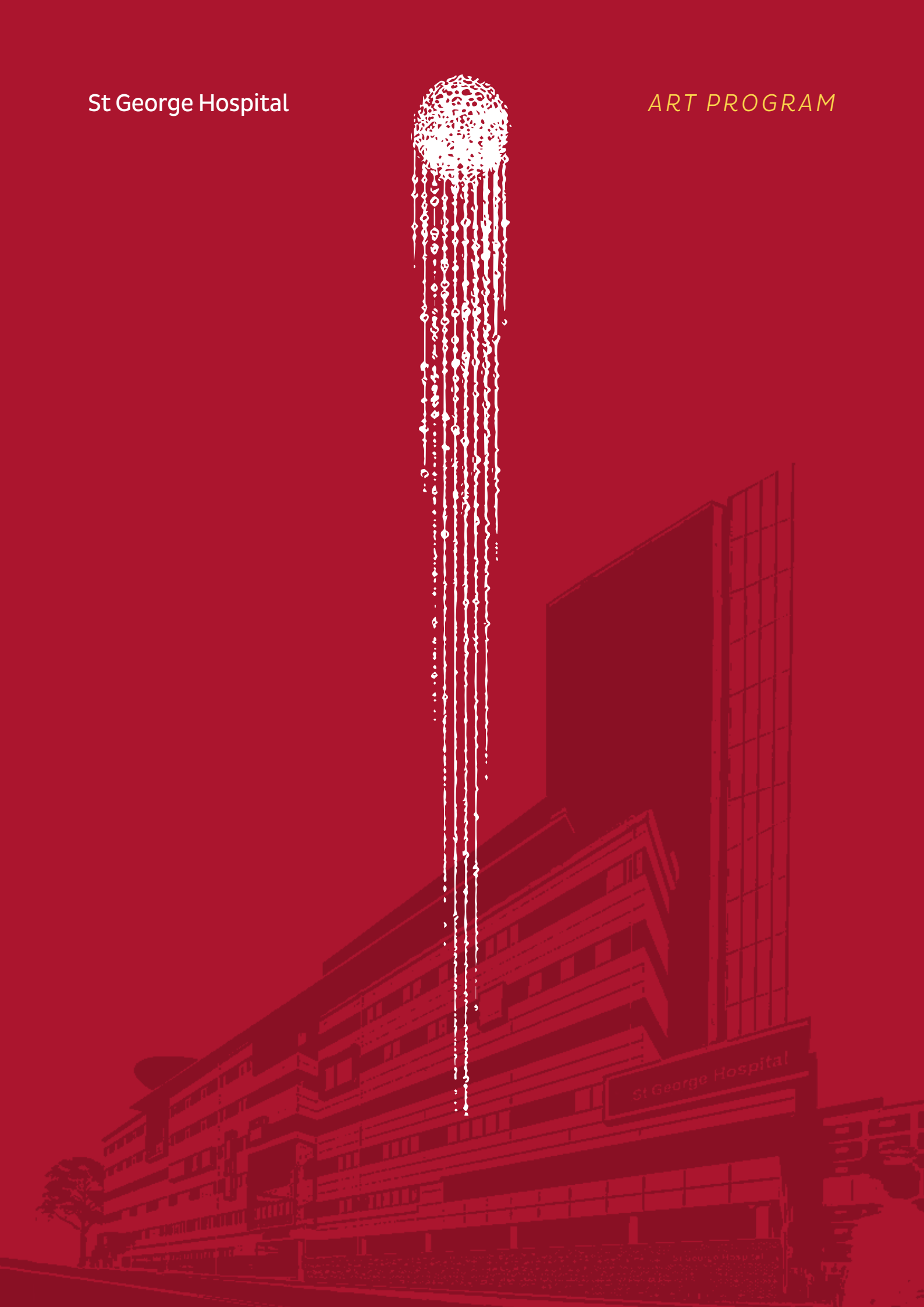


St George Hospital

ART PROGRAM



***We would like to acknowledge and thank Earlwood-Bardwell Park RSL Club as the Diamond Sponsor of the Redevelopment Arts and Culture Strategy.***

***The sponsorship and financial support of Earlwood-Bardwell Park RSL made the Redevelopment Arts and Culture Strategy possible.***



Hartill-Law Ave, Bardwell Park  
Tel 9335 9999  
[www.ebprsl.com.au](http://www.ebprsl.com.au)  
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# St George Hospital

## ART PROGRAM

### Foreword

It gives me great pleasure to introduce you to the Arts and Culture Strategy for the St George Hospital Redevelopment.

