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Small & Large

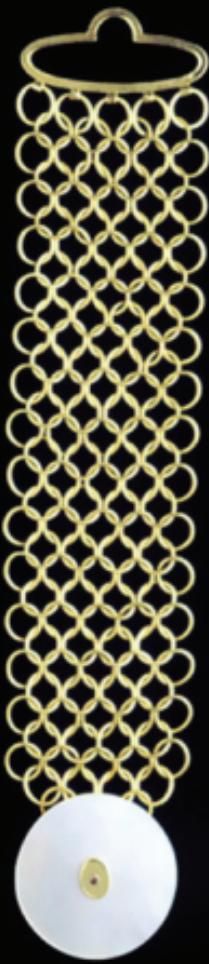
**Sculptural
Projects**

Barbara Heath & Malcolm Enright



1

**1998 Department of
Public Works:
'net' for Donovan Hill
Neville Bonner Building
Brisbane
Stainless Steel Sculpture**





PUBLIC ART

Brisbane News "our public art"

Feature article by Phil Brown

8 — 14 September 1999



Caught attention:
Barbara Heath
and her work *Net*

Smile for the
camera: A stern
Queen Victoria

tion with the government and the architects.

Ron Hill said: "I think Barbara's work is excellent. It's a great addition to the building and it's a great piece of public art. I think it's a great example of how artists can work with the community to create something that is both beautiful and meaningful."

Heath is a well-known artist and jeweller. She has been working on this project for several months now. She says: "I think it's great that local artists are working on these projects. It's a great opportunity for artists to do something in the community and it's a really local thing."

She adds: "I think it's great that local artists are working on these projects. It's a great opportunity for artists to do something in the community and it's a really local thing."

Heath is currently working on a new project for the Queensland Art Gallery. She says: "I think it's great that local artists are working on these projects. It's a great opportunity for artists to do something in the community and it's a really local thing."

"There was a vox pop in The Courier-Mail when it was put up and one man said it was a crock of sh*t," she says.

Most seem comfortable with it now, though, and it has received a mostly enthusiastic response, with some who didn't like it at first changing their minds after several viewings.

"Now I get mostly good feedback," she says. "I think it's great that local artists are working on these projects. It's a great opportunity for artists to do something in the community and it's a really local thing."

"We've gone beyond the need to say let's get a really famous international artist to do something and then we can feel on a par with the rest of the world. Our

public art can be a more mature statement about ourselves because we really do have a very dynamic community."

The art may be very different from the civic-minded statuary of the past but it all has its place, says Barbara.

What about Queen Victoria, just up the street, towering regally over the small park in front of the Conrad Treasury Hotel? Perhaps Barbara could help make her a more modern woman, attach something or build on to the existing work. She gets a twinkle in her eye at the suggestion.

"She could probably benefit from a bit of chain mesh," she laughs.

