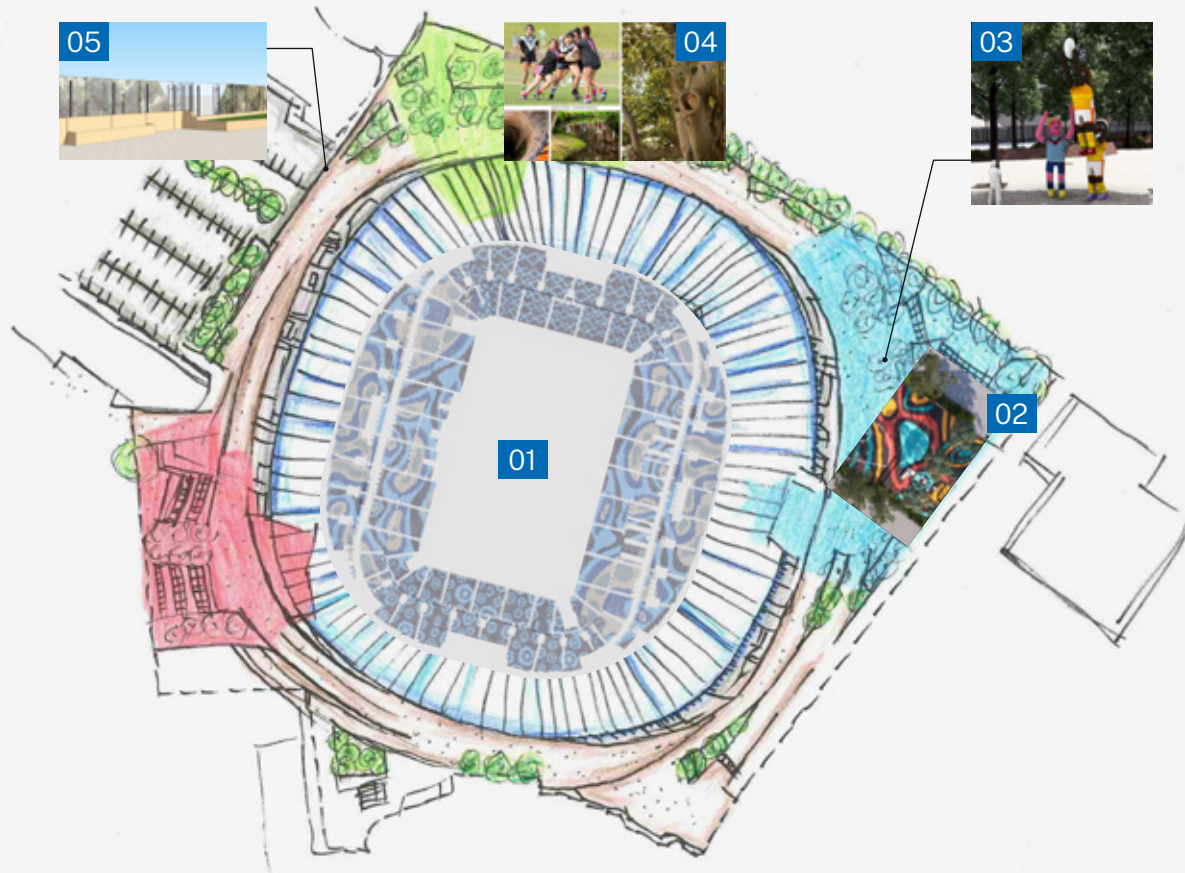


Sydney Football Stadium Art Program

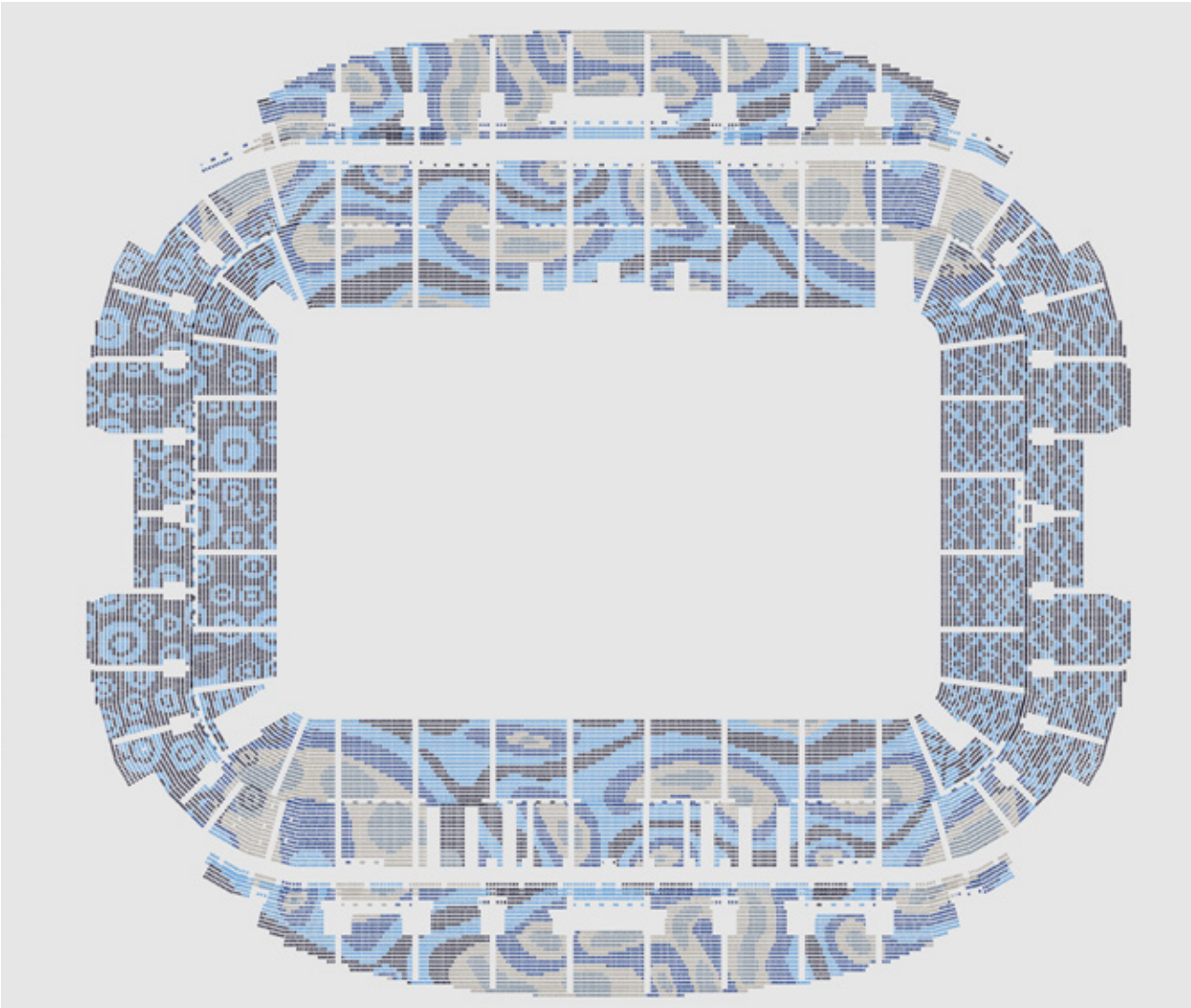


Art Program Map

Artist-designed stadium seating	01
Artist-designed sports surface	02
Meeting place sculpture	03
Immersive soundscape at Tree 125	04
Artist-designed wind screen	05
Indigenous animated artwork (not shown on map)	06



Stadium Seating: Tony Albert



Artist Concept

Tony Albert (Girramay, Yidinji and Kuku-Yalanji people. Lives Sydney, NSW/Brisbane, QLD).

