

Public Art Asset Application pro forma

Please refer to Sections 6 and 7 of the Public Art Guidelines and Criteria.

| | |
|---|---|
| Title of Artwork: | Pandanus Seed People |
| Name of Artist: | Antone Bruinsma |
| Type of Artwork Proposed: | SCULPTURE |
| Artwork Materials and Construction Details: | Sandstone Carved |
| Date of creation (date of artwork) | 2015 |
| Dimensions | EACH SEED – 60cm Height 60cm Width 1.2 metres Length 200kg Weight |
| Proposed Location of Artwork: | Venture Park, Brunswick Heads |
| Proposed Signage for Artwork: | <p style="text-align: center;"><i>'Pandanus Seed People'</i> Antone Bruinsma</p> <p>These sculptures represent our connection to the flora and fauna found near the ocean's edge. Each unique and enriching seed brings hope and new possibilities.</p> |
| Do you have public liability insurance? | YES |
| Procurement Method (check box as applicable): | <input type="checkbox"/> Commission <input checked="" type="checkbox"/> Direct purchase <input type="checkbox"/> Donation <input type="checkbox"/> Loan – |
| Date of Procurement: | October 2018 |
| Estimated Life of Artwork: | 100 YEARS |
| Value of Artwork (estimate if unknown): | \$5,000 |

Attach copies of the following (check box as applicable):

Artist's CV (including examples of previous relevant work)

Artistic statement

- X Photos/design drawings/ specifications providing visual samples of proposed work (photo's should be attached as jpegs no less than 300dpi)
- X Risk Assessment (template available)
- X Maintenance manual (template available)

This form, with attachments, should be sent to the Public Art Asset Officer.

Your application will be considered at the next available PAAP meeting.



Resume - Antone Bruinsma

Professional Association memberships

Artist Statement

For 35 years now I've been making sculptures for landscapes and buildings in Australia and overseas. This means I work with people - developers, curators, gardeners, architects, project officers - but I also work with places.

I work to intensify the value in every location.

I highlight the natural qualities of the chosen site. And I clarify the social, historical and psychological factors – the desires, hopes and culture - that make each location special in the hearts of its custodians and visitors.

By tuning in to these forces, I'm able to identify the spirit of a place. From there, I can give material form to that special spirit. Typically I use stone or wood, but I might choose stainless steel, bronze or any other substance that my research reveals to be right for the place.

I have a simple rule: by the time a project is complete, the location must be enriched. Clearly, different people measure richness in different ways - economic, social, ecological, psychic, spiritual. Acknowledging this diversity of values, I make sure my sculptures interact with their settings so that the value of the place is improved according to all these different measures of wealth.

Over the years I've learned that every project is a milestone in my own artistic development. I've also learned that my artwork is strongest when viewers feel that the sculpture has made the site into a milestone for their own journey through life. For that reason, I value consultation and interaction with the public during the planning, creative and installation processes. When a place has been artistically improved like this, people return to it often and take care of it because it has real significance in their lives through identification with their environment and their community.

Education

Queensland College of Art (Griffith University) 1977-1979

- 1980 - Westfield Prize for Sculpture, Brisbane
- 1981 - Westfield Prize for Sculpture, Brisbane
- 1981 - Chermside Prize for Sculpture, Brisbane
- 1982 - Chermside Prize for Sculpture, Brisbane
- 1983 - Warana Prize for Sculpture, Brisbane
- 1986 - Caloundra Arts Festival Prize, Sculpture, Queensland
- 1988 - World Expo '88 French Pavilion Prize for Sculpture, Brisbane
- 2004 - Regional Arts Development Fund grant to create community sculptures for Beaudesert
- 2008 - Shillam Prize for Sculpture, Australia
- 2009 - Awarded Life Membership, Sculptors Queensland
- 2010 - Shillam Prize for Sculpture, Australia
- 2013 - Shillam Prize for Sculpture, Australia
- 2015 - Piperides Award for Sculpture, Australia

Teaching positions

- Sculpture instructor, Brisbane Institute of Art, Queensland (1982-3 & 1991-2)
- Sculpture instructor, Queensland University of Technology (1986)
- Sculpture instructor, Logan & Southport TAFE Colleges, Queensland (1991)
- Workshops - Woodford Folk Festival Art precinct (2000, 2004 & 2005)

Awards established

Angelique-Art Sculpture Award for Primary Schools in Queensland, established by Antone to encourage and foster interest in sculpture - First recipient 2012 Cannon Hill State School, Second recipient 2014 Bardonia State School.