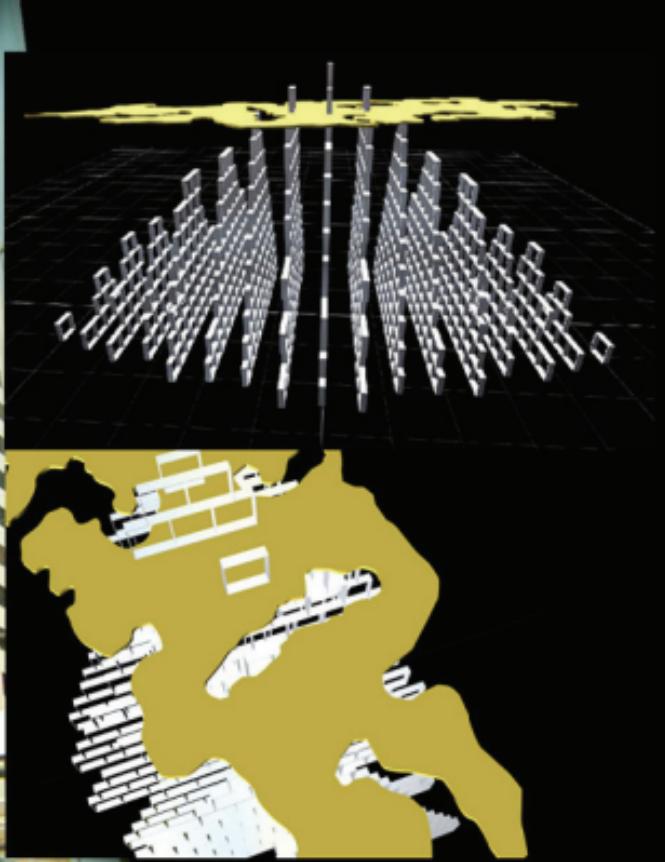
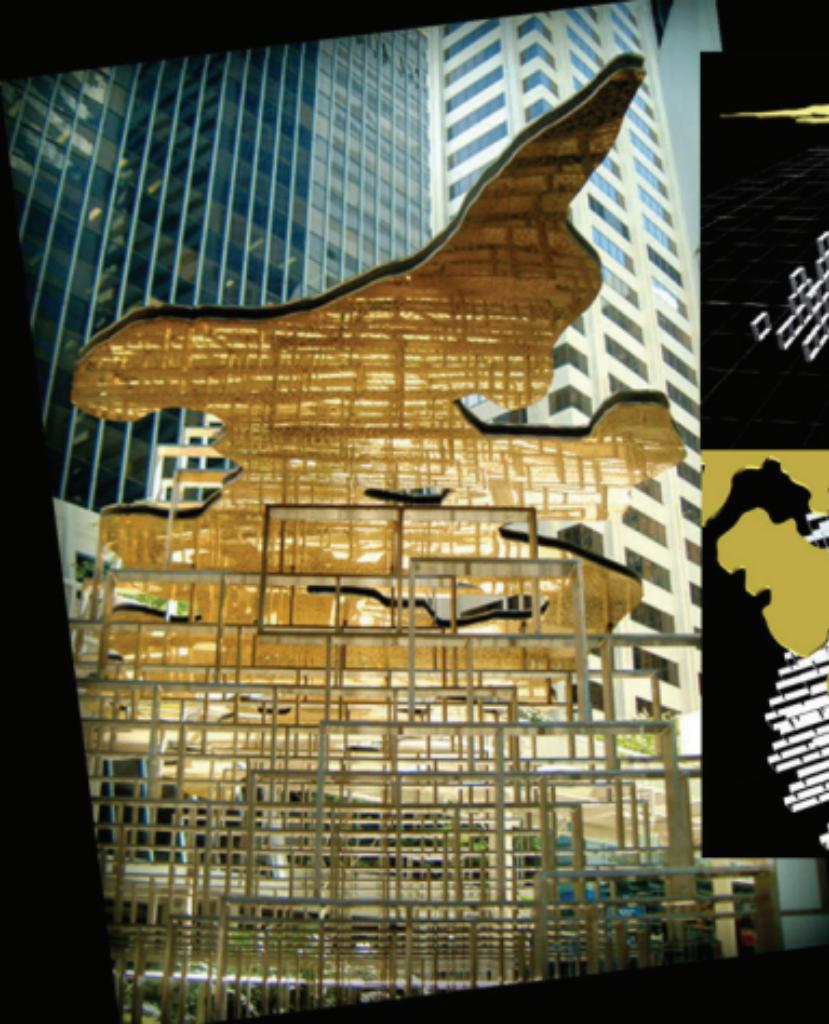
Hmmm. We think the Queen would not be so amused.





2

**1999 Queensland
Investment Corporation:
'a tree a rock a cloud'
Central Plaza 2 Brisbane
Stainless Steel Sculpture**







3

2002 Logan TAFE:
Browns Plains Campus
Facade
Design & Artwork
(collaboration with
architect, Russell Hall)

R.A.I.A. Award 2004

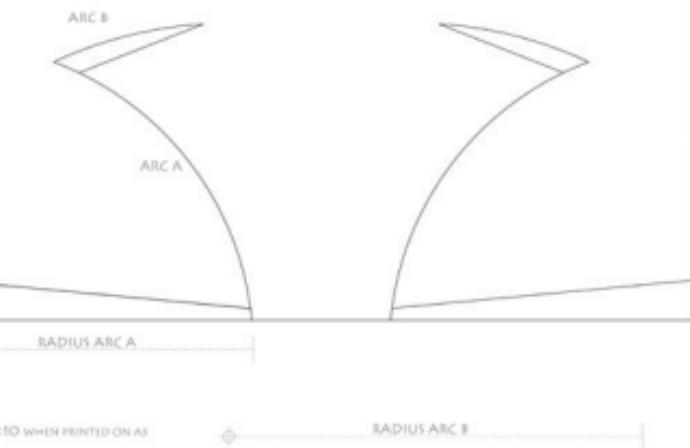


Bob Marshman Building 2003



4

2002 Mooloolaba TAFE:
'crustacea'
Central Courtyard
Group of seven Coreten
Steel Sculptures





5

**2003 Queen Elizabeth 2
Stadium:**

Aluminium Door Handles
Design and Fabricate
Hardware on a sporting
theme



FRONT VIEW
70mm



The description:

The dimensions of the proposed handles will be 500mm long x 70mm wide and 40mm deep. This size considers the scale of the doors and provides standard clearance for grasping.