Concept: Two Worlds Colliding: Water & Land

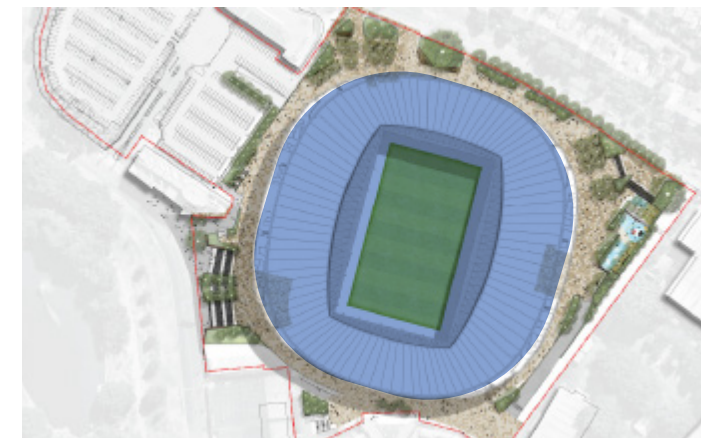
Each end of the stadium is separated and distinguished by two different designs symbolising land and water – the land through geometric diamond designs taken from nature, and the bubble of concentric circles for water.

Through his artwork, Tony Albert is embedding the idea of Country on top of the stadium. This creates an element of friendly yet fierce competition.

