Belinda Ward

'…the hand touches more delicately in drawing. There is less between the hand and the image than in any other media.' Brice Marden

'Tracings' documents or maps the recent construction work at Woolloomooloo and current Walsh Bay deconstruction/construction. The drawings synthesise my early foray into architectural study, a profound interest in the impact of the built environment on the landscape, and the nature of work. I hope to interpret somehow the immense responsibility progressive societies have as custodians of the land for future generations. My concern for space in my work is ongoing and self-evident I believe.

For almost a year I have been observing with fascination the curious albeit purposeful movements of orange and lime green clad men at Walsh Bay. Some operate huge machines resembling toys from afar, some work at dizzy heights on heaven bound cranes and a few, black and seal like, descend into the murky depths of the harbour. Danger lurking everywhere and each workman is dependent on the responsible action of his fellows.

Archaeology and the layerings of the past are made manifest in the initial work. The skeletal structure is laid bare, subsequently undergoing a highly choreographed metamorphosis. The harbour provides a spectacular backdrop, a stage set where work and play are constantly juxtaposed.

I feel privileged to witness the human accomplishments in the construction process and the drawings are, in effect, a testament to the enormity of the undertaking and human toil required. My emphasis is on the process, the object being observation and interpretation of the iconic construction process/transformation and the magnificence of human labour.

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