Constructed in cast AA601 marine grade aluminium this material is strong and suitable for high use conditions and provides low maintenance capability. This colour metal is in keeping with the aluminium door frames and the light, bright emphasis of the interior. The fixture will contrast with the darker areas of the room utilising this technique to enhance the form rather than the surface of the objects.

Aluminium is suitable for the budget indicated.

LEVEL ONE
LEVEL TWO
LEVEL THREE

Handle concept:

The handle design develops from a representation of active human figures. Polished and dynamic, the figures appear to balance and interconnect to form a vertical column. The actions of diving, lifting, balancing, throwing and landing are implied, then as the poses progress to the top of the column a winning stance is apparent. The design represents growth, mutual support, strength and success.

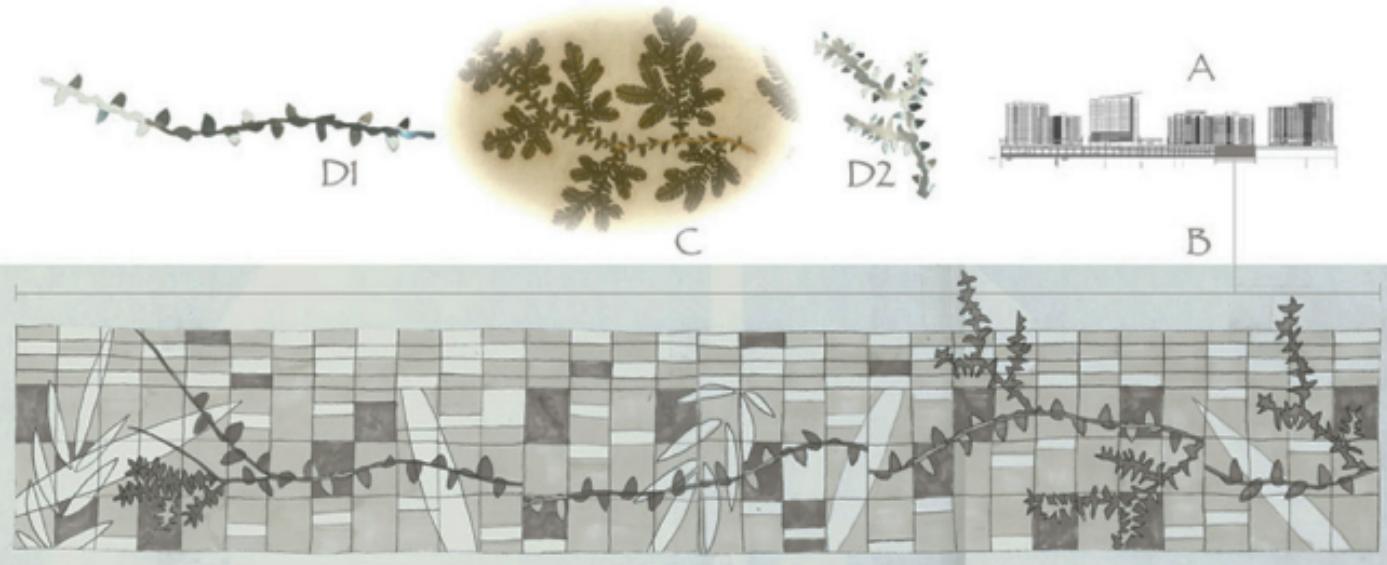
SIDE VIEW
45mm





6

**2003 Roma Street
Development Stage 2:
'botanica'
Retaining wall Design
& Artwork
(collaboration with
Urban Art Projects)**



Botanica © Barbara Heath & Matt Tobin 2003



Roma St Artwork Panel

Designers: Pauline
Architect: Heather Mills
Artist: Barbara Heath / Matthew Tabor



