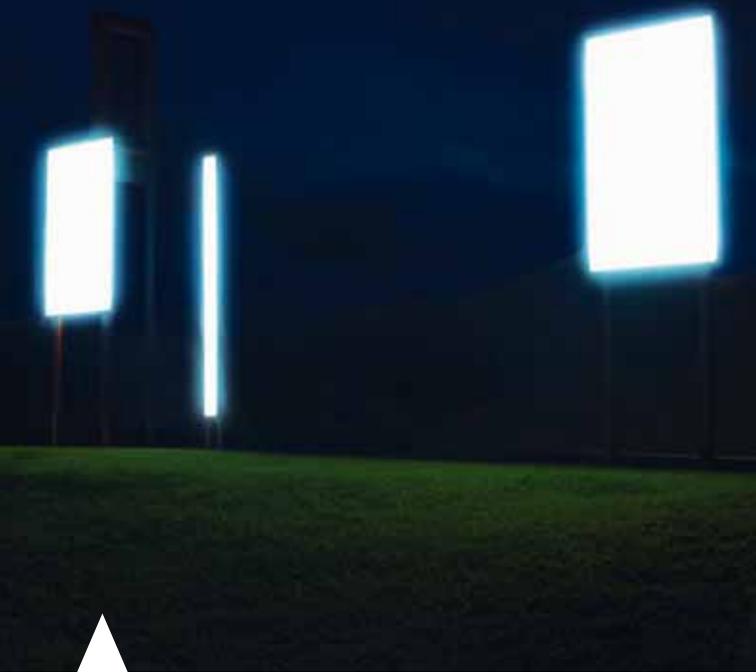
Pull

15

MICHAEL DONOHUE AND NOEL MCLAUGHLIN

Standing on the cliff edge at Long Reef you can feel the pull of the ocean. There are unseen forces at work, a gravitational wrestle between earth and moon that shapes the tides. As the light disappears beyond the horizon, the ocean becomes an alien environment, a place of darkness and mystery. If you stop and strain to listen beyond the thunder of the crashing waves you can hear its call. A primal undertow. A siren-song that draws you in and pulls at something deep beneath the surface.





Home

ALLAN GIDDY

16

A set of large, thin, custom-made 'light boxes' are positioned vertically in an otherwise unlit space. These weather-resistant rectangles emit light from one side only, and are placed precisely to imply the existence of a house at night. The light box dimensions and relative positions replicate a house formerly existing in pre-potato famine Ireland. The work is intended to communicate tension between presence and absence, substantiality and insubstantiality, preservation and loss. Powered by the sun, it will conserve energy by day only to exhaust it each evening - these cycles of conservation and exhaustion a staccato iteration of larger systems at play worldwide.



Outcast, 2014

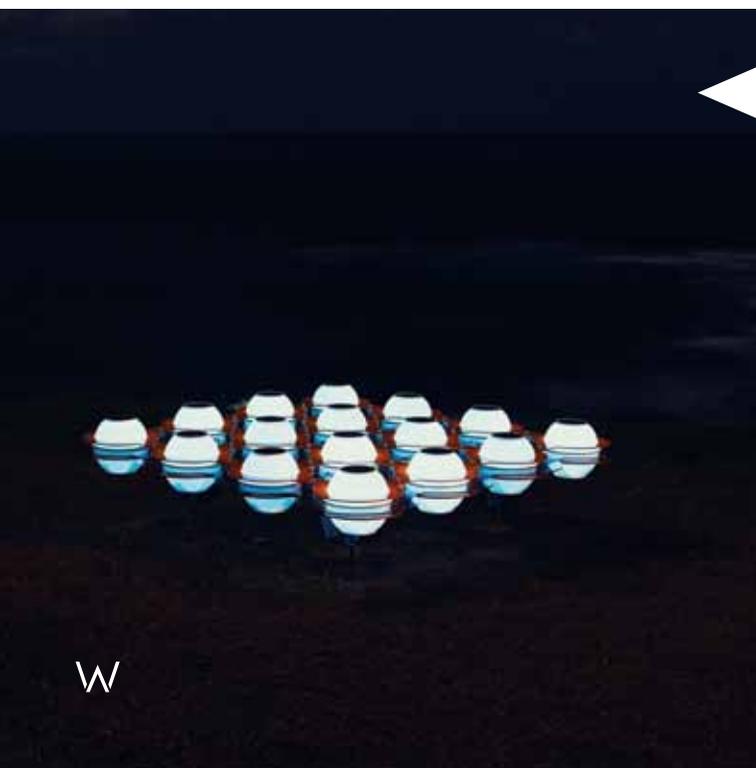
ATANAS DJONOV

17

Sculptural Video Projection,
Duration: approx. 10 min looped
B&W video projection, sound, solar panels, battery, electronics, LED video projector, plywood, plastic drums.

A red rocket, made out of recycled plastic drums, is elevated on a square platform and houses a video projector. A projected image is displayed underneath the rocket and features an animated sequence of clouds moving over the slowly rotating planet Earth.