The design of the large stadium wings is based on a typographical map of Country from the local area surrounding SFS. Attention is given to the Indigenous context of the land, the natural environment, and to the architecture.

The design takes into consideration the numerous sightlines and entrance to the stadium.

Artwork Location

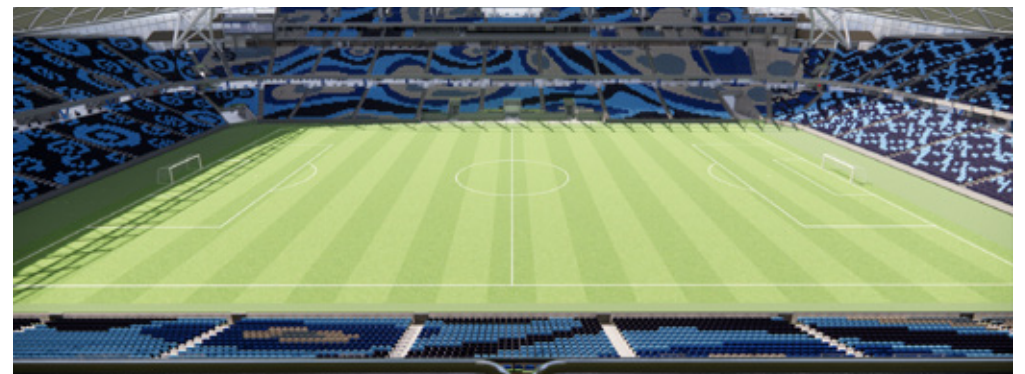
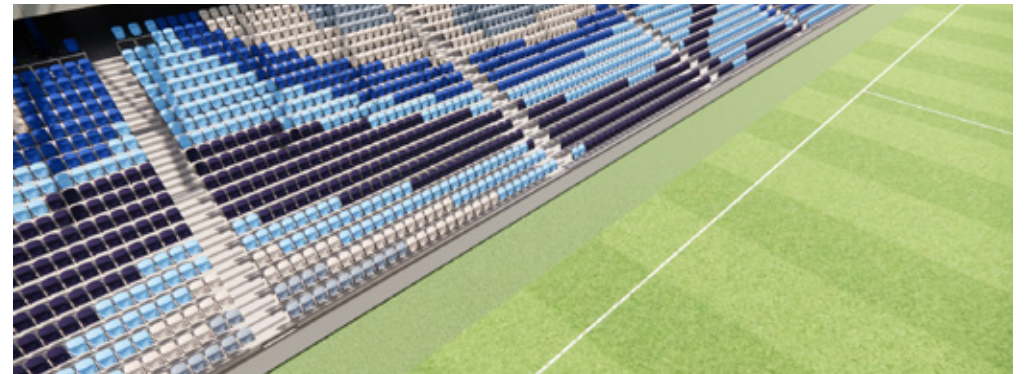
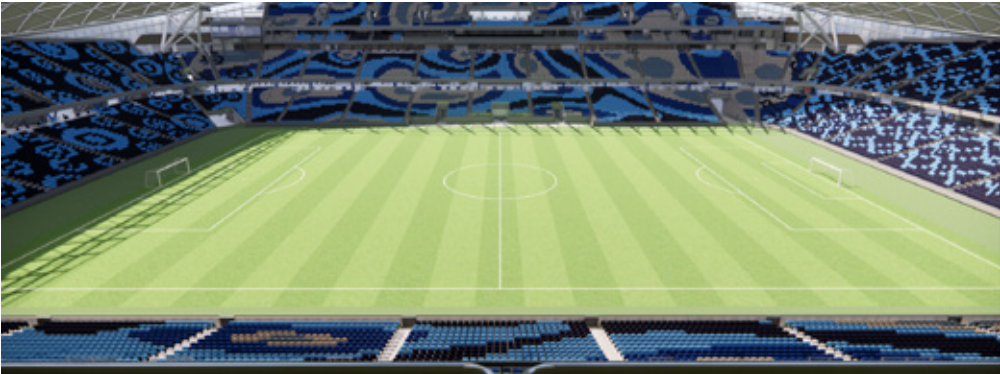


Stadium Seating: Tony Albert

Artist Concept

Tony Albert (Girramay, Yidinji and Kuku-Yalanji people.
Lives Sydney, NSW/Brisbane, QLD).

Concept: Two Worlds Colliding: Water & Land



Sports Surface: Dennis Golding



Artist Concept

Dennis Golding (Kamilaroi/Gamilaraay people.
Lives Sydney, NSW.)

Concept: From here we grow

From here we grow transforms the ground plane surface of the Sports and Community Precinct into a culturally vibrant experience.