Sculpture symposiums

- 1984-86 - Brisbane, Queensland (stone & wood)
- 1997 - Hualien, Taiwan (marble)
- 1998 - Yu-Zi Paradise Sculpture Park, Guilin, China (granite)
- 2001 - Shenzhen, China (sand)
- 2005 - Shihmen Reservoir, Taiwan (driftwood)
- 2006 - Southern Downs, Warwick, Australia (Tanamera sandstone)
- 2007 - Bribie Island, Woorim, Australia (sandstone)
- 2008 - Beaudesert, Australia (sandstone)
- 2010 - Murray Bridge, Australia (Murray Bridge sandstone)
- 2011 - Shanghai, China (granite & marble)
- 2012 - Stone Song, Gold Coast, Australia (sandstone)
- 2013 - Stone Song, Gold Coast, Australia (sandstone)

Selected public collections

- 1980 - Griffith University, Queensland, Australia (sandstone)
- 1980 - Brisbane City Museum, Australia (sandstone)
- 1990 - St Hilda's School, Gold Coast, Australia (sandstone)
- 1991 - All Saints School, Gold Coast, Australia (sandstone)
- 1993 & 2009 - Gold Coast City Art Gallery & Evandale Sculpture Walk (sandstone)
- 1997 - Hualien County Cultural Museum, Taiwan (sandstone)
- 1997 - Hualien City Council, Taiwan (marble)

- 1998 - Southbank Corporation, Brisbane, Australia (bronze & sandstone)
- 2001 - University of Queensland, Australia (sandstone & bronze)
- 2004 - Scenic Rim Regional Council, Queensland, Australia (sandstone)
- 2006 - Warwick Shire Council, Queensland, Australia (sandstone)
- 2008 - Sydney City Council, New South Wales, Australia (sandstone)
- 2008 - Moreton Shire Council, Queensland, Australia
- 2009 - Shanghai Sculpture Park, China (granite)
- 2010 - Brisbane City Council, Mt Coot-tha Gardens, Queensland, Australia (sandstone)
- 2011 - Shanghai Sculpture Park, China (granite & marble)
- 2013 - Jezzine Barracks, Townsville, Australia (granite & painted timber)
- 2015 - Lockyer Valley Regional Council, Queensland, Australia (granite)
- 2016 - Redland City Council, Queensland, Australia (sandstone)
- 2017 - Redland City Council, Queensland, Australia (granite)

Selected exhibitions

-
- 1988 - World Expo, Brisbane, Queensland, Australia
 - 1988 - Gallery 460 Sculpture Park, Gosford, New South Wales, Australia
 - 1989 - Cedar Creek Sculpture Park, Gold Coast, Australia (solo)
 - 1993-94 - Second Landing Exhibition, National Gallery of Victoria, Australia
 - 1995 - Gallery 460 Sculpture Park, Gosford, Australia (solo)
 - 1998 & 1999 - Sculpture by the Sea, Sydney, Australia
 - 2000 - Society of Sculptors, Mt Coot-tha Botanic Gardens, Queensland, Australia
 - 2001 - Cloudehill Gardens, Olinda, Victoria, Australia (solo)
 - 2001 - Japan-Australia Exchange Exhibition, Gold Coast Art Gallery, Queensland, Australia
 - 2001 - Trevenen House Gallery, Brisbane, Queensland, Australia (solo)
 - 2002 - East Coast Thursday Plantation Exhibition, Ballina, New South Wales, Australia
 - 2003 - Maria Perides Gallery, Brisbane, Australia
 - 2003-08 & 2012-16 - Swell Sculpture Festival, Currumbin Beach, Queensland, Australia
 - 2005 - Celebrating the Divine Feminine, artist's studios, Queensland, Australia (solo)
 - 2006 - Cloudehill Gardens, Olinda, Victoria, Australia (solo)
 - 2007 - Cedar Creek Sculpture Park artist's studios (solo)
 - 2008 - Sculptors Queensland Exhibition, Mt Coot-tha Botanic Gardens, Australia (first prize)
 - 2009 - Songbirds Rainforest Sculpture Park, Mt Tamborine, Queensland, Australia (solo)
 - 2011 - Korea-Australia Art Exchange, RQAS Gallery, Gold Coast, Australia
 - 2012 - Gold Coast Arts Festival, Southport Parklands, Gold Coast, Australia
 - 2012 - Korea-Australia Art Exchange, Incheon Educational & Cultural Centre, Korea
 - 2012 - Southport Broadwater Park, Gold Coast, Australia
 - 2013 - Evandale Sculpture Walk Arts Festival, Gold Coast, Australia
 - 2013 - Sculptors Society, Mt Coot-tha Botanic Gardens, Queensland, Australia
 - 2014 - Meeting Place International Exhibition, Gold Coast Art Gallery, Australia
 - 2015 - War and Peace International Exhibition, Gold Coast Art Gallery, Australia
 - 2015 - Sculptors Queensland, Mt Coot-tha Botanic Gardens, Queensland, Australia
 - 2015 - Cloudehill Gardens, Olinda, Victoria, Australia (solo)
 - 2015 - Strand Ephemera, Townsville, Queensland, Australia
 - 2015 - Sydney Harbour Sculpture Exhibition, New South Wales, Australia