Special thanks to Hristo Hristov, Olga Zaharieva, and Tony Ravic.



Solar Echo

MARGARET SEYMOUR

18

Located on top of Long Reef Headland, Solar Echo sits like a mythical siren singing a warning song in rhythms of light about our impact on the environment. We often take the weather for granted, until a violent storm or a heatwave reminds us of the risks of climate change. Solar Echo extends our awareness of natural phenomena, specifically by replaying changes in the intensity of sunlight recorded over the period of the exhibition.

Seymour is a Lecturer in Sculpture at Sydney College of the Arts, University of Sydney.

HQ

19

BONITA ELY

HQ is a homage to the love of nature that people everywhere demonstrate in their homes, workplaces, gardens, civic spaces, nature reserves and holidays where trees, flowers, animals and images of landscape adorn our lives. Overlooking the beauty of Long Reef, HQ provides a porous shelter, an intimate space directly responsive to the natural forces of sun, moonlight, sea and wind recalling fun times camping, communing, creating - reflection and joy - a place of contemplation. Dr Ely is one of the pioneers of Australian environmental art and has been exhibiting sculpture, photography, installations, performance, painting, video and drawing since 1972.



Australian Beauty

20

PETER WOODWARD-SMITH

When I was five years old, my aunt, an airline hostess, asked me if from anywhere in the world what I'd like brought back to have. I said a cloud, she said she had nothing to put it in, I got a jar. This to me is the wind in a plastic bag. Woodward-Smith is a Sydney based artist whose practice spans an eclectic range of media, materials and disciplines.

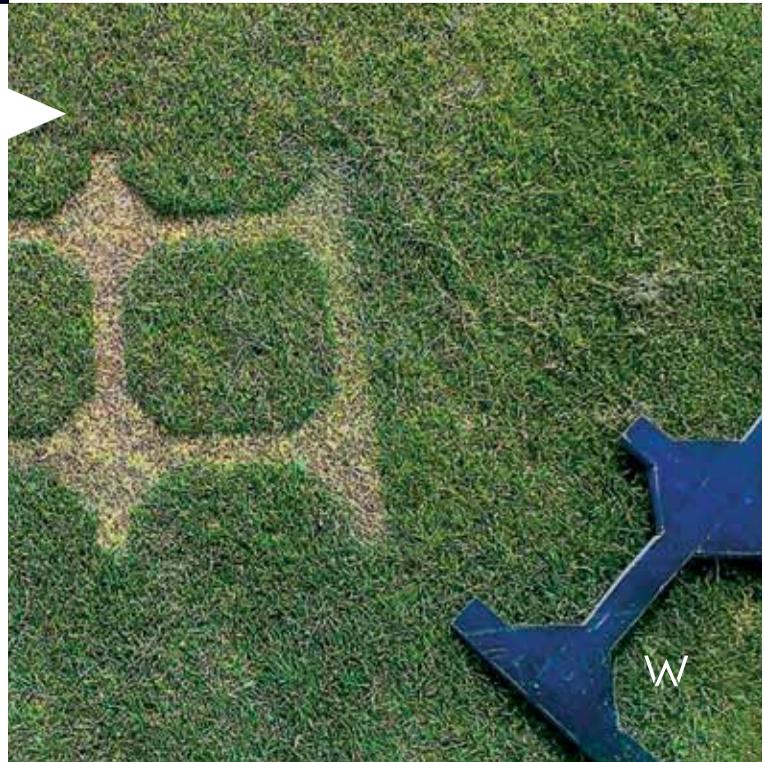


Heliotag

21

MARTIN SIMS

Deprived of photosynthesis, plants become etiolated, pale and drawn out due to a lack of light. We notice this phenomenon readily when objects are left on lawns and later moved to reveal yellowed, white organic growth where sunlight has been blocked. Chlorophyll is a green pigment found in plants, it gives leaves their green colour and absorbs light used in photosynthesis. Placed on green grass overlooking the ocean, the sun stencil made for Long Reef Point mimics familiar cell patterns seen on solar panels. Sims is Senior Lecturer in Sculpture at the College of Fine Arts, UNSW.



Carrot/Stick



JUSTIN CARTER

A series of high-visibility runners' T-shirts, complete with reflective motivational slogans on front and back. These garments have been gifted to local runners. The audience for the work will include those who wear the garments and those who encounter the work by chance. It's anticipated that the T-shirts might travel beyond the geographical limits and timeframe of the official project. Scottish-born Carter, has worked as lecturer in the Department of Sculpture and Environmental Art at Glasgow School of Art since 2003.



Milk Anemone



The Milk Anemone has been installed at Long Reef as a tribute to recycling, upcycling and reuse. This free-standing portal is made from 400 milk bottles collected from local cafes and is a sustainable colour changing installation lit and driven by people power.

Designed and constructed by Sharky and Tim.

Warringah Council presents

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