

## Tobias Hengeveld

### *Lookin' Back Down the Line*

This work celebrates a community of musicians that gather weekly in Brunswick to play American 'Old Timey' tunes. These songs, with their bold melodic themes and hypnotic repetition, conjure a landscape and time long lost. Encompassing dance music and ballads, 'Old Time' is all about the coming together of people.

This station house was once a 'peopled' place. In here we played a bunch of traditional tunes written about 'Trains' and 'Railways'. What we leave is the echo of a moment, in a room already thick with echoes.

#### **Musicians:**

Craig Woodward  
Rob Cirelli  
Susan Shaw  
Myfanwy Godfrey  
Campbell Shaw  
Mick McMonagle  
Megan Cardamone  
Tobias Hengeveld

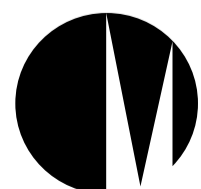
Special thanks to Craig for Music Curation, Kitty for photos and Jason Parmington for tech support.



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**MELBOURNE  
FRINGE FESTIVAL**  
21 SEPT - 9 OCT 2011



Moreland City Council



Moreland City Council Public Art Show

**Cassandra Smith  
and Duncan  
Freedman**

**See Saw**

Performance Installation

Life is full of ups and downs.

In childhood, carefree play is heavily tied with development and learning; it is how we develop our skills in social interaction, learn societal behavioural norms and develop friendships. As we grow up, and play becomes more competitive and structured: we subtly and gradually lose the spontaneity, innocence and open-mindedness we once had. Our imaginations can become more rigid as we grow, as the patterns of play give way to structure and routine. The see saw, once an icon of the playground, has also slowly become obsolete in Melbourne.

We are injecting the iconic seesaw and the action of spontaneous play back into the urban environment. Our hybrid see saw device and fancy suits will whisk those who encounter it into a momentary reverie: it will offer them a brief escape from their regular daily routine in the form of a fantastical spectacle.

We are offering a slice of play in the normal day to day.

### Program

Sunday 2 Oct, 12 pm  
Thursday 6 Oct, 8 am

Sunday 9th Oct, 5 pm  
Wednesday 12th Oct, 7 pm

Sunday 16th Oct, 5 pm  
Wednesday 19th Oct, 8 am

Sunday 23 Oct, 3 pm  
Friday 28 Oct, 5 pm



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**Debbie Harman**

*EMPTY: memory,  
hope, love, grief*

Ceramic installation  
various locations

Simple ordinary words that are used every day  
but might mean hope, love or grief,  
let you imagine what they might mean  
or give them a story in relation to  
your own experience and memory.



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**Sansern (Zood)  
Rianthong**

*The Fence*

Plastic Straws

I am an artist from Thailand and have been living in Melbourne for a year. I found that cyclone fences are everywhere in Melbourne, particularly along the Upfield Line. Although cyclone fences are something you can see through, they look to me like blank papers. It would be great if those fences could become an ongoing project providing messages to the audience, not only those interested in art; but also commuters, students and the pedestrians who use the area.

I have used the fences as a big grid art board, using pieces of drinking straws as drawing lines. Each piece of drinking straw follows and relates to the grid of the fence.

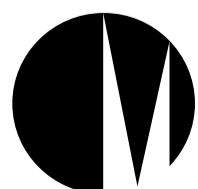
I have tried to capture iconic images of Brunswick represented through images such as musical instruments, kitchen-wares, apparel and geometric shape.



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## Amanda Hills

### *nanotube and buckyball*

Copper

This sculpture is an artistic interpretation of a scientific model of an object beyond the limits of our visual perception.

Nanotubes and Buckminsterfullerenes (buckyballs) occur at an atomic scale being 10,000 times or more narrow than a human hair. As materials of nanotechnology, these molecular objects are set to revolutionise technology with applications in electronics, energy efficiency, engineering, and medicine.

By scaling these objects to a monumental size the viewer is given the uncanny experience of the invisible being made visible. And the conceptualised scientific model is rendered in a physical form.

In this site, the objects are placed in a former industrial zone, linking radical new developments in technology with the manufacturing past of Brunswick.

This project is a continuation of research into energy and its transformation. In my work, copper wire is the malleable conductive material used to explore the occurrence of the hexagonal form in the natural and industrial worlds. It is used to explore how energy moves, transforms, and cycles through the environment.