- 2016 - War and Peace II, Hacettepe University, Ankara, Turkey
- 2016 - Swell Sculpture Festival, Currumbin Beach, Gold Coast, Australia
- 2017 - Swell Sculpture Festival, Currumbin Beach, Gold Coast, Australia

Selected major commissions

- 1982 - Brisbane Grammar School, Australia
- 1986 - AMP Society, Brisbane, Australia
- 1987 - The Southport School, Queensland, Australia
- 1988 - Brisbane City Botanic Gardens, Australia
- 1988 - MIM Holdings, Brisbane, Australia
- 1988 - Blackwater Miners' Memorial, Queensland, Australia
- 1992 - John Paul College Peace Garden, Brisbane, Australia
- 1993 - Gold Coast City Council, Queensland, Australia
- 1993 - Gold Coast Art Gallery, Evandale Sculpture Walk, Queensland, Australia
- 1994 - Macquarie University, Sydney, Australia
- 1995 - Teh-Shiu Buddhist Temple & College, Pingtung, Taiwan
- 1995-96 - Robina Town Centre, Gold Coast, Queensland, Australia
- 2005 - Nambour Shopping Centre, Queensland, Australia
- 2005 - RSL Logan Village, Queensland, Australia
- 2008 - Queensland Rail, Indooroopilly, Queensland, Australia
- 2011 - Wyaralong Dam, Queensland, Australia
- 2012 - Alpha Town, Queensland, Australia
- 2013 - Springfield Anglican College, Queensland, Australia
- 2013 - Townsville City Council, Queensland, Australia
- 2015 - Laidley Council, Queensland, Australia

- Numerous private commissions

Maintenance Manual

'Pandanus Seed People' by Antone Bruinsma

Site

Venture Park, Brunswick Heads
Install Permanent work - October 2018

Artist Details

Antone Bruinsma
Address – 82 Cedar Creek rd
Cedar Creek, Gold Coast
QLD
EMAIL – abruinsma@aapt.net.au
PH – 0408755135

Artwork Details

3 x sandstone sculptures
Each 1.2mtr L X 60CM H X 60CM W

Description

3 carved sandstone pandanus seeds with faces carved into them.
The exact origin of sandstone is unknown, possibly from Warwick or Texas (Qld)

Artist Statement

These sculptures represent our connection to the flora and fauna found near the oceans' edge. Each unique and enriching seed brings hope and new possibilities.

Materials

Solid Sandstone

Fabricators and suppliers

Antone Bruinsma – sandstone from QLD

Maintenance Schedule

Routine maintenance

General check for any chips or tagging.

Note: referring to original manufacturer for instructions is NOT acceptable

No treatments necessary for protection

Graffiti removal and repair to accidental or deliberate damage

Artists to be contacted if serious erosion chips or breakage

Longevity of Artwork

100 years

Public Art Risk Assessment

Please refer to Section 11 of the Public Art Guidelines and Criteria to ensure all aspects of risk assessment are considered.