Arts in Health are relatively new. But the opportunity to include Arts in a beautiful new building of architectural merit as well as a new level of functionality was not to be missed.

The Arts and Culture Strategy is a way to integrate Aboriginal, Chinese, multicultural and contemporary Australian aesthetic to reflect aspects of the local community and environment and give the various spaces in the new building a particular identity.

The artists were selected for their vision and capacity to present something special and unique to reflect the diverse population that makes up the St George community, and those who will use this new facility.

The opportunity to display works of art where people will come across them in their work, as patients and as visitors is important for the artists and those who will partake of the works. The works provide a sense of optimism, provide a glimpse of beauty and perhaps inspiration to those who are often in stressful situations.

The idea of providing a positive and nurturing atmosphere, rather than just a sterile, clinical one, is to improve the patient experience and present a friendly, welcoming environment.

I congratulate the artists, who I believe, have achieved this in their work. From the beginning of the process I was involved with the Arts Committee where we had interested staff and consumer representatives involved. The Arts Committee chose all of the artists along with endorsing their concepts which reflect the themes of each level of the Acute Services Building. I would like to thank those members of the Arts Committee for giving up their valuable time to create this amazing Arts and Culture Strategy.

I would like to particularly thank Earlwood-Bardwell Park RSL Club, a Diamond sponsor of the Redevelopment Arts and Culture Strategy. Without the financial support of the Earlwood-Bardwell Park RSL Club, many of these art works would not have been possible.

So it is with immense pleasure that I invite you to discover the artists and works in the following pages, and perhaps in the Acute Services Building itself. The vision for better health care, the mission for excellence and innovation is alive and well at St George Hospital.

**Leisa Rathborne**

General Manager

St George Hospital and Health Service



#### HISTORY WALK

The History Walk presents a number of early black and white images of the hospital from various time periods, interspersed with contemporary images taken over the last several months on sunny days by Shoufay Derz. A couple of area aerial shots were included to give a sense of where the hospital lies within the community and some interior and action shots to include some sense of the life of the hospital. Due to the monumental size of each image many great scenes had to be culled, but we hope that the result is a visually interesting and relevant piece.



# St George Hospital Redevelopment

## ARTS AND CULTURE STRATEGY

The Arts and Culture Strategy for the St George Hospital Redevelopment was formulated to provide a unique and beautiful interior environment, creating a new paradigm for public hospitals by discarding the outdated clinical model. Our goal was twofold: to provide a welcoming and inspirational space for visitors and staff from our multi-faceted community and to create a place where patients and family members can escape their anxiety momentarily. Dedicated artists, who excel in their respective fields, contributed their unique vision to this exciting project. I feel privileged to have worked with such wonderful Arts Committee and project team members and I would like to thank the team at Health Infrastructure for putting Arts and Health firmly on the public agenda.

### The Process

The Arts Committee was formed by hospital staff and community members then a staff survey was used to determine important aspects of an Arts Program. Local research was undertaken to ensure the region's main features were reflected in the artworks and programs.

### The Projects

- *The Atrium* – Following her recent successful commissions in Sydney and China, Lindy Lee was invited to undertake the design of a 15m suspended sculpture evoking the St George dragon iconography and reflecting both Eastern and Western cultural traditions.
- *The Entry* – Megan Cope, an inspiring young artist of Aboriginal descent, was commissioned to work with artists from the local Kurranulla Aboriginal Corporation to produce a beautiful and meaningful community artwork.
- *The History Walk* – The ground floor link corridor, connecting the hospital's old sections with the new ASB, has been transformed into an informative walk through history combining photos highlighting the past and present with images taken by Shoufay Derz, a professional photographer and teacher at St George TAFE.
- *The Lift Lobbies* – Each lift lobby has been turned into a visionary reflection of the St George region by artists Oliver Watts, Gabrielle Jones, Nicole Kelly, Shoufay Derz, Deanna Schreiber and Annette Webb.
- *A local photography competition* was organised in collaboration with Moran Art Prizes with the finalists' images on display throughout the hospital.
- *A 'Happy Face' community 'selfie' style photography project*, led by Shoufay Derz, resulted in a colourful display highlighting the staff and patients' playful side.
- *The clinical area corridors* have come to life with full wall vinyls displaying nature at its best, thanks to images taken by Shoufay Derz, Mike Edmondson and Steve Turner.

