Musée Océanographique de Monaco

BRIAN ROBINSON: PROPOSAL

CREATIVEMOVE
ABOUT BRIAN ROBINSON

Brian Robinson is a multi-skilled contemporary artist, whose practice includes painting, printmaking, sculpture and design. The graphic style in his practice combines his Torres Strait Islander heritage with a strong passion for experimentation...

Brian Robinson is of the Kala Lagaw Ya and Wuthathi language groups of the Torres Strait. Born on Waiben (Thursday Island) and now Cairns-based, Robinson is known for his printmaking and public sculptures in which he uses a variety of techniques to produce bold, innovative and distinctive works.

Robinson's work has contributed significantly to his home environs of Cairns through a number of major public art installations including his monumental and iconic stainless steel woven sculptures installed on the Cairns Esplanade in 2003.

Robinson's art reflects the tropical marine environment surrounding Waiben (Thursday Island), in the Torres Strait, and the inhabitants of that environment. It is an essential part of his life and culture, imbued with the customs, traditions and lifestyles of the Torres Strait Islander peoples. The animals from ancestral stories and their presence today are also an integral feature of Robinson’s work.

His work has featured in many exhibitions nationally and internationally, including in Berlin, Noumea, Washington DC, and most recently Land, Sea and Sky: Contemporary Art of the Torres Strait, at the Queensland Art Gallery [2011], Saltwater Country, at the Gold Coast City Art Gallery [2014] and SOLID! Queensland Contemporary Indigenous Sculpture, Cairns Regional Gallery [2014]. Robinson's work is held in major collections including National Gallery of Australia; the Queensland Art Gallery/Gallery of Modern Art; Tjibaou Cultural Centre, Noumea, New Caledonia; the Australian National Maritime Museum; and the Kluge-Ruhe Aboriginal Art Collection, Virginia, USA.
PRELIMINARY CONCEPTS FOR MUSEE OCEANOGRAPHIQUE DE MONACO
CONCEPT STATEMENT – GITHALAI

. . . . Githalai, a word in the Kala Lagaw Ya language of the Torres Strait meaning mud crab, Kunjal in Gimuy Yidinji language explores the indigenous people’s connection to coastal fauna found throughout the regions’ vast expanse of mangrove areas . . . .

The sculptural works proposed for the Musée Océanographique de Monaco are collectively titled Githalai, which means ‘mud crab’ in the Western Torres Strait Island language of Kala Lagaw Ya, Kunjal in Gimuy Yidinji language. Githalai explores the Indigenous people’s connection to coastal fauna found throughout the regions’ vast expanse of mangrove areas, foreshore, estuaries and outer barrier reef.

Githalai continues Robinson’s exploration of the tradition, motifs and mythology of Torres Strait culture that forms the thematic basis of bold and contemporary artwork. It focuses on fauna found along the foreshore and mudflats where he lives - an expanse of coastal area that provided sustenance to the local Indigenous communities for many centuries. Apart from being eaten, the mud crabs’ claws were also used as tobacco pipes. Githalai references both the importance of marine animals to the region as well as the theme of ecology.

Visually, Githalai reinforces the relevance and importance of the Museum’s research function. The presence of these large crustaceans interacting with the face of the Museum offers an engaging and ironic narrative – the crabs seem eager to inspect the inspectors. Githalai will provide an arresting and joyous entrance statement to the historic museum, creating a very desirable aesthetic magnet to attract visitors into the Museum.

Brian Robinson’s childhood recollections of ‘crabbing day’ when he would go with family members catching crabs:

“Usually the crabs, dark grey in colour, would scatter across the surface of the submerged mudflats upon your arrival and it would be your job to try and scoop them up quickly, but on occasion they would retaliate and come charging back, claws at the ready. This is when you hoped the dinghy is only arms-length away for that quick get-away. Lasting for several hours until enough githalai were caught, we would then prepare for the short trip back home, tying up the front claws of each and every crab with study twine . . . one, to limit their escape from the bottom of the aluminium dinghy, and two, to avoid injury to one’s body through contact with these small but powerful vice grips”.
CONCEPT PROPOSAL – PLAZA – GITHALAI
Githalia will be fabricated in honeycomb aluminium (Vitracore or Alubond) which will provide the forms with the required strength while also being very lightweight.

The aluminium sheet will be covered in digitally printed vinyl to create a bright colour palette combination of sky blue and navy blue; lime green and forest green. The designs will contain two types of patterning – an intricate lace design that plays homage to mother nature while referencing the region’s unique and breath-taking flora; and an intricate linocut patterning that reflects one of the artist’s areas of artistic practice.

