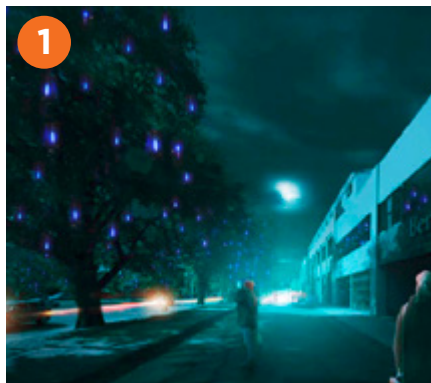




DAREBIN PUBLIC ARTWORKS DISCOVERY MAP

ARTWORK LOCATIONS// DAREBIN AREA





1 Call and Response

Pierre Proske, 2015

A solar-powered sound and light installation inspired by the dynamics of bird calls, in particular the call of the bell bird prevalent along Darebin's creeks. The installation holds several audio speakers which, together with the lights, play out a complex choreography of audio samples from Darebin's various native fauna responses. The result is a dynamic light experience driven by naturally ambient sounds that celebrates the gateway to the municipality of Darebin.

2 Folly Fountain

Artist and year unknown

This is believed to have once operated as an ornamental drinking fountain. Constructed of basalt rock, terracotta pipes and concrete and featuring tiny angel heads. This type of garden structure is commonly referred to as a 'Folly'.

3 Westgarth precinct public art

Helen Bodycomb, Chris Rak & Enver Camdal, 1998

Installed in the Westgarth Shopping Strip, the artworks include aerial, street level and inlaid pieces. The aerial installations consist of eight pairs of steel dragonfly wings. The street level series feature ten sculptural pieces of welded steel depicting enlarged body/skeletal parts of fauna that are indigenous to the area. The inlaid artworks are a series of stainless steel mosaic in the pavement.

4 Baden Morgan Reserve Mosaic

Ryhannen Cahill, Anita Georiatis, Christine Munster, Andrew Scott, Daniel Corretti, Layla Beavis and Jessica Sayers, 2003

A large pavement mosaic made up of small glass tiles, created as part of a training and employment program.

5 Northcote Civic Square Mural

Ray Thomas

A large, vibrant painted bas relief mural. The mural was created by local indigenous artist, Ray Thomas (born Melbourne 1960, Gunnai, Barlijan Family), and is an iconographic recognition of ancient lineage and celebrates a respect for people and country.

6 The Eye On High

Simon Normand, 2002

This artwork consists of a large work formed like a sign outside the Stuzzi Restaurant. A large, stylised eye, with steel eyelashes, the work is constructed from steel and fibreglass.

7 The Gathering

Irianna Kanellopoulou, 2003

This work consists of three "piles of rock-like forms" set in vertical formations. The work is made from clay and cement. The clay used in these pieces reflects the history of the site by referring to the earth and to the brick manufacturing that took place in the area. The formations of the rocks represent the strength of the community and the building blocks of our multicultural heritage.

8 Unit

Irianna Kanellopoulou, 2003

This work consists of three figures (each approximately one metre high) made from cement, and painted three different shades of a Red Iron Oxide colour. The works were made with the intention of celebrating community and the importance of diverse cultures to the identity of Darebin. Uniqueness and individuality are reflected while creating an overall sense of unity and belonging.

9 Petals

Arhonda Orestia, 2003

Two petal-shaped forms made of galvanised steel. The petals represent voyage, destination and arrival to a new place.

10 Vessel

Arhonda Orestia, 2003

A boat-shaped structure made from galvanised steel with panels of copper riveted onto the surface of the structure. The design reflects Darebin's cultural diversity and the history of the site.

11 Windows

Arhonda Orestia, 2003

Galvanised steel structures shaped like doors or windows with etched copper panels with images on them and patinated surface colour. The designs express and reflect Darebin's cultural diversity and the history of the site, from the land of which the Wurundjeri are the traditional custodians, to brick works (Northcote Brick Company) and then finally as the Northcote Landfill.

12 Meeting Place

Wendy Watjera Berick, (Constructed by Cathy Adams and Urban Colours) 2003

Wooden poles made from treated pine with painted designs in acrylic paint. The work also includes 12 Redgum "stepping stones" set into the ground in concrete pads.