Barbara Heath & Urban Art Projects - 300 metre sculpture wall - Roma Street Parkland



7

**2004 Gold Coast
Administration
Building: 'swell'
Wave Sculpture for
Bligh Voller Nield in
Stainless Steel**





8

2004 Brisbane Magistrates Court: Courtroom door handles/push plates, lift button plates
for Cox Rayner
in Stainless Steel



R.A.I.A. Art in Architecture Award 2005



9

2005 Griffith University:
‘ceremonial mace’ x2,
realised for Minale Bryce
Design in Stainless Steel,
Silver, Enamel, Huon Pine

Academic dress and the mace





10

**2005 Craft Queensland /
State Library of Queensland
'sufferance'
Women's Artists' Books
Commission (Collaboration
with Malcolm Enright)**



Sufferance: Artists' Books Committee
Exhibition

Artists: Barbara Heath in collaboration with
Malcolm Enright

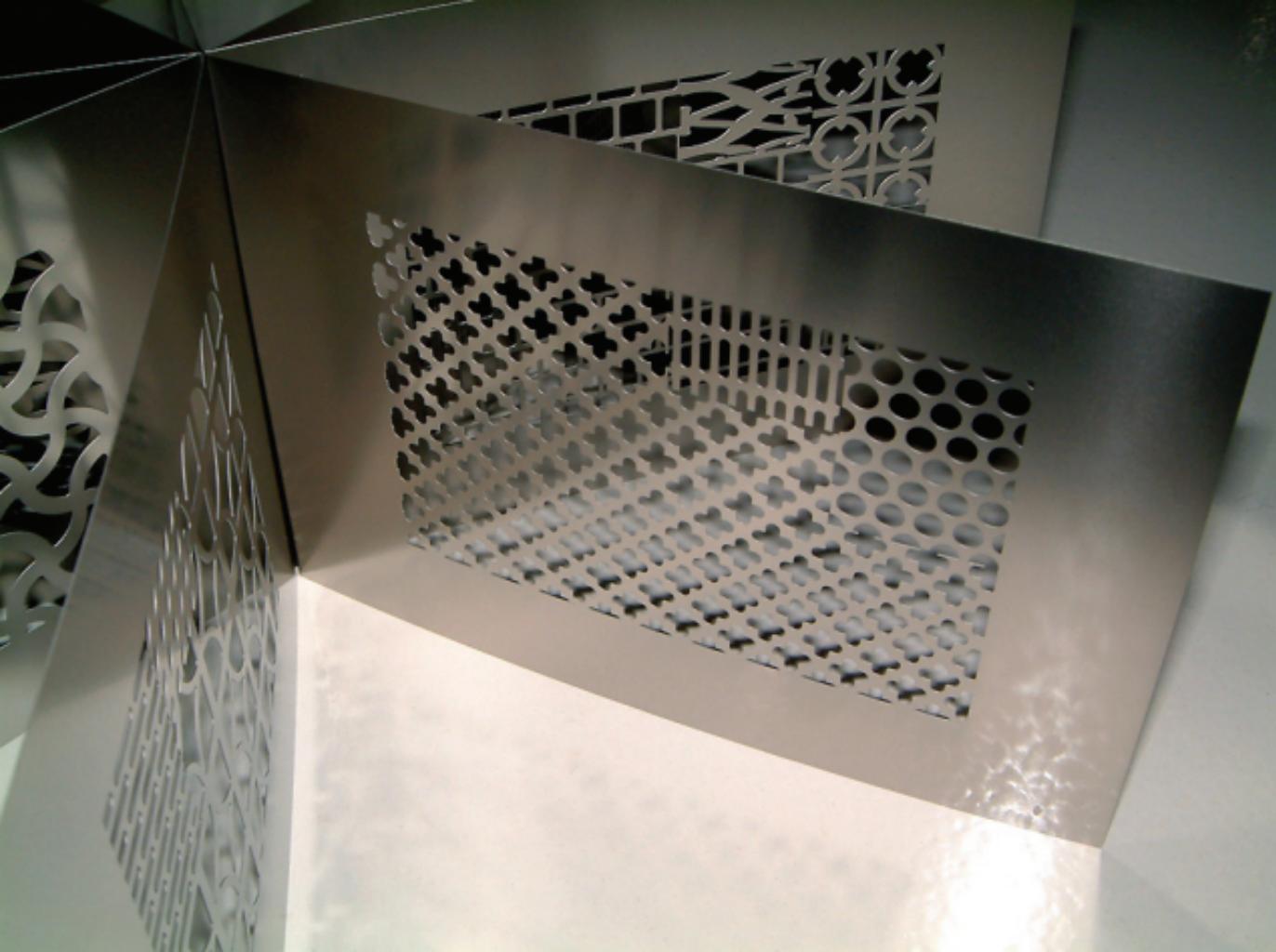
Title: **Freewheeling**

Concept Statement: This artist book takes its form both from the spoked wheels of a bicycle as well as that of the archetypal 'open book'. Its easy to imagine the bicycle might have been a precursor to the suffrage movement.