The concept explores the memory of both culture and the landscape through storylines of contemporary life and history.

The design includes figures of a hand, foot, sports balls and Xanthorrhoea (grass plant) within the formation of land pathways, sea currents, river streams and waterholes.

During the creative process, the artist has engaged with the local Aboriginal community, including former Australian netball and rugby representatives.

Artwork Location



Meeting Place Sculpture: Dinni Kunoth Kemarre



Sydney Football Stadium Art Program - Artist overview

Artist Concept

Dinni Kunoth Kemarre (Anmatyerre people.
Lives Utopia, NT.)

Concept: One big mob, all mixed up

Sport is a language and culture in itself and one shared by many regardless of background, colour or wealth. It is the common ground, the level playing field, where there should be no colour, religion or class. It is a tool to break down social and cultural barriers on and off the field.

Sport has a way of creating community and tying all those involved to it. These communities are born from a common goal, working together to achieve victory. Clubs generally include teams of all ages, genders and abilities, truly encompassing the notion of 'inclusiveness and diversity'.

Dinni's intention is to represent an Australia that is blended, multicultural, and all inclusive. Visitors of all backgrounds and ethnicities come together at the stadium and surround the sculpture adding to its presence, representing a true Australia, "all together, all mixed up".

Artwork Location



Sound Sculpture: Tina Havelock Stevens



Artist Concept

Tina Havelock Stevens (Lives Sydney, NSW.)

Concept: The past is the present is the past

For more than a century, Tree 125 has been a part of the Country that sustains it and an arena in its own right. In Indigenous culture the Moreton Bay Fig is an embodiment of the Yaroma story, the Hairy Man, a wild and passionate force.

This artwork weaves an audio journey in homage to this tree. Through speakers embedded in the seating around Tree 125, passers-by will be drawn into the immersive work – powerful and exhilarating, transcendent and meditative.

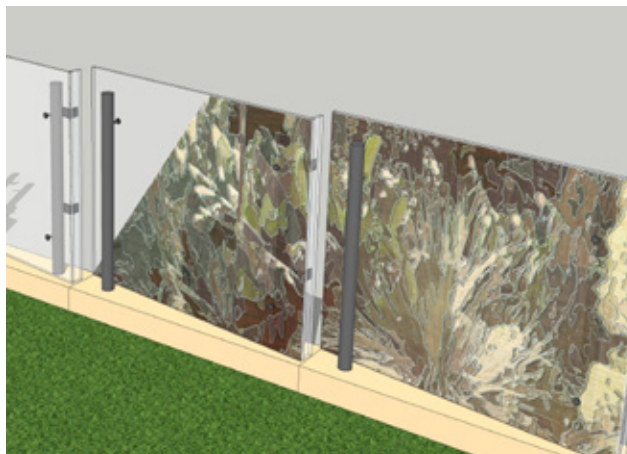
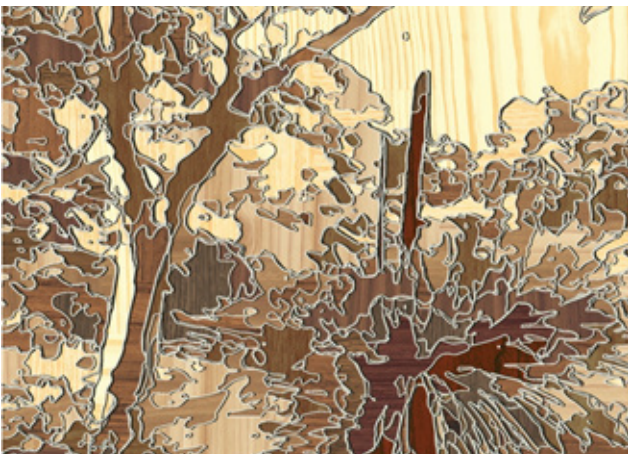
Central to the sonic landscape will be a new solo drum performance recorded in the stadium. Weaving in and out of this central driving performance are integral sonic threads that speak to moments in this site's history. Acclaimed Indigenous composer and performer William Barton will respond on site at Lachlan Swamp in Centennial Park with his powerful vocalising.

Other elements include recordings from Indigenous athletes and women's football matches; to recordings of the Marching Band from Victoria Barracks.

Artwork Location



Wind Screen: Gary Carsley



Artist Concept

Gary Carsley (Lives Sydney, NSW.)

Concept: D.134 (Xanthorrhoea Arborea)

D.134 (XANTHORRHOEA ARBOREA) celebrates the Xanthorrhoea tree. The Xanthorrhoea will be presented to show the full arc cyclical change, acknowledging the seasons.