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**Hive**

*Interface*

With so much of our experience of the world conducted through a 2D digital interface or behind Perspex sheets or barred windows information is lost, human proximity, body language, subtle forms of communication lost through the medium; our sensory experience is ... numbed. Do we forget that these people on the other side of our transaction interfaces are just like us? Do we dismiss them as just a ticket seller, a company rep, a tax officer, while we are variations of those things ourselves?

Interface explores these questions by creating a deliberately reduced interactive experience of information exchange to create an awareness of what is missing while presenting a reflection of the viewers themselves. The combination of both low and hi-tech materials functions as a framework to the whole gamut of our experience with technology – the subtleties of what is between, that are normally the vehicle for a human experience are absent, creating an experience that is vague and initially minimal.

Through further exploration of the work, one can begin to understand the “interface” and its methods of communication. They impart their own subtleties to the work and their own experience of it becomes much more rewarding.



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**Michelle  
Robinson**

*Fugitive Piano*

Red Carpet, Upright  
Piano, Piano chair

A piano placed in the centre of a vacant industrial land with a stretch of red carpet leading to the piano. For the major part, the piano will stand out of context creating an extraneous and a curious aesthetic. In addition to this a series of concerts using local musicians playing an eclectic range of music has been scheduled during the month of the exhibition.

The conceptual premise behind this piece is re-contextualisation and surprise, to take a familiar object which has inherit personal meaning and perhaps emotional connections to the audience, and provide an opportunity for the audience to engage with it in a different way. The other element is degradation. Over the course of the month the piano, being exposed to the elements, will morph in terms of sound production and appearance. The installation will transform sonically and visually over time. Adding to this one of the surrounding buildings is undergoing demolition during this month. While many of the musicians will be

performing in their usual manner, despite the fact that the piano might no longer be functioning in a normal manner, some of the musicians are composing pieces specifically around the theme of degradation.

Drawing on Moreland's vibrant music and entertainment culture, Fugitive Piano also engages with the Moreland community and visitors to the piece in a variety of ways; cyclists, pedestrians and train commuters will be provided with a visual and auditory spectacle, however the nature of the engagement will alter depending on their mode of transport and instance. Pedestrians will be able to ponder the piece and music (schedule dependant) as they walk by, cyclist will be have the opportunity to stop and investigate or just grab a visual or auditory snap shot similar to that of a train commuter.

*Michelle is a part of arts collective  
Andeverythinginbetween; 3 artists, composers and  
architects collaborating in Melbourne, Australia.*



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**Sonja Hornung**

**SCAFFOLD**

Scaffolding usually goes unnoticed. It forms the invisible and temporary skeleton of the city we want to see – the bright, the new, the slick, the wondrous.

This installation is an attempt to render scaffolding visible. A cobweb of hand-made struts fills the disused ticketing office at Anstey Station. But rather than constructing new space, scaffolding here instead *obstructs the old and forgotten*, asking you to look, to look again, and to look closely at how space is structured elsewhere in the world.

Governed by an unruly montage of urban planning, commercial alterations and private renovations, the structuring of space feeds into spoken and unspoken systems of inclusion and exclusion, telling us where the chromers belong (in the park), where the bogans come from (Ringwood and Keilor), and where the asylum centres can protest (on rooftops).



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**Michael Carolan**

*Best quote plus  
artist's fee*

This work is one of an ongoing series that aims to explore the arbitrary formula:

**(ArtV) = k + t = y?**

(ie: Is the value of art (Artv) determined by the capital (k) plus the time (t) invested in the production of that artwork; which then equals (or generates) 'income' (y)?)

*Best quote plus artist's fee* attempts to explore the role and value of public art in relation to the commercial constructs that naturally impact on the artist, the arts industry and arts-related funding in general.

By blurring the relationship between communication, commerce and installation the work tries to offer a glimpse of the explicit cost structures that might be involved in making works of art. This open dialogue then invites the viewer to consider the relative implicit value of these projects. This also raises questions about the point in the art-making process at which the artwork is 'created'.

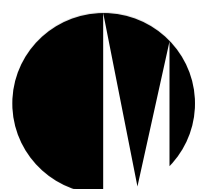
So just when does a work of art exist? Is the work of art created at the conceptual stage, or at the image-stage, or is it only created when capital has been provided and the work has been realised; at the funded-stage? Or indeed is it at some other stage, or even not at all, in accordance with the 'eyes' of the viewer?



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**Kallie Turner**

*The Taste of Salt.*

I wonder what used to be here? Who used to occupy this land? To think that there was a time when this was native bush and home to the local Aboriginals. Or of the first Europeans settling here and of the different cultures/peoples from around the world that came to call Brunswick home. I wonder what fragments of these cultures have been left behind and are still buried here underground?