What a piece of liberation that instrument must have been! - at last a means to go where and when you will. This new freedom of movement inspired the bold to pitch against other fears and entrenched resistances.?

The lattice pages of the book speak of knowledge and permeability. Like their Victorian architectural prototype, the pages permit light but also cast shadows. Implying both protection and barrier, logic and sensuality. The lattice speaks of transition and an opportunity for passage. Through the shelter of the lattice we see both opponents to be assailed and the dreams we must stretch out to grasp.

June 2005





11

2006 Taringa SCIP: Three
Site specific Artworks for
Brisbane City Council
(Collaboration with
Mandy Ridley)

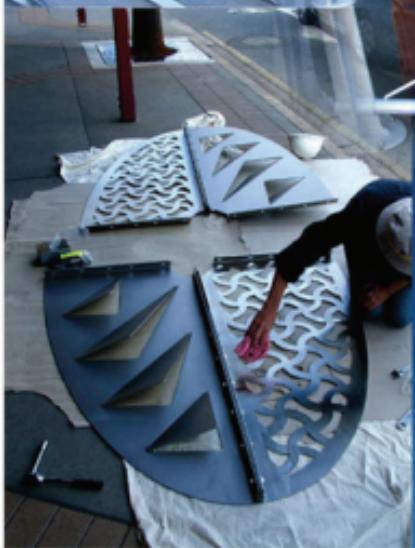




12

2007 Caxton Street SCIP:

Three site specific Artworks
for Brisbane City Council
Gateways x2, Roadway Discs
x108, Pole Collar x1





13

2010 Ipswich Art Gallery:

'two x four x eight'
Ipswich Houses Commission
and Exhibition
x28 Stainless Steel
architectural maquettes

Exhibition

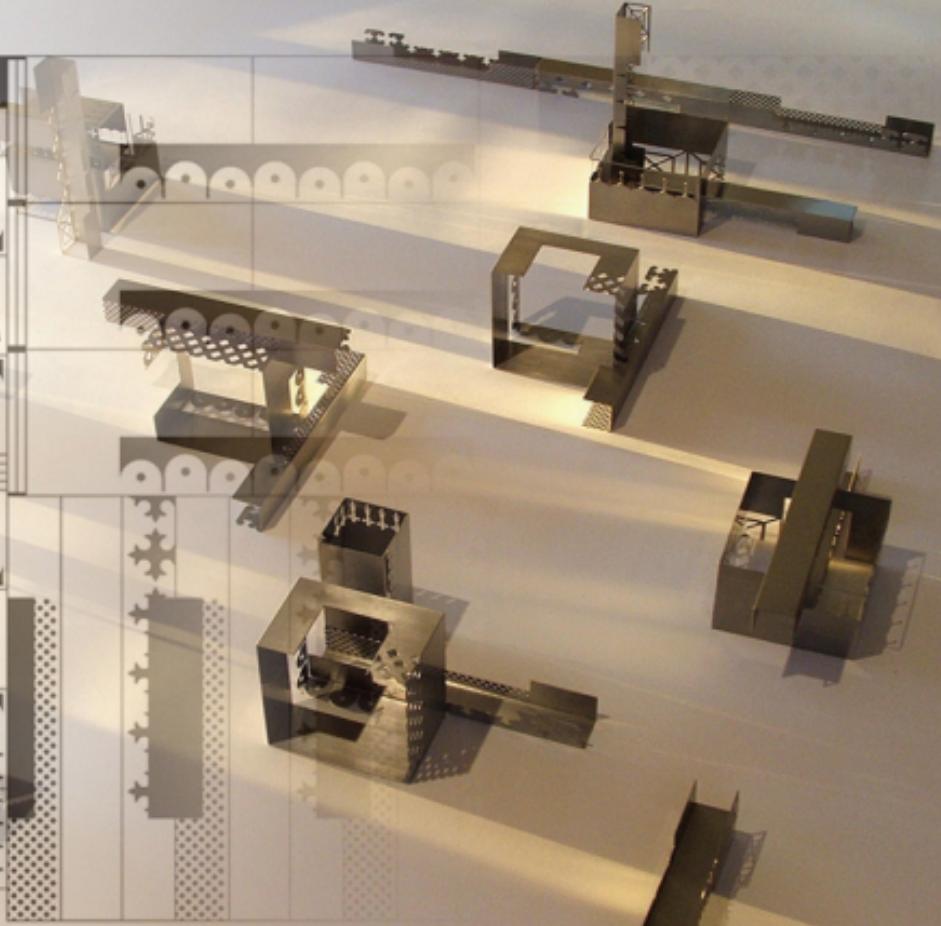
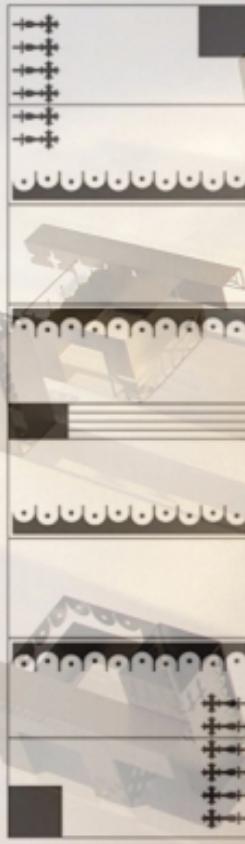
IPSWICH HOUSES SELECTION