13 Veterans Walk & Anzac Memorial

Down Street Studios & Cicada Blue Landscape Design, 2002

Made from stainless steel, bronze, bluestone and timber, the memorial is designed by Down Street Studios and Cicada Blue Landscape Design and aims to produce a memorial to war veterans and local heroes providing an opportunity to inform new generations of Australians of their contributions. The memorial is a quiet contemplative space for reflection by visiting veterans and their families. The highly visual Memorial is designed to complement the unique design of All Nations Park and is utilized for special services and gatherings.

14 The Dance

Arhonda Orestia, 2003

This is a sculpture made from bands of steel formed into tall "crown-like or inverted "v" shapes". The work has panels of etched copper with text in different languages riveted onto areas of the steel that overlap. The design expresses and reflects Darebin's cultural diversity and the history of the site.

15 Mosaic

Irianna Kanellopoulou, 2003

This work consists of three mosaic forms described as "mounds". The mounds are cement forms with ceramic tiles in different shades of blue adhered as mosaic to the surface of the mounds. There are screen-printed images on some of the tiles and these forms combine a visual collage reflecting the past via historic photos and the present via children's drawings. They represent a metaphoric melting pot of memories and dreams.

16 Snake

Cathy Adams, 2003

This work represents "Mindi" the Red-Bellied Black Snake, who is regarded by the Wurundjeri people of the Kulin nation as a spirit of good fortune.

17 Northcote Wayfinding Project Inlay

Helen Bodycomb

The Northcote Wayfinding project inlays are approximately 10 ornate disks set into the footpath around Claude St, Helen St and Turnbull Grove Northcote.

18 Split Rock

Artist unknown (found object), installed in 1999

Natural rock that is split in two pieces and set in a concrete base.

19 Fairfield Industrial Dog Object (Fido)

Alistair Knox, Jacqui Staude, Ian Sinclair, David Davies, 2000

Through the use of sensors and digital controls, FIDO talks to passers-by, wags its tail, wiggles its ears and lights up at night. The materials used, the form and the interactive nature of this monumental work were chosen specifically to respond to the friendliness and vitality of Fairfield Village and enhance the sense of community for this dog-loving precinct.

20 Fairfield Pavement Mosaics

By Simon Normand, 1995

These works consist of approximately twelve glass mosaic inlays set into the footpath particularly sited in the shopping block closest to the railway crossing in Station Street Fairfield.

21 Ornamental Grille

Carla Van Laar, 2000

This artwork consists of a steel sheet that has cut out decorative forms in it with coloured glass inlays. The work is fixed to the façade of the entrance walkway to the Fairfield Library and Community Centre.

22 Fairfield Library Walkway Inlays

By Caroline Beach, Adam Dettrick, Georgina Lewis, 2000

Stone inlays cut and set into the floor along with found objects at the Fairfield Library and community centre uncover entrance.

23 The Nest

David Bell and Gary Tippet, 2012

The symbolic egg form at the heart of this design echoes the hope for recovery and new life, and for the rebirth of the land. The piece also references the conservation role of the park and in particular the role this park plays for the many birds that live and nest within. The 4 metre high egg form is made from recycled timbers and is designed to be tactile, organic and peaceful within the environment.

24 The Chimney Sculpture

Simon Normand, 2003

Sponsored by Northcote Pottery, this work consists of handmade tiles and mosaic set onto concrete fencing around the perimeter and the entrance to Clyde Jones Reserve Thornbury.

25 Sailing Down the Steps

Simon Normand, 2003

Two large boat forms with mosaic inlays. The mosaic inlays have been crafted by local primary school students. The "Sunken" boat represents the Merri Creek and some of its important elements as if seen through a magnifying glass.

26 Koori Mural

Megan Evans, Millie Yarran, Ian Johnson, Les Griggs, Elaine Trott and Ray Thomas, 1983

The Koori Mural was designed by artist Megan Evans in consultation with a committee from the Aborigines Advancement League consisting of the late Lin Onus, the late Molly Dyer, the late Ron Johnson and the late Elizabeth Hoffman. It was painted by Evans and renowned Aboriginal artist Ray Thomas along with Ian Johnson, Millie Yarram, Les Griggs, Elaine Trott and a number of volunteers. The mural has considerable historical and cultural significance and refers to the experiences of the the Aboriginal and Torres Strait Islander communities, from early colonial history to the more recent struggle for social justice. In 2014 the mural was replicated onto a vinyl banner and installed at its current site.