Each sculptural form will weigh approximately 50 kgs. However the wind loading on the large flat panels will need to be considered and will be resolved during a complete Design Development phase prior to fabrication. The structural frame will be adjusted to suit the wind loading requirements and both the design and fabricated works will be certified by a structural engineer.
FAÇADE/COLUMN DIMENSIONS AND PHOTOGRAPHS

VITIAZ

0.8781
4.3343

4.0915

10.3774
4.2009

4.0915

4.0915

1.0307
4.1817
DESIGN, FABRICATION AND INSTALLATION - SCOPE OF WORK

The artwork concept consists of three Crab units at approximately 3 – 4 metres wide. Each artwork is to be constructed with suitably rigid materials considering the proposed site location, and is to be secured onto the existing concrete columns with a suitably engineered bracket(s).

In order to achieve delivery of the project the following tasks will be undertaken through Design Development, Construction and Installation phases:

**Design (& Management)**
- Research and Design Development - considering site data, engineering requirements, durability, suitable materials, construction and installation techniques, maintenance, etc.
- Engineering Evaluation – to comply with applicable standards and to be certified as required
- 3D CAD model and Shop Drawings for manufacture and sign off from Artist and site owner
- Production Management

**Construction**
- Fabrication of structures (conceptually honeycomb aluminium or similar)
- Artwork printed directly onto Alubond or Vinyl wrapped as agreed

**Installation**
- One Kennovations staff member and 2 local labourers for 2 working days
- Inc. flights, accommodation and living expenses for Kennovations Staff
- All equipment hire

**Exclusions:**
- Assessment of load capacity of columns (all works by others – engineering loads provided by Kennovations)

**Notes:**
- Warranty (5 years for structural elements / no warranty on printed panels for vandalism)
- Lead Time 12 weeks (estimate only)
PRELIMINARY STRUCTURAL AND FIXING APPROACH

DO NOT MEASURE FROM THIS DRAWING IF IN DOUBT - ASK!

- STRUCTURAL FRAME
  - ADJUSTABLE WIRE ROPE OR STRAPS
  - STRUCTURAL WELDED FRAME
  - PADDING TO PROTECT COLUMNS AND PREVENT ROTATION OR MOVEMENT OF CRABS

- INDUSTRIAL ADHESIVE

- MAIN CRAB BODY
  - ALUMINIUM HONEYCOMB
  - BOLTED TO STRUCTURAL FRAME

- ADDITIONAL CRAB PARTS
  - ALUMINIUM HONEYCOMB
  - ADHERED TO MAIN CRAB BODY WITH INDUSTRIAL ADHESIVE TAPE

PRELIMINARY WEIGHT REVIEW:
DUE TO THE SKELETON FRAME AND ALUMINIUM HONEYCOMB PANELS THE DEAD LOAD OF THE CRABS WILL BE APPROXIMATELY 50kg.

THE DYNAMIC WIND LOADING ON THE CRAB WILL BE MORE SIGNIFICANT AND WILL NEED TO BE ANALYSED DURING DESIGN DEVELOPMENT. THE CRABS AND STRUCTURAL FRAMES WILL BE ENGINEERED TO SUIT THE SPECIFIED SITE WIND LOADS.

PROPOSED INSTALLATION PROCEDURE
(PARTS ARRIVE TO SITE AS A FLAT PACK)
1. ATTACH STRUCTURAL FRAME TO COLUMNS
2. ADHERE ALL CRAB PARTS TOGETHER ON THE GROUND
3. BOLT FULL CRAB ONTO STRUCTURAL FRAME
...and meanwhile back on Earth the blooms continued to flourish, Western Australia Indigenous Art Award 2013 [Winner], 2013, Art Gallery of Western Australia [Perth]
alight plastic, enamel spray paint, 200 x 350 x 50cm
WINNER OF WESTERN AUSTRALIA INDIGENOUS ART AWARD 2013
Creation ancestors form part of a living landscape and practices such as hunting and foraging have an important place in contemporary Aboriginal life. There remains a strong belief in the land as sentient, or that ancestral spirits imbue the landscape, creating a situation in which spiritual and physical aspects cannot be altogether separated.

This intertwined connection allows the intellectual and creative spirit embodied within Indigenous peoples to manifest in the material objects that they create. This relationship with the land, through its direct physical qualities, and a mythological sense of place and time are transformed through the body and onto objects of art. This is a deep relationship and reliance on country to establish identity and belonging is paramount.
PREVIOUS WORK – INCLUDED IN GOMA Q, 2015

XXIIIVIII | XVIIII [When worlds collide], men + GODS [exhibition], 2012, KickArts Contemporary Arts [Cairns]
Palight plastic, MDF board, paint, 120 x 1500 x 60cm
PREVIOUS WORK

Githalai, 2009
Palight plastic, enamel spray paint, textile and black lace
37 x 74 x 94cm
PREVIOUS PUBLIC ART COMMISSION