Mona Cottage



The Chestnuts





© Bh - Chestnuts Etch pattern BACK



14

2010 Gallery Artisan:

'tinsmith an ordinary
romance'

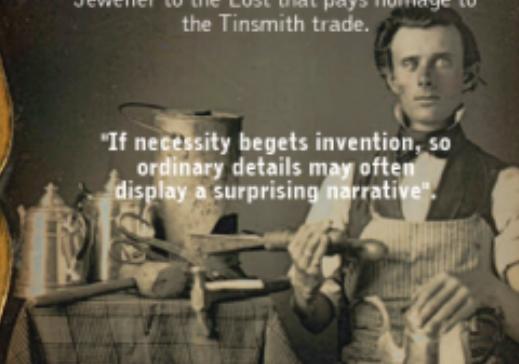
Research and Exhibition
Hausgeister Objects, Hanging
Crowns, Candlesticks &
Rain Chains

Gallery Artisan
Tinsmith: An Ordinary Romance
Barbara Heath

7/10/10 – 13/11/10

An exhibition of 'new tricks from old trades' by Jeweller to the Lost that pays homage to the Tinsmith trade.

"If necessity begets invention, so ordinary details may often display a surprising narrative".



Research for the exhibition investigates 19th C Queensland Tinsmiths work produced for the building trade; functional and decorative design adapted to the conditions of this environment, that now form part of our design vernacular.



THIS PROJECT HAS RECEIVED FINANCIAL ASSISTANCE FROM THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND.





15

**2011 Gallery Artisan then
Travelling Nationally:
'tinker tailor soldier sailor'
100 stories, 100 women,
100 brooches**



Group Show © Bh 2011

'Tinker Tailor Soldier Sailor'

100 stories, 100 women 100 brooches,
@ Artisan Gallery, Brisbane.

TINKER

MARY ('MA') BROWN (DATES UNKNOWN)

Much mystery shrouds the legend of Mary 'One-eye' Brown. According to some sources, she was born around 1810, and died in 1890; others believe her to have been born later and lived until 1920. Whatever the case, Mary—also called 'Ma'—Brown was a tinker: a travelling metalworker who would sell household utensils, including pegs, cups, pots, pans and kettles, to the people of the Tasmanian midlands. With their itinerant lifestyle and particular trade, tinkers tended to be men, and so it is rather peculiar that Mary found her way into this profession.