Risk Assessment and Hazard Control Summary of Public Art

Artefact of Things Past 'by Allen Horstmanhof

| Risk Category & Hazard | Risk Rating | Possible Cause | Control Measure | Residual Risk Rating |
|---|---------------|--------------------|---|----------------------|
| OH&S | | | | |
| Slippery or loose surfaces/sharp edges on artwork. | Insignificant | | | |
| Potential for injury or illness to public. | Insignificant | | | |
| Manual handling required during installation. | Minor | Lifting to install | Using machinery to take weight of sculpture on installation | Insignificant |
| Traffic Hazards. | Insignificant | | | |
| Engineer report required? | Yes | | | |
| Concrete pads or barriers required? | No | | | |
| Public Liability | | | | |
| Stable foundation. | Yes | | | |
| Need for lighting/illumination. | No | | | |
| Need for enclosure. | No | | | |
| Is infrastructure sound? | Yes | | | |
| Ongoing safety checks required to ensure stability? | No | | | |

| | | | | |
|--|---------------|--|--|--|
| Environmental hazard check including earthquake, winds and flood required? | No | | | |
| Environment | | | | |
| Impact on environment/earth collapse or erosion. | Insignificant | | | |
| Potential impact on flora and fauna, air, soil, waterways or drains, noise. | Insignificant | | | |
| Financial | | | | |
| Financial impacts – immediate and ongoing. | Insignificant | | | |
| Governance, Contractual & Legal | | | | |
| | | | | |
| Political, Reputation & Image | | | | |
| | | | | |
| Other | | | | |

Risk Rating Matrix

| | Insignificant | Minor | Moderate | Major | Catastrophic |
|-----------------------------------|--|---|--|---|---|
| Governance, Contractual and Legal | Isolated non-compliance or breach; minimal failure of internal controls managed by normal operations; negligible financial impact. | Contained non-compliance or breach with short term significance, some impact on normal operations and minor financial impact. | Serious breach involving statutory authority or investigation; significant failure of internal controls; prosecution possible with significant financial impact. | Major breach with fines and litigation; critical failure of internal controls; long term significance and major financial impact. | Extensive fines and litigation with possible class action; threat to viability of organisation, program or service. |
| Public Liability or OH&S | Injuries or ailments not requiring medical treatment; minimal loss to organisation. | Minor injury or First Aid Treatment Case; medium loss to organisation. | Serious injury causing hospitalisation or multiple medical treatment cases; high loss to organisation. | Life threatening injury or multiple serious injuries causing hospitalisation; very high loss to organisation. | Death or multiple life threatening injuries; worst case loss to organisation. |
| OH&S | Injuries or ailments not requiring medical treatment | Minor injury or First Aid Treatment Case | Serious injury causing hospitalisation or multiple medical treatment cases | Life threatening injury or multiple serious injuries causing hospitalisation | Death or multiple life threatening injuries |
| Environment | Minimal environmental impact; isolated release only | Minor environmental impact; on-site release immediately controlled. | Significant environmental impact; on-site release contained with assistance. | Major environmental impact; release spreading off-site; contained with external assistance. | Fatalities occur; extensive release off-site; requires long term remediation. |
| Financial | 1% of Budget or <\$5K | 2.5% of Budget or <\$50K | > 5% of Budget or <\$500K | > 10% of Budget or <\$5M | >25% of Budget or >\$5M |
| Political, Reputation & Image | Isolated, internal or minimal adverse attention or complaint. No impact on funding or political support. | Heightened local community concern or criticism. Possible minor impact on funding and political support at local level. | Significant public criticism with or without media attention. Significant impact on funding and/or political support at local level. | Serious public or media outcry, broad media attention. Major impact on funding and/or political support at local and state level. | Extensive public outcry; potential national media attention. Complete removal of funding source and/or political support. |
| Matrix | 1 | 2 | 3 | 4 | 5 |

| | | | | | | | |
|-----------------------|--|---|--------|--------|--------|---------|---------|
| Almost Certain | Is expected to occur in most circumstances | 5 | Medium | High | High | Extreme | Extreme |
| Likely | Will probably occur | 4 | Medium | Medium | High | High | Extreme |
| Possible | Might occur at some time in the future | 3 | Low | Medium | Medium | High | Extreme |
| Unlikely | Could occur but doubtful | 2 | Low | Medium | Medium | High | High * |
| Rare | May occur in exceptional circumstances | 1 | Low | Low | Medium | Medium | High * |