I have thoroughly enjoyed working with these gifted artists to create a more welcoming and enjoyable hospital experience.

**Karen Burton**

Art Consultant

KB Art Projects Pty Ltd

## Lindy Lee

### ARTIST STATEMENT

My art practice explores my Chinese roots through the philosophies of Taoism and Buddhism which emphasise humanity's close relationship to nature and the universe - thus my interest in imagery that embodies elemental power. Dragons are powerful, symbolic creatures in many cultures. In European traditions, they are not only serpentine but have wings which allow them to soar above the heavens giving them the ability see great vistas and panoramas. Dragons see clearly and also have the power to absorb the totality - the big picture, meaning the inclusivity of everything in the cosmos. Dragons also represent transformational and healing energy. The Chinese believe that they are descended from dragons. These celestial beasts hold potent and auspicious powers which control water, rainfall, typhoons, and floods. The suspended sculpture, with its stainless steel head and 1000s of cascading crystal balls, invokes the images of Dragon Tail comets which symbolises restorative, visionary power for the greater good.



### DRAGON TAIL COMET

#### *Design Notes:*

- Total artwork dimensions approx. 13000 × 1200 × 1200 (excluding primary suspension cabling).
- Artwork suspended 3m from FFL, via 4mm stainless steel cable mounted to existing spreader plate.
- 1 × Perforated stainless steel sphere, approx 1200mm diameter, mirror polished.
- 1429 solid glass spheres (clear) suspended from internal frame via 1.5 mm stainless steel wire rope, secured with stainless steel stoppers (collets).
- Glass sphere diameters 100mm; 75mm; 50mm; 30mm.
- Total artwork weight estimated at approx. 420kg (excluding weight of spreader plate).







## Megan Cope

### ARTIST STATEMENT

My practice explores the relationship between environment, geography and identity.

I often use maps in my work, drawing on toponymy (the study of place names) to probe myths and methodologies around colonisation. By transposing names and places significant to Aboriginal groups onto old military and topographical maps that depict the land devoid of Aboriginal occupation, I seek to reveal multilayered and multiple histories and perspectives.

This large scale artwork was created in consultation and participation with Kurranulla local senior artists Aunty Deanna and Aunty Annette. Together we combined our artworks into landscapes that depict local animals and important plant species over a coastal geomorphic map which also features local Dharawal language. The artwork reminds us all of the richness of Aboriginal culture, our survival today and our continued responsibilities to country and community.

The artists would like to acknowledge the lands and seas of the Bidjigal and Gweagal peoples, as well as neighbouring Dharug and Dharawal nations. As proud Wonnarua/Wiradjuri, Bundjalung and Quandamooka artists, we pay our respects to ancestors, elders past and present and young leaders in community.