One source, who was a boy living in Pontville during the 1890s when Mary used to call in, stated that she would often arrive while his parents were out and demand that her large billy be filled with milk, and that she would camp by the old Beggar's railway line. He remembers that a few children would travel with her—and another source suggested that she had up to four children, to whom she gave birth while travelling. Yet another source can confirm at least three children's names—James, Oliver, and Joe, the latter being a tinsmith himself. Long-time Tunbridge resident Joy Bowerman remembers Joe, who would make certain items and Mary would sell them. While Mary sold numerous items, it was her distinctive wooden pegs, made from the locally grown willow trees (and held together with sin), for which she was best known (another nickname of hers was 'Mrs Peg Leg Brown') and a collection of them is held in the National Museum of Australia. Joy's grandmother would buy Mary's pegs, and they were later sold in Joy's parent's shop (which Joy went on to run, and later sold to Barbara Heath and Malcolm Enright).

While to some, Mary cut an intimidating figure—not least for her patched eye (she reportedly lost an eye due to an infection brought about by hops juice)—Joy remembers the local identity fondly. Apparently, underneath Mary's cart were many bags sewn together and in them she would hold her beloved dogs, who would then run out and about once Mary had stopped. Local antique dealer Warwick Oakman knows several people who met Mary; according to him, she lived in a caravan (with pneumatic tyres) that was pulled by a horse, and she would park her caravan in Kempton and catch the bus to the city centre. He believes that up until the early 1990s she was "still plying her horse on the highways of Tasmania". A friend of his reported that one day, while travelling on the bus to Kempton, Mary announced to all the passengers onboard that "we buried the old bugger today"—referring to her recently deceased husband. While these are only small anecdotes that indicate an undoubtedly fascinating character, hopefully, in the coming years, more light will be shed on Mary Brown's elusive life story.

"Using willow from the banks of the Blackman River, Ma Brown made pegs and sold them to the local store. We purchased that store almost 100 years later and under the floorboards we found a stash of Ma Brown's pegs, along with other unlikely loot which had been carried there by rats."

BARBARA HEATH



16

**2012 Lake Macquarie City
Art Gallery:**

'life in your hands'
National Tour of Sculptural
Works in response to
Solastalgia brief
and regional visit

Land Race



Life in your Hands: Barbara Heath Horsham Response





17

2013 Regional Tour:

'tinsmith an ordinary
romance'

Research & Exhibition 2

Remade x8 Hausgeister
Objects, Hanging Crowns,
Candlesticks and
Rain Chains





18

2013 Museum of Brisbane:

'silver'

Handmade objects and wall
mounted Photographic
Display (Collaboration with
Marian Drew)

2013 - Exhibition with Marian Drew



Installation shot - 'silver' at MOB





19

**2013 Handmark Gallery
Hobart:**

'tasmanian landscapes'
Two miniature scale objects,
Silver, Copper, Gems and
Pigment





20

2014 QAG|GOMA:

'benefactor's medal'

Concept, Design and
Fabrication of two sided
medal (limited edition)
and Presentation Box

FRONT



BACK



The recipient of the inaugural Queensland Art Gallery | Gallery of Modern Art Medal is a man whose extraordinary vision for the future of the Gallery turned our gaze towards the Asia Pacific region, and ultimately led to the creation of the Asia Pacific Triennial of Contemporary Art. Here, Director Chris Saines, CNZM, gratefully acknowledges this remarkable man and his significant contribution.

The Gallery MEDAL

This spring, we honour the extraordinary vision and dedication of the late Richard WL Austin, AO, OBE (1919–2000), a former Chair of the Queensland Art Gallery Board of Trustees, by awarding him the inaugural Queensland Art Gallery | Gallery of Modern Art Medal for distinguished and outstanding service. The medal honours Austin's far-sighted and enduring achievement, turning our gaze toward the Asia Pacific region by variously supporting, initiating and urging, from 1989, a Japanese–Australian exchange exhibition of contemporary art; from 1992, pushing for the Six Old Kilns project and the

Austin and Hall were further responsible for instigating an event that would showcase the contemporary art of a region that was, at the time, vastly underrepresented in major public galleries across Australia. 'The First Asia-Pacific Triennial of Art' (APT1) was launched in 1993, successfully materialising Austin's tireless efforts to promote a dialogue between the Gallery and the art and artists of East Asia and the Pacific Rim. APT1 was the first exhibition in the world to focus exclusively on the contemporary art of Australia, Asia and the Pacific, and it attracted over 60 000 visitors.