These pieces represent the different people that have come and gone; and offer a glimpse to rediscovering the past. Personal in nature, valued and highly prized these objects reconstruct a narrative of a bygone age; and an intimate reconnection, for people of now, to this site and the past.



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**Lani Fender**

*Affinity*

nylon builders line

'Affinity' is a large scale, site specific, placemaking installation consisting of an array of filaments that form an undulating canopy across a 45m x 15m, otherwise empty landscape. Through scale and a process of systematic mapping, the site is charted by integers (nylon builders line weaving between the cyclone fences) that divide the terrain. However, when viewed en masse the individual strands create smooth, surface like expanses in turn generating suggested spaces within and external to the filaments. Though static, the integers achieve a sense of ebbing between movement and stillness, intensity and relief. This ebb and flow approach was undertaken in response to the various modes speed and distance of audience engagement (pedestrian/cyclist/ train commuter) all of which involve movement.

The pedestrian strolls by, pondering the detail of the filaments, the strands and the voids created between the canopies. The viewer is able to appreciate the detail of the individual elements in their autonomous state, as opposed to in other situations when they are read in combination and constitute the canopy as a whole.

Cyclists glide by at a pace that creates a moray effect as the filaments give the visual illusion of intersecting and interweaving in mirroring directions. The spatial conditions between the strands are identified more readily as movement is introduced to the viewers

From the distance of the train, commuters experience the piece as an urban intervention, perceiving the form in macro – the undulating canopy is seen in its entirety as an object in (or out of) context to the surroundings, as opposed to the micro details that the pedestrians and cyclists encounter. It therefore is related to as more of an architectural intervention as opposed to a detailed series of filaments.

'Affinity' is a piece that has emanated from the arts collective 'andeverythinginbetween'. The main focus is creating mixed media works centred around the ideas of phenomenology and dynamic morphology. We are interested in the individual's act of perceiving and acting specifically within a mediated and automated world. We are interested in assisting individuals who participate in or work to identify their role in those constructions and recognise their ability to respond to these constructions by devising constructions of their own. We can influence that which influences us.

*Filament:*

1. a very fine thread or threadlike structure; a fiber or fibril
2. a single fibril of natural or synthetic textile fiber, of indefinite length
3. a long slender cell or series of attached cells



**VicTrack**  
VICTORIA'S TRAINS

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**MOREART**

Moreland City Council Public Art Show

## Candy Stevens

### *Landscape Gardeners*

Steel, wire, polystyrene, wire, coir fibre/peat, organic binder, grass seed

*Landscape Gardeners* is a post colonial look at how the Australian landscape is cultivated by its economy. With an ecological outlook this work is an ironic take on the effect of industry on the natural environment caused by agricultural grazing and how this practice has sculpted the Australian landscape.

The grass sheep juxtapose with the urban industrial surrounds. The displacement of the animals adds to the interest and irony of the work. Although they are environmentally out of context from their usual agricultural landscape, they are subjectively relevant in an urban manufacturing setting in view of the wool and meat trade.

As ephemeral works of art, the sculptures have a limited lifespan. The nature and longevity of their outer grass skin layer is affected by environmental factors. They may discolor and slowly die in accordance to weather patterning over the exhibition period. This process is a reflection of natural cycles and the interdependent ephemeral character of the work.



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heike rahmann//  
marieluise jonas  
studyscape//  
landscape  
architects  
and urban  
researchers

*Transient Gardens*

Carefully transforming the existing wild growing vegetation in site to a striking show of the other nature of urban spaces we will work with on site vegetation, materials we source from site and surroundings and gardening techniques as clustering, cutting and arranging.

The plant transformation response will be sensitive, site specific and interactive to bike path users working with moiré patterns. A projection of alternative scenarios on site will tie the site into what we view as alternatives futures for Melbourne.

We view the project as a chance to highlight the ephemeral nature and beauty of urban ecologies.

*"Biodiversity is dependent on us, and we are dependent on it. Such diversity not only needs to be safeguarded, it needs to be established and looked after."*  
– Gilles Clement

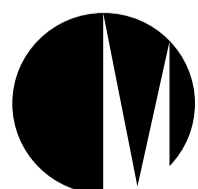
The transient garden will introduce small gestures that celebrate the biodiversity of urban voids.