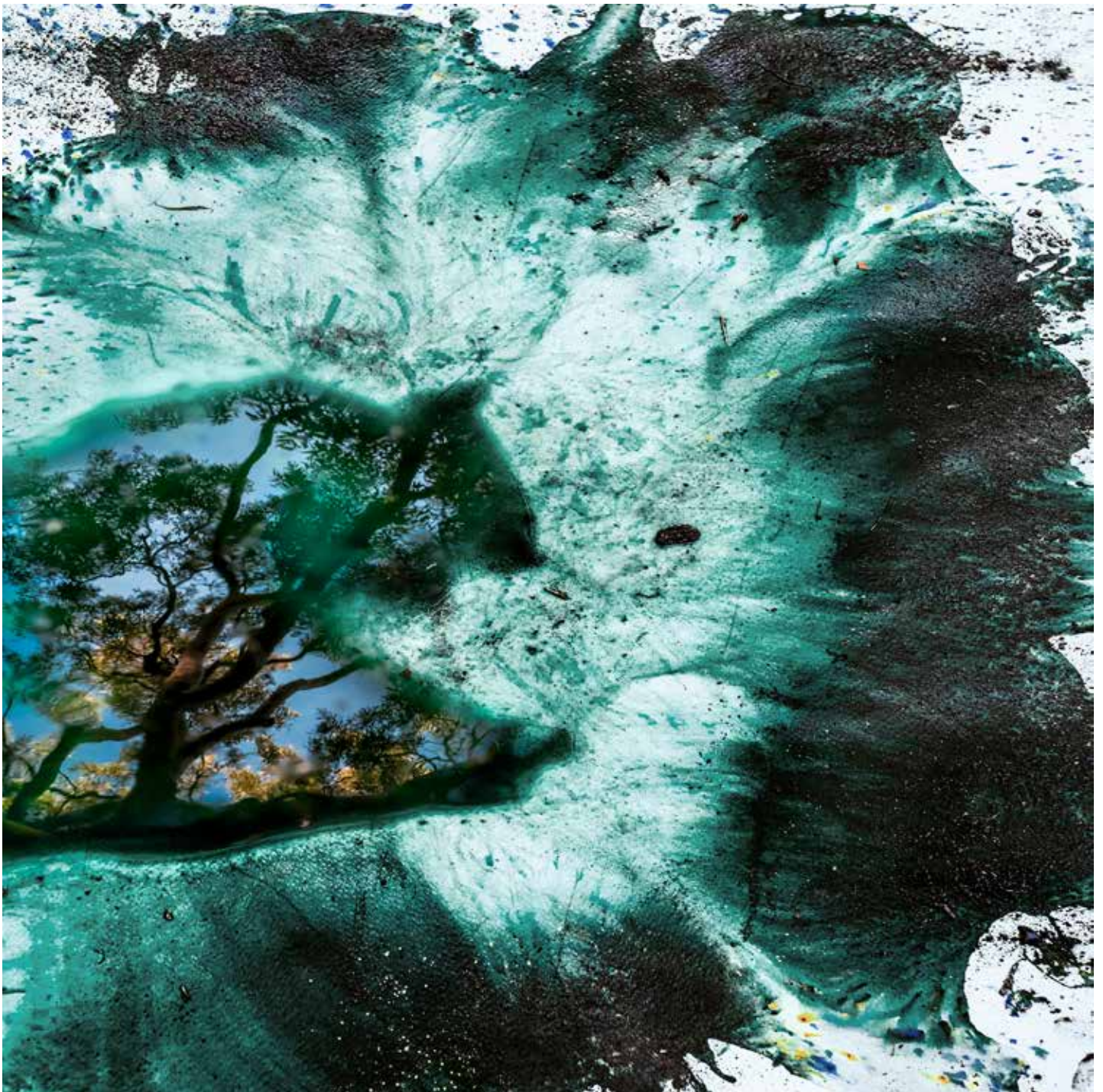


## Shoufay Derz

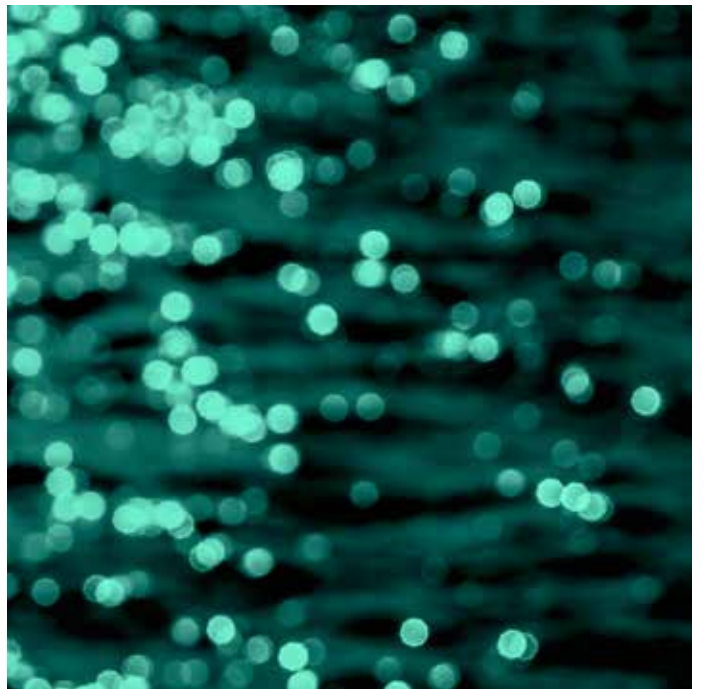
### ARTIST STATEMENT

These five images were made at the locations of Carss Bush Park on the foreshore of Kogarah Bay, and Port Hacking. Titled *Landscape poems*, Shoufay Derz pours ink on paper to form a dark abstract pool, which in turn illuminates the trees directly above. The scenery reflected in the pools of ink are allegorical sites for her expression of the illuminating and life-giving potential of darkness. The origin of the word Poem, derived from the Greek poema, also suggests something generative, literally “thing made or created.” These poems with their reflection of trees and light refractions on dark water are affirmations towards holistic integration, bringing together the processes of illumination and concealment, opening and covering involved in wounding and healing. The deep green is an energetic metaphor for renewal and hope.