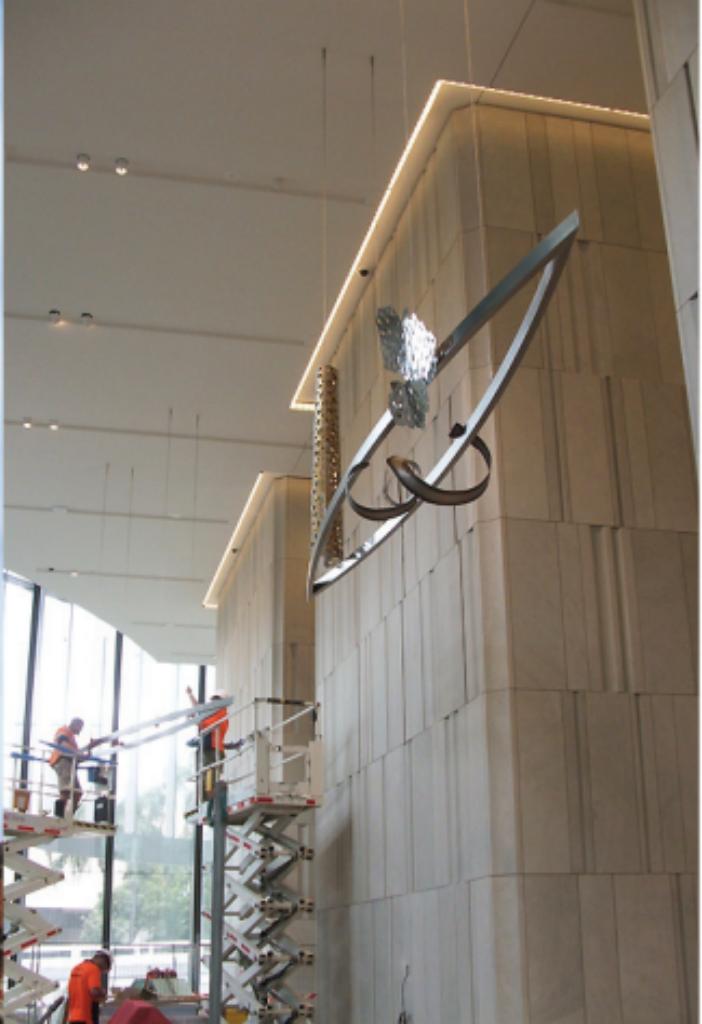
21

2015 1 William Street :

'new nature'

Three suspended Foyer
Sculptures for Cbus

Stainless Steel, Gold plated
Titanium, Aluminium, Paint
and Acrylic







22

2017 15 Artist's Exhibition

'uncommon ground'

Three bronze sculptures with
18ct yellow gold and cubic
zirconias. Invitation show at
the Redcliffe Art Gallery,
Moreton Bay.





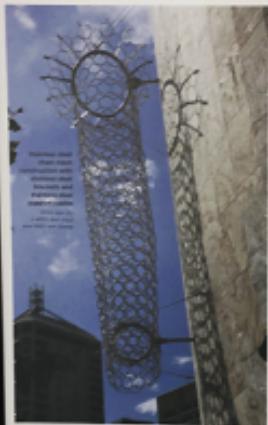
23

2019 'net' Relocation

Our curator worked with the Queensland Government to save our original artwork. Cleaned and re-installed at 1 Willian Street, Brisbane.

THE STATE GOVERNMENT OF QUEENSLAND AND THE DEVELOPER
AND JOINT OWNER OF 1 WILLIAM STREET, CBUS PROPERTY,
ARE PROUD TO ADVISE THAT

NET BY BARBARA HEATH HAS BEEN RELOCATED



Internationally recognised designer and jeweller Barbara Heath's large-scale building panel Net has a new home. Relocated from its original place in the Neville Bonner building, which has been demolished to make way for the new Queen's Relief development, Net will now be your located elegantly on the Margaret Street side of 1 William Street, facing the Brisbane River.

Originally commissioned in 1998 by the Department of Public Works, Net is a valuable piece of the cultural heritage collection owned and managed by the Queensland Government.

The artwork features nested interlocking stainless steel mesh, referencing the meshes of networking and communication spanning nature and culture. Net also often used the icon symbol of the circle as a place of human culture and interconnectedness, evoking the evolution of bush laws and names used by Aboriginal people who came to hunt the abundant wildlife in the Brisbane River and its waters and shores. Net was relocated in 2010 to 1 William Street, Brisbane with the assistance of Barbara and building developer CBUS Property.



FIND NET AT 1 WILLIAM STREET

1

