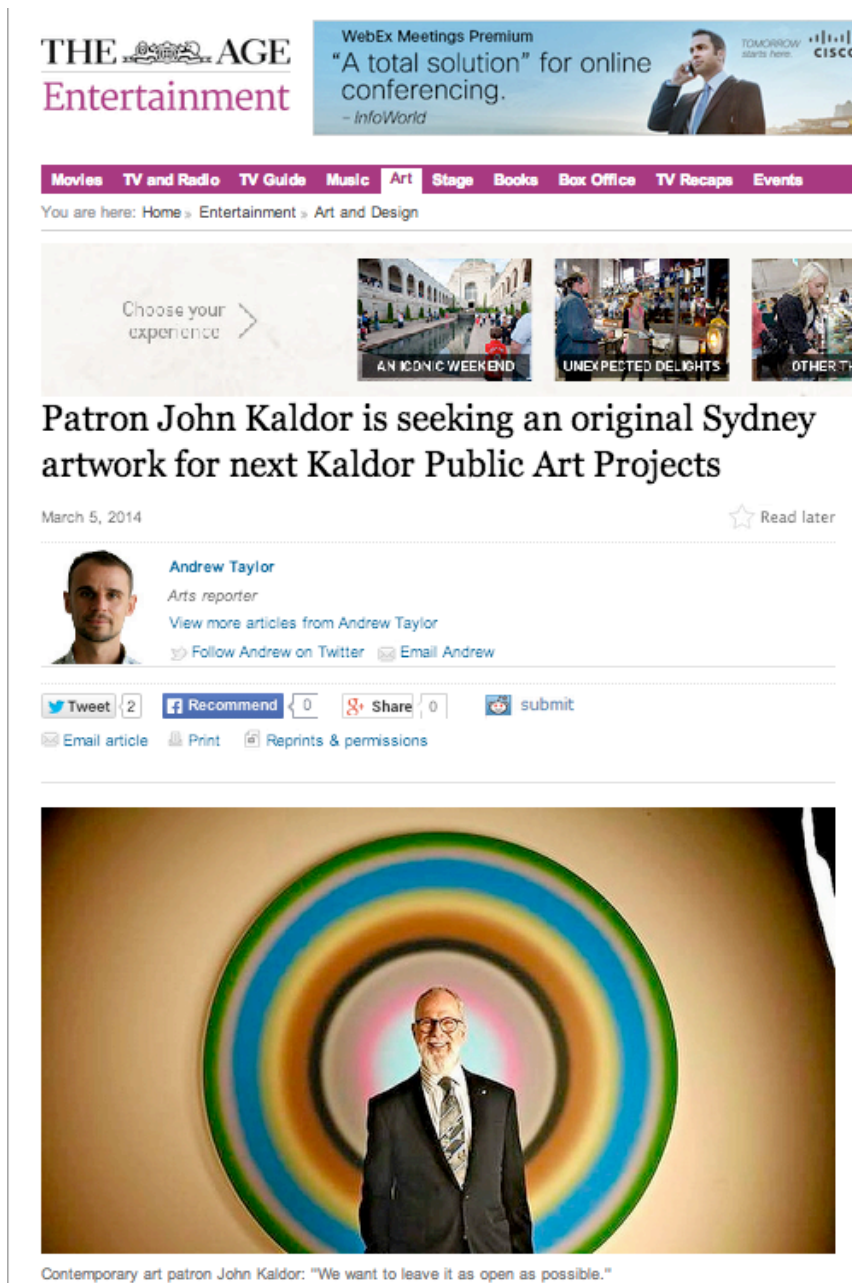


## THOMAS DANE GALLERY

Andrew Taylor, 'Patron John Kaldor is seeking an original Sydney artwork for next Kaldor Public Art Projects', *the age*, 5 March, 2014  
<http://www.theage.com.au/entertainment/art-and-design/patron-john-kaldor-is-seeking-an-original-sydney-artwork-for-next-kaldor-public-art-projects-20140304-3439i.html>



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### Patron John Kaldor is seeking an original Sydney artwork for next Kaldor Public Art Projects

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Contemporary art patron John Kaldor: "We want to leave it as open as possible."

## THOMAS DANE GALLERY

John Kaldor has commissioned artists to wrap Sydney's coastline, build a replica of an immigration detention centre on Bondi Beach and erect a giant statue of a puppy covered in flowers.

But even his open mindedness towards contemporary art has its limits.

"One thing we don't want to compete with is the Archibald," he says.

But the millionaire arts patron is offering Australian artists a free hand and wad of cash to create a work for the next Kaldor Public Art Project.

Open to artists with at least three years of exhibition experience, YOUR VERY GOOD IDEA invites ideas for a site-specific work in Sydney that will be shown by mid-2015.

Kaldor Public Art Projects' past four commissions have been performance art pieces, including most recently Tino Sehgal's *This is so contemporary*, in which performers dressed as guards ambushed visitors to the Art Gallery of NSW.

He has also enticed some of the biggest names in contemporary artists to exhibit in Australia, including Christo and Jeanne-Claude in 1969 and 1990, Gilbert and George in 1973, Jeff Koons in 1995 and John Baldessari in 2011.

Kaldor says he does not want to replicate past offerings or litter the city with more monuments.

"I don't want someone to come up with an idea of a fountain or a big bronze sculpture in the middle of Town Hall or something," he says. "That's not what we have been doing. We want to leave it as open as possible and we want to do it in Sydney."

Artistic ambitions, however, will need to be tempered by cost, he adds. "If someone comes up with something that costs millions that, of course, we cannot do."

Kaldor says a \$1 million price tag is not out of the question but "that would have to be a really wonderful project. We haven't spent that much on a single project before."

It is also a rarity for Kaldor Public Art Projects to present work by Australian artists. In 1984, works by Mike Parr, Imants Tillers and Ken Unsworth were exhibited in New York, Washington, Perth and Sydney, while the unknown Brisbane artistic duo Clark Beaumont were selected to be the Australian participants in last year's 13 Rooms.

YOUR VERY GOOD IDEA is based on the Open initiative ran by Artangel, a British contemporary art organisation, to commission artists to create new works.

Previous works commissioned by Artangel include the destruction in a department store of everything the artist Michael Landy owned and the re-enactment of a conflict between police and colliery workers during the 1984 miners' strike by Jeremy Deller.

The judges of YOUR VERY GOOD IDEA, which closes on May 26, include Kaldor, the co-director of Artangel, James Lingwood and the executive director of Artspace in Sydney, Alexie Glass-Kantor.

## THOMAS DANE GALLERY

Pointing to Gregor Schneider's *21 beach cells* erected on Bondi Beach in 2007, Glass-Kantor says potentially controversial art projects will be considered.

"I don't think Kaldor Projects has ever shied away from difficult content," she says.

It is 45 years since Kaldor commissioned his first and probably most ambitious art project, the wrapping of the coastline at Little Bay by Christo and Jeanne-Claude in 1969.

With 2½ kilometres of coast and cliffs up to 26 metres high shrouded in fabric and rope, *Wrapped Coast* was the largest artwork that had ever been made, according to Kaldor Public Art Projects' website.

Kaldor admits that competition for contemporary art is fierce. The lure of big money and exposure in art centres like London, New York and Shanghai is irresistible for many artists.

"One of our challenges is that contemporary art is now very much in demand the world over, whether it's biennales or art fairs and artists as soon as they show promise can get onto the international circuit," he says. "It's not a competition but to get them to commit to do a project in Australia, we really have to work very hard to get them to include us in their schedule."