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**Nick Ilton**

*the grind*

It's fun and exciting for both youngsters and teenagers! Adults can take a break while the kids take a ride on our most popular reality themed ride 'the grind'. Hang on as 'the grind' spins at an impressive 5 revolutions per minute, and goes around and around and around, just like real life! This all time family favourite is sure to wow your kids.

[www.fredbloggs.net](http://www.fredbloggs.net)



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## The Winged Collective

### *Artificial Melody*

In an "Artificial Melody" a native lyre bird is situated and confronted with an urban habitat, transforming itself into the artificial world that it finds itself in and is instinctively compelled to mimic. It becomes plastic, the ubiquitous material of our age. Discarded and recycled shopping bags form the body of the bird and the canopy within which it sits. Its call becomes the sound of urban transit and machinery.



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**Andrew Atchison**

*Contemplation  
Continuum*

Contemplation Continuum is a self-portrait intended to function as a reflection on individual identity in context with the inhabited landscape. I am interested in communicating a sense of awareness within, and connection to, the environment. The sculptural intervention utilizes the corporeal form to provoke in the viewer self-reflexive recognition and subsequent rumination on their unique place in the contemporary urban Australian landscape. The parrots and other birdlife attracted to the work enable it to function through their engagement with it, and act as vibrant symbols of the landscape pre-invasion. The fact that native parrots continue to thrive in the inner suburbs, despite the decimation of native flora and fauna wrought in the creation of the built environment, characterises them as powerful emblems of resilience within a landscape violently altered by colonisation.

This project forms part of an ongoing development of site-specific installations (and resultant video and photographic documentation) that reference Australian art history via artist Albert Tucker's body of paintings collectively known as the Intruder series. Tucker's Intruder series locates the colonial figure within the landscape as a foreign body, and violently colourful native parrots

with exaggerated hook-like beaks as the indigenous defenders of the bush landscape. Frequently in these paintings the parrots are pictured aggressively attacking the human form.

Through Contemplation Continuum, and the project as a whole, I am interested in negotiating the position of the non-native artist within, and upon, the Australian landscape; a position inherently fraught and precarious.

I am interested in negotiating the idea of reconciliation of my existence as a non-indigenous artist working in the Australia, a landscape to which I feel I belong yet to which I am not native. The sacrificial (albeit ersatz) reference in the work is deliberate and characterises the process as a kind of offering to the native fauna extant within the contemporary urban landscape.

Over the period of the exhibition the process of consumption of the work will be photographed, and at the conclusion of the installation images will be gathered in series to create a document of the work in progression.

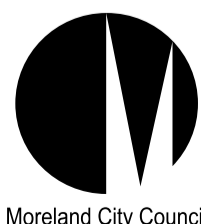
Andrew Atchison, 2011



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**ROARAWAR  
FEARTATA**  
(Benjamin  
Cittadini &  
Craig Peade)

*The Crow  
Variations*  
Performance

A series of site-specific performance installations that will explore the role of the Crow as the shadow, or mirthful ghost of human habitation.

Feeding off the debris spilling out from rubbish bins and littering the tracks, a solitary black shape perched on the lines above, watching the dance of movement below, calling out in the emptiness between trains - the Crow is always there; as an obscure and unreliable witness to our isolated thoughts; as a canny and relentless scavenger of our thoughtless waste - the Crow is the anti-hero of creation.



**VicTrack**  
VICTORIA

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**MOREART**

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**Adele Smith**

*It's Here*

*It's Here* is about holding on to things and trying to make them last. It's about stretching time and keeping it safe. It's about pilgrimages and tending to people and things.

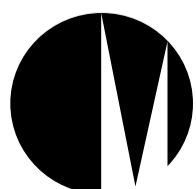
*It's Here* is mainly about loss.



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**Jessica Ellem**

*MoreLandscapes*

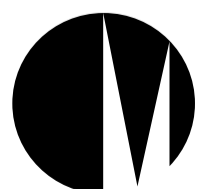
It's time to focus a bit more on the extraordinary in the ordinary and look at our city with fresh eyes - the "beginner's eyes" of a foreigner or newborn - and appreciate what we do have and acknowledge it, both recognizing that we are part of it just as it is part of us. That's why my installation focuses on the everyday experience of "our" place, the City of Moreland, and privileges traces of it's present in the everyday landscapes that are often forgotten by official recorded history. That's why I have concentrated on exploring the city of Moreland through individual buildings (houses, shops and landmarks) that reveal parts of Moreland's special and unique character to me. My resulting work "MoreLandscapes" is an artist's impression of a "MiniMoreland", staged as it would be in a theatre set or comic book.



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