SHOUFAY DERZ- LANDSCAPE POEMS 1-5  
Digital photograph on laminated glass









## Oliver Watts

### ARTIST STATEMENT

This series of three paintings responds to the landscape in which the hospital is situated. The artist has made work that engenders joy and hope for patients and staff alike. The work is gestural and in a way fun; the acrylic paintings are plastic and fluid creating a surface that seems easy and quick. The bright colours and the simple genres that Watts chooses seem familiar and comforting. They are almost a play on the perfect 'hospital paintings'.

*Double Rainbow* is the quintessential hopeful image set at a Shire beach. The rainbow is a common symbol of joy and promise from Genesis to the Village People, from hippy campervans to Hello Kitty. Here doubled it is the classic excess of hope and joy. Underneath though is still the whitewash of the sea, which responds to the storm that is passing. Even the sea equivocates between the pop colours (pinks, purples and greys) and easy painterly flow and the darker subject matter of the rough force of the waves. The rainbows themselves although filled with light look fragile and testing, as if they might disappear at any moment. This painting is for every patient, staff member and visitor at whatever stage of their distress or anxiety. Whether at the beginning or the end, the hospital and its carers provide a sense of confidence and faith.

*Oatley Baths*, is a slightly strange and surreal image. The pontoon has become centre stage surrounded by the monolithic concrete promenade that frames the baths. In the painting there is an overallness where it is hard to distinguish between the artificial and the natural; between the concrete and the sand; between the water and the pontoon surfaces. There is a sense of calm and equilibrium in the work between various forces. Again the familiarity of place we hope will be comforting but also the theme of bathing, of swimming in refreshing water under sunny skies.

Finally the most familiar of the images, is the genre image of the Norflok pines against the sunset. With their characteristic silhouette they are hard to miss and for a member of the St George community they immediately conjure up Brighton-le-Sands and its long promenade. Like Aesop's reed the Norfolk Pine is both resilient and supple; it bends against and into the wind allowing it to pass through while its strong straight spine remains intact. This painting then is a site specific metaphor of courage under the face of adversity. There is growth here too, with the young pines slowly and patiently absorbing time and the persistent pressures of the beach and its breezes. It is unclear whether it is sunset or sunrise.

Below:  
*OLIVER WATTS - THE PINES AT  
BRIGHTON LE SANDS*  
80x150cm, acrylic on canvas

Opposite top:  
*OLIVER WATTS - DOUBLE  
RAINBOW*  
150x180cm, acrylic on canvas

Opposite bottom:  
*OLIVER WATTS - OATLEY  
BATHS*  
100x100cm, acrylic on canvas







## Gabrielle Jones

### ARTIST STATEMENT

My work for this commission explores the colours of the waterways and landscape of the St George district, particularly those of the Oatley Bay, Hurstville Grove, Carss Park and Blakehurst areas. The mark making relates to landscape elements of the district and communicates to locals the feeling or tactility of its flora and structures. I seek an intuitive response to the landscape that resonates at a deeper level with locals than a straight, pictorial capture. I aim to excite other senses in the viewers, staff, patients and carers who use the hospital, a sense of place that draws on their experiences and memories of the area.

Right:  
GABRIELLE JONES - BY THE RIVER 2  
90x90cm, ink and acrylic on paper

Below right:  
GABRIELLE JONES - SHORELINE  
90x90cm, ink and acrylic on paper

Opposite top:  
GABRIELLE JONES - ROCKS TO  
RIVER (BLAKEHURST)  
122x182cm, oil and acrylic on canvas

Opposite bottom:  
GABRIELLE JONES - SHORELINE  
(HURSTVILLE GROVE)  
80x150cm, ink and acrylic on paper









## Nicole Kelly

### ARTIST STATEMENT

My artistic practice combines memory, relationships and observations to place. I examine how time changes the physical appearance of places and how my perception from memories alters these observations.