27 Three Follies (3 Works)

By Bush Projects

Three Follies are a series of three structures made from recycled brick and concrete. The proposed artwork reconnects residents to the isolated island oasis of Ray Bramham Gardens by providing an interactive work which honours the botanical theme of the park while subtly referencing both the site's industrial history and the local vernacular suburban architecture.

28 The Connection

By Michael Snape. 2007

A curving stainless steel sculpture of linked human figures, 4 metres wide, 2 metres deep and 2.5 metres high. The Connection depicts many people coming together in an animated, alive way, the separate components becoming one. It refers to the meaningful links between different groups in the community and the connections which contribute to harmony in Darebin.

29 Well Place Preston

Velislav (Will) Georgiev, Zabelski Han, & Victoria Roxburgh, 2004

Half horse, half human bronze sculpture, the work has a circular formation of rocks as a base and incorporates a water feature. Water slowly cascades from a bowl held by the human and offered to the horse. The work has a circular formation of rocks as a base.

30 Untitled 8/73

Reg Parker, 1973

The sculpture is of welded 3mm oxidised mild steel fabricated into six rectangular blocks of unequal size, joined along the edges by welding and juxtaposition at various angles. The work is classified by The National Trust of Australia (Victoria) and was funded by the Visual Arts Board of the Australia Council for the Arts. The sculpture is an example of a classic formalist work by one of the early practitioners of the style in Australia.

31 Shadow Creek

Down Street Studios, 1999

The work is an ornamental seat and fountain. The serpentine curve of the structure is built in rock, with a rivulet carving its way along the spine to allow the passage of reticulated water. The seating is hand-carved timber. A variety of animals, reptilesand insects are cast in aluminium on the rock surface.

32 Remnant Bush Rock Wall

Anderson Hunt, Cameron Robbins, Janine Stratton, 1998

This work is a large structure of stones, a cairn. It is constructed using volcanic rock from the area and has a number of metal plaques set into the sides of the rock structure. On one plaque the wording reads "Remnant Bush", another says "Urban Push" and the third plaque reads "Machine Axe & Fire".

33 Rec Art

Sandy Caldow, Brian Scott and PiOh, 2009

Rec Art is a public art project that utilised only materials discovered at the Resource Recovery Centre.

34 Blue Orchid

Anuradha Patel and Zabelski Han, 2011

The work consists of a sculpture and seat. The sculpture is a tree form and the seat is based on a leaf shape. History is evoked through the flora and fauna imagery, from Indigenous plants to those of the farms, back-yards and kitchen gardens of the area, and diversity is evoked primarily through figures holding hands. Both pieces are fabricated from powdercoated mild steel.

35 The Aquatic Mural Project

Carla Van Laar, 2003

Glass mosaic tiles constructed to form design "decals" that are fixed onto large columns in the interior of the swimming pool complex. The images used in the designs are based on a water theme and include fish, crabs etc. The large columns are painted purple. Project involved residents from Edwards Lodge & Parkwood Supported Residential Services.

36 Journey, Welcome & Creation

Jenny Steiner, 2011

Three pieces commissioned by the artist displayed on the walls of the Reservoir Neighborhood House.

37 Mount Cooper Estate Entry Signage

David Bell and Gary Tippet, 2013

The design for this signage uses the extinct volcano motif and a sense of rolling hills/elevation with a silhouette representation of the homestead. The design splits the two entities (Mt Cooper Sign and Bundoora Homestead sign) into separate signs making twice the impact and adding to the 3D effect. The work uses patinated steel and Cyprus for longevity and a natural appearance and steel lettering which will never deteriorate.

38 The Ramp

Caroline Beach, Adam Dettrick, Dale Stephens, 2000

The artwork is constructed of laser-etched, anodised aluminium squares. It graphically represents the history of the area in a series of overlays. The curved lines of the creeks and waterways of the natural setting before European colonisation is the first level - the land of the Wurundjeri. Over this has been laid the grid lines of the original subdivision of Preston. The work represents how humans often impose on landscape in a series of regular patterns in an attempt to explain and order it.

39 The Source

Adrian Mauriks, 2005

Six white sculptural components: a tall bud-like form, a reclining form that refers to various kinds of animals (possum, dugong), a round form that visitors to the park can sit on to view the artwork and three squarish forms that define the space the art is placed in and that park visitors can also sit on. The work relates to the themes outlined in the artists brief, particularly to the "Present" and "Future" with an emphasis on the natural environment. The colour and the reclining form, which appears embryonic, bring to mind birth and new beginnings and the bud, the flowering of life.

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