*Spinning Tops*, Approved concept, sculptural play elements, 2013, Saylor Park, Wickham, WA
Cast aluminium, automotive paint, approx 350 x 150 cm each
ICONIC PUBLIC ART COMMISSION

Woven Fish (with water fountain), Cairns Esplanade Redevelopment, 2003, Cairns
316 stainless steel, internal tubular piping, 800 x 1400 x 400cm
BRIAN ROBINSON - CURRICULUM VITAE

Waiben | QLD | Australia | b.1973 | Maluylgal + Wuthathi + Dayak tribal groups | Moa Island + Shelburne Bay, Cape York

EDUCATION AND PROFESSIONAL QUALIFICATIONS
1994 - Associate Diploma of Visual Arts [ATSI], TNQ Institute of TAFE, Cairns
1994 - Survival Skills for Visual Artists Certificate, TNQ Institute of TAFE, Cairns
1995 - Advanced Certificate in Visual Arts [ATSI], TNQ Institute of TAFE, Cairns
1997 - Internship Trainee Curator, Arts Admin/Technician, Cairns Regional Gallery
1999 - Exhibitions Officer/Technician, Cairns Regional Gallery
2001 - Curator, Cairns Regional Gallery
2004 - Internship, National Museum of Australia, Gab Titui Cultural Centre, Thursday Island, National Gallery of Australia
2006 - Exhibitions Manager/Deputy Director, Cairns Regional Gallery [until 2010]
2010 – Professional Artists [current]

EXHIBITIONS [selected and recent group]
2008 - On the Edge, Tanks Arts Centre, Cairns; Oceanic Art and Framing Gallery, Port Douglas
2008 - On the Edge, James Cook University, Cairns
2008 - Sheridan Mirage Port Douglas Art Prize, Community Centre, Port Douglas
2008 - Strands of Time Banggu Minjaany Gallery, Cairns
2008 - 2008 Fremantle Print Award Fremantle Art Centre, Fremantle
2009 - On the Edge [State tour, Queensland]
2009 - On the Edge [International tour, India]
2009 - Burnie Print Award Burnie Regional Gallery, Burnie
2009 - Menagerie: Animal Sculptures by Aboriginal and Torres Strait Islander Artists, Object, Sydney [National tour]
2009 - Geelong Acquisitive Print Award, Geelong Gallery, Geelong
2009 - Hutchins Art Prize, Hutchins School, Tasmania
2009 - 12 Degrees of Latitude: Regional Gallery and University Art Collections in Queensland, MAGSQ Touring Exhibition [National tour]
2010 - Lagau Dunalaig, with Joel Sam KickArts Contemporary Arts, Cairns
2010 - Malu Minar: Art of the Torres Strait, Cairns Regional Gallery Touring Exhibition [International tour New Caledonia, New Zealand 2011-12]
2011 - DIScovery, Salamanca Art Centre, Hobart [National tour]
2011 - Land Sea and Sky: Contemporary Art of the Torres Strait, Gallery of Modern Art, Brisbane
2011 - 28th Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin
2011 - Fremantle Print Award, Fremantle Art Centre, Fremantle
2011 - Cairns Indigenous Art Fair Director’s Exhibition, Cairns Regional Gallery, Cairns
2011 - Blake Prize Finalist Exhibition, Sydney
2011 - Blake Art Prize touring exhibition, [National tour]
2012 - Lagau Dunalaig, with Joel Sam touring exhibition [National tour]
2013 - Performative Prints from the Torres Strait, The Arts Centre Melbourne
2013 - Western Australia Indigenous Art Awards, Art Gallery of WA, Perth
2013 - Art Berlin [Michael Reid Berlin], Germany
2013 – Everywhere at all times: Bringing the archive into the Contemporary, Michael Reid Galleries, Berlin
2013 – Sydney Contemporary [with Michael Reid Galleries and Mossenson Galleries] Sydney NSW
2013 – Stockroom Expose, KickArts Contemporary Arts Cairns QLD
2014 – Chain Reaction, Artisan Gallery Brisbane QLD
2014 – Swan Hill Print and Drawing Acquisitive Awards Exhibition, Swan Hill VIC
2014 – Saltwater Country, Gold Coast City Gallery [touring nationally and internationally]
2014 – Solid: Queensland Contemporary Indigenous Sculpture, CIAF 2014, Cairns Regional Gallery QLD
2014 – Brian Robinson: Mossenson Galleries booth, Melbourne Art Fair, Melbourne
2014 – 31st Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin

AWARDS, GRANTS, APPOINTMENTS, COLLECTIONS
During his career in the visual arts, Brian Robinson has been:
• awarded numerous grants and awards including from the Australia Council and Museums Australia and most recently the Western Australia Indigenous Art Award
• appointed to significant arts and cultural boards including the National Portrait Gallery Board (current), Art + Place Curatorial Panel, Arts Queensland (2008), UMI Arts Board of Directors (2007), Board of Trustees of the Queensland Art Gallery (2008)
• collected into many significant national and international collections including National Gallery of Australia, Queensland Art Gallery|Gallery of Modern Art, Jean-Marie Tjibaou Cultural Centre (Noumea, New Caledonia), National Gallery of Victoria, The Kluge-Ruhe Aboriginal Art Collection (Virginia), Museum of Contemporary Aboriginal Art (Utrecht, The Netherlands), Museum and Art Gallery of the Northern Territory, Australian Museum, Charles Darwin University Collection and numerous private collections

EXHIBITIONS [selected solo]
2000 - Malu Girel Cairns Regional Gallery, Cairns
2003 - Oceanic Navigator Cairns Regional Gallery, Cairns
2006 - Habitis Habitat KickArts Contemporary Arts, Cairns
2007 - Brian Robinson MacDonalds Law, Cairns
2008 - Northern Mythology: The Art of Brian Robinson, Banggu Minjaany Gallery, Cairns
2008 - Brian Robinson Anglicare, Cairns
2011 - Brian Robinson [KickArts feature wall] KickArts Contemporary Arts, Cairns
2012 - Brian Robinson - Intertwining Mythology, Mossenson Galleries, Melbourne
2012 - men + GODS KickArts Contemporary Arts, Cairns
2013 - Brian Robinson Michael Reid Murrurundi, Murrurundi NSW
2013 - Brian Robinson – Waiben Mossenson Galleries Melbourne VIC
2013 – Brian Robinson, Pymble Ladies College, Sydney NSW
2014 – Brian Robinson: Mossenson Galleries booth, Artstage Singapore, Singapore
2014 – Zenadh Kes: Art is Life, Shalini Ganandra Fine Art, Kuala Lumpur, Malaysia
2014 – Strait Protean: Brian Robinson, Counihan Gallery, Brunswick, Melbourne

2001 - Curator, Cairns Regional Gallery
2004 - Internship, National Museum of Australia, Gab Titui Cultural Centre, Thursday Island, National Gallery of Australia
2006 - Exhibitions Manager/Deputy Director, Cairns Regional Gallery [until 2010]
2010 – Professional Artists [current]
The following list outlines my public art specific experience and projects specific [1999 to 2015] relevant to this project.

2015

- St John of God Murdoch Hospital, WA (Stage: concept design)
- Toowoomba Library Forecourt commission, Toowoomba, 2015 (Stage: design development)
- DFO Play Artworks, Brisbane, 2015 (Stage: commission)
- Mackay City Centre Public Art Stage 2 commission, Mackay, 2015 (Stage: commission)
- Saylor Park Public Art Project, entry artwork/play sculptures, Wickham, WA, 2014
- Queensland Children’s Hospital, entry ground plane artworks, Brisbane, 2014
- Centre for Children’s Health Research, entry ground plane artworks, Brisbane 2014
- Cairns Early Years Centre public art project, entrance pavement mural, Benevolent Society, Cairns 2013
- Cairns Botanical Gardens Indigenous Art Trail public art project, Cairns Regional Council, Cairns 2012 [awaiting further funding]
- Tagai State College public art project - etched glass balustrade, privacy screen designs, honour board, bus shelter artwork, Thursday Island 2012
- Balance GP Super Clinic public art project, entry artwork Edmonton 2012
- Cairns State High School public art project, Memorial sculpture, Cairns 2012
- Mackay Base Hospital public art project, internal entrance sculpture [concept design stage], Mackay 2011
- Hilton Cairns public art project, foyer entrance artwork [concept design development stage] Cairns 2009
- Cairns Esplanade Signage Project [North Esplanade] 6 totem poles Cairns Regional Council, Cairns 2009
- Brisbane Supreme Court and District Court public art project, foyer ceiling artwork [concept design stage], Brisbane 2009
- Great Walks: Art and Environment Project, Environmental Protection Agency and PowerLink, Queensland, Cairns & Brisbane, 2005-06
- Reconciliation Place Sliver, Torres Strait Monument [Concept Design Research] Liquid Projects, Canberra, 2005
- [8] Bronze image plaques, Cairns Esplanade Project, Cairns City Council, Cairns, 2002-03
- [5] Stainless steel fish sculptures, Cairns Esplanade Project, Cairns City Council, Cairns 2002-03
- Reef Terminal Building, City Port North Project [Concept Design development stage] Cox Rayner Architects and Thiess, Cairns, 2002
- Sculpture, Shield Street Upgrade, Cairns City Council, Cairns, 2001-2002
- Peninsula Boutique Hotel, foyer entrance wall sculpture, Port Douglas 1999
- Cairns Convention Centre, Stage 2, Sculptural forms [6 shields], Cairns, 1999

1999
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