My process of applying meticulously mixed paint like pieces in a puzzle allows my imagery to develop like broken worlds pieced together. The resulting subjects are bathed in light and are fractured like adored memories of the past or a reconstructed world.

*Holding still* focuses on capturing the light, atmosphere and air of the St George Region. I aim to attest to the fleeting nature of these memories and hold fixed in paint, a moment of our shifting, intangible world. The painting moves between observation and reflection, aiming to evoke an intimate dialogue between myself and place.

I am interested in structural and compositional concepts of painting. Working to untangle fragments of the landscape to communicate my internal vision. An interior silence. I desire to walk a line between literal reality and poetic interpretation.



Above:  
NICOLE KELLY - *HOLDING STILL*  
122x180cm, acrylic on canvas

Opposite top:  
NICOLE KELLY - *A MEMORY*  
80x150cm, acrylic on paper

Opposite bottom:  
NICOLE KELLY - *PURPLE TREE*  
90x90cm, acrylic on paper







## Annette Webb & Deanna Schreiber

### ANNETTE WEBB

Annette Webb is an Aboriginal woman who was raised in Newcastle where she went to school in South Cardiff. She spent part of her childhood in Ellamatta Girls Home after being taken from her family and told her father had died. After two years her Auntie and Uncle were given permission to raise her.

Annette now lives in Mortdale and has raised six children with her husband. She has a Bachelor of Fine Arts graduating from the Eora College and has taught Aboriginal art at Seaforth TAFE. Annette's paintings celebrate the memory of her mother's flower garden and the ever-changing colours of the land where she grew up.

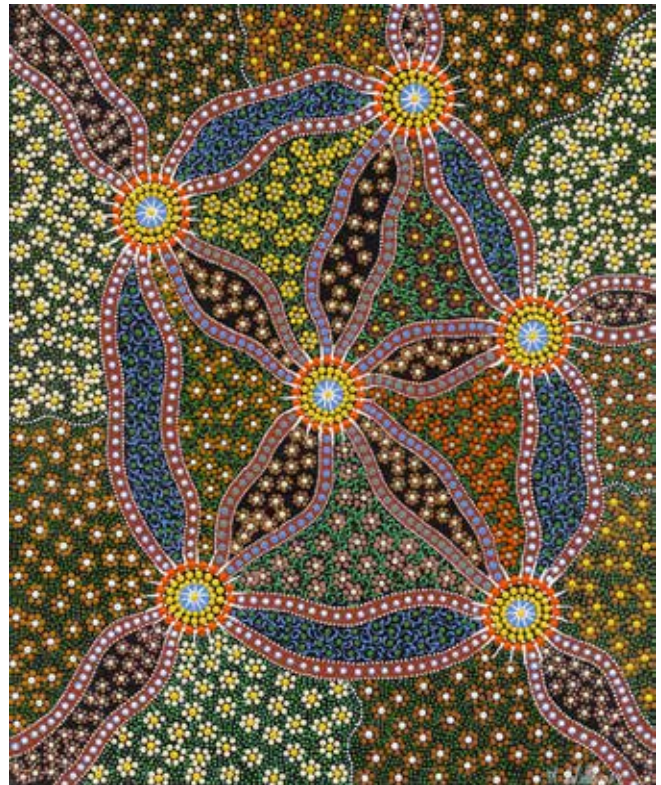
### DEANNA SCHREIBER

Deanna is a Gadigal woman born in Sydney, has four younger brothers all born in Gadigal Country. Her father, a Wiradjuri man who was born in the NSW Riverina district and her mother a Wonnarua woman was from Hunter Region of NSW.

Deanna has been an artist for many years. She performs cultural workshops for pre-school up to Year 12 in high schools.

Many of Deanna's art works are sold locally and overseas. Deanna is an active member of the community and Chairperson of Kurranulla Aboriginal Corporation.

Deanna uses festive colours in her paintings to depict the Australian landscape in all its' seasons. She was born of the saltwater people and this heritage is reflected in the fish and sea serpent motifs. They are the colours of Cronulla.



Top:  
DEANNA SCHREIBER - CORAL DREAMING

Above:  
ANNETTE WEBB - BUSH GARDEN

Opposite:  
ANNETTE WEBB - SWAMPY CREEK







## Community and Staff Engagement Project – Photography Competition

The *Snap for Life* photography competition was a participatory project run with the assistance of the Moran Group, Moran Art Prizes, and Hazelhurst Regional Gallery. Staff, patients and members of the local community were invited to enter photographic images of subjects they found inspiring about the St George Region and community. The competition was a lot of fun and turned up some fantastic talent, the best of which are displayed throughout the new building.