The Xanthorrhoea is culturally significant to the Gadigal. Xanthorrhoea is also known as the Gadi tree and is where the Gadigal people of Sydney derive their name. Extensive First Nations engagement will be undertaken in the process of creating the work.

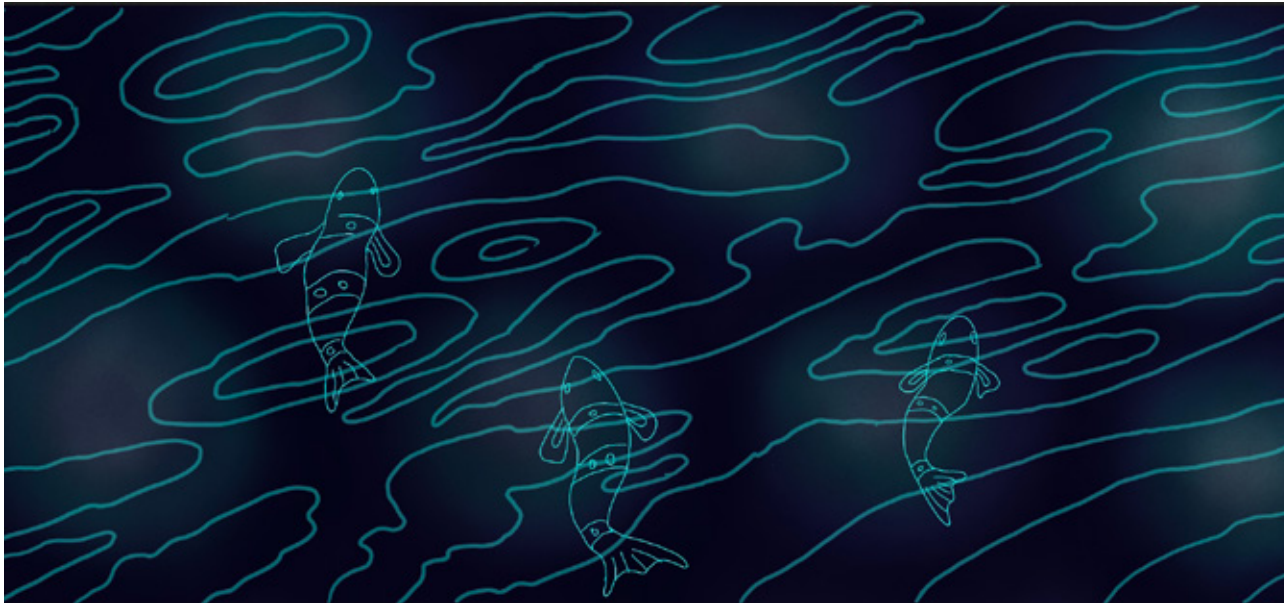
The image of the Xanthorrhoea tree will be created from a bespoke palette of photos of various wood and other timber veneers associated with SCG precinct. The swatches of timber used in the creation of the palette include those from the historically resonant areas of the Members and Ladies Pavilion as well as those used in the construction of the new SFS provided by local manufacturers.

Selected flower spears of the Xanthorrhoea trees will contain a QR code which allow the audience to access stories about the deep connections the Moore Park precinct has to some of Sydney's most important social and cultural memories.

Artwork Location



Video: Carmen Glynn-Braun & Marilyn Russell



Artist Concept

Lead artist: Carmen Glynn-Braun (Arrernte, Kaytetye, and Anmatyerre people. Lives Sydney, NSW.)

Artist and Traditional Owner: Marilyn Russell (Bidjigal people. Lives Sydney, NSW).

Concept: Buri Buri Song

From the master of the seas, Buri Buri (Whale) is the ancestral being to the Bidjigal people. Fish and sea life can be seen to thrive in Buri Buri's waters.

Within this vibrant eco system, Buri Buri leads the flow of the fish, the people and the water according to his rhythm. Buri Buri brings with him the changes of the seasons as he passes through the Bidjigal shores.

Throughout generations fisherman awaited Buri Buri's seasonal arrival and with it the delivery of fish and the abundant flow of the sea.

This video artwork will play on the screens inside the stadium and serve as a reminder of the importance of Aboriginal culture and the ongoing cultural practices of local Saltwater people.

Carmen Glynn-Braun's & Marilyn Russell's collaboration on Buri Buri represents a local, Indigenous, intergenerational, female perspective. The soundtrack tells the story of Buri Buri as told by Marilyn Russell.

Please note: the images included in this briefing are colour study images taken from the animation process. The final animation is subject to further design development and may differ from what is pictured here.

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