*BRIGHTON-LE-SANDS SUNRISE - ARTHUR VAY*



*DAILY COMMUTE - BIANCA JODEIKIN*



*SURREAL LANDSCAPE BY THE BEACH - JOSEPH ILIADIS*



*COCKATOO ON THE TREE - LISA THORNCROFT*



*KOGARAH BAY - TONI PAUL*



*BOATS AND REFLECTION - TONI PAUL*



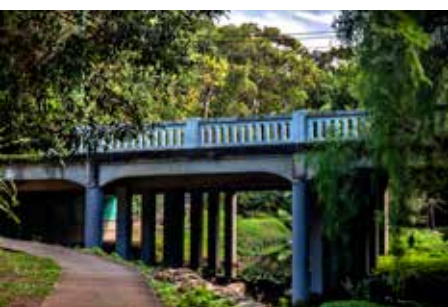
*AKUNA ALKIRA - MAREA GETSIOS*



*DON'T JUMP, FLY! - MADELEINE REMEDIOS*



*KITEBOARDERS AT BRIGHTON - ANTHONY ASHFIELD-SMITH*



*BEXLEY ROAD BRIDGE - JOSEPH ILIADIS*



*DOLL'S POINT - ANDREW KAGIS*



*FRIENDSHIPS - TONI PAUL*





NIGHT PANORAMA, KOGARAH AND CITY - ARTHUR VAY



THE BRIDGE - PHILLIP THOMPSON



LE SANDS POTS - ARTHUR VAY



BOTANY BAY SUNSET - ANTHONY ASHFIELD-SMITH



NOT SO UGLY SUNSET - JOHN DEAN



RAMSGATE BUSH - RICHARD ORR



BOTANY BAY - NATALIE PORTER



PIER AT SANS SOUCI - TONI PAUL



SANDRINGHAM BEACH SUNRISE - ARTHUR VAY



KOGARAH FIRE STATION - ARTHUR VAY



BOY OVERBOARD - SHEJIL KUMAR



RESERVED - MAREA GETSIOS



ELOUERA - JOHN DEAN



SHIFTING SAND - ANDREW KAGIS



YOUNG DROP - KAWAI LIN



HELD WITHIN - KAWAI LIN



BONNEY STREET JETTY - JOHN DEAN



## Happy Face Project

The *Happy Face* collaborative community engagement project features a diversity of personalities from the hospital community and wider St George area. Shoufay Derz is an artist and educator, who regularly facilitates workshops aimed at

encouraging a playful and improvised approach to portrait photography. Lighthearted, colourful, spontaneous and experimental, these works contrast Shoufay's otherwise contemplative and poetic processes, demonstrating the versatility of her art practice.





Over one hundred enthusiastic people were photographed for the Happy Face project; participants included staff, patients and visitors to St George Hospital, children from the hospital day care center and students from the local St George School of Fine Arts.



Individuals were invited to dress up with a vibrant array of costumes and props and strike a pose. The process of each portrait was a collaborative performance between the artists and each participant.



Shoufay appreciates the support of Kim Wrightson, Community Relations Officer for her invaluable assistance navigating the hospital community and recruiting participants. Shoufay also thanks Ruth Shipman for her tireless help.



### *Happy Face participant list*

Aaron Hudson	Tony Natoli
Brian Leong	Komasi Pula
Julia Brooks	Paul Anderson
Kim Wrightson	Natalia Mougios
Leong	Sione Paea
Scarlett Hines	Esther Yacbeck
Amber Croker	John (Sean) Mahony
Lucia Rigby	Lorena Matthews
Ayoub Ayoub	Ian Monckton
Tamara Clark	Sogand Soltani
Olivia Costin	Sonia Vuchich
Andrew Naylor	Vidya Man
Zara Kabir	Ruby Mrad
Abigail Power	Damien Connor
Carl Bonkowsky	Sheila Pomfret
Liljana Talevski	Anu Shaji Paul
Hongping Du	Lydia Ting
Rosa Duran	Meredith Birch
Leisa Rathborne	Yvonne Gambrell
Susan Marlos	



