

REFLECTIONS BY CONTEMPORARY AUSTRALIAN ARTISTS



FIRST PEOPLES ACKNOWLEDGEMENT

We acknowledge the First Peoples and Traditional Custodians of the land we now call Victoria. We recognise and respect the continuing connection to land, water, and community, and we celebrate the history and contemporary creativity of the world's oldest continuous living culture.

The Metro Tunnel is located on the traditional lands of the Wurundjeri Woiwurrung and Bunurong peoples.

THE METRO TUNNEL MAKING THE METRO



**Creative
Program**



REFLECTIONS BY CONTEMPORARY AUSTRALIAN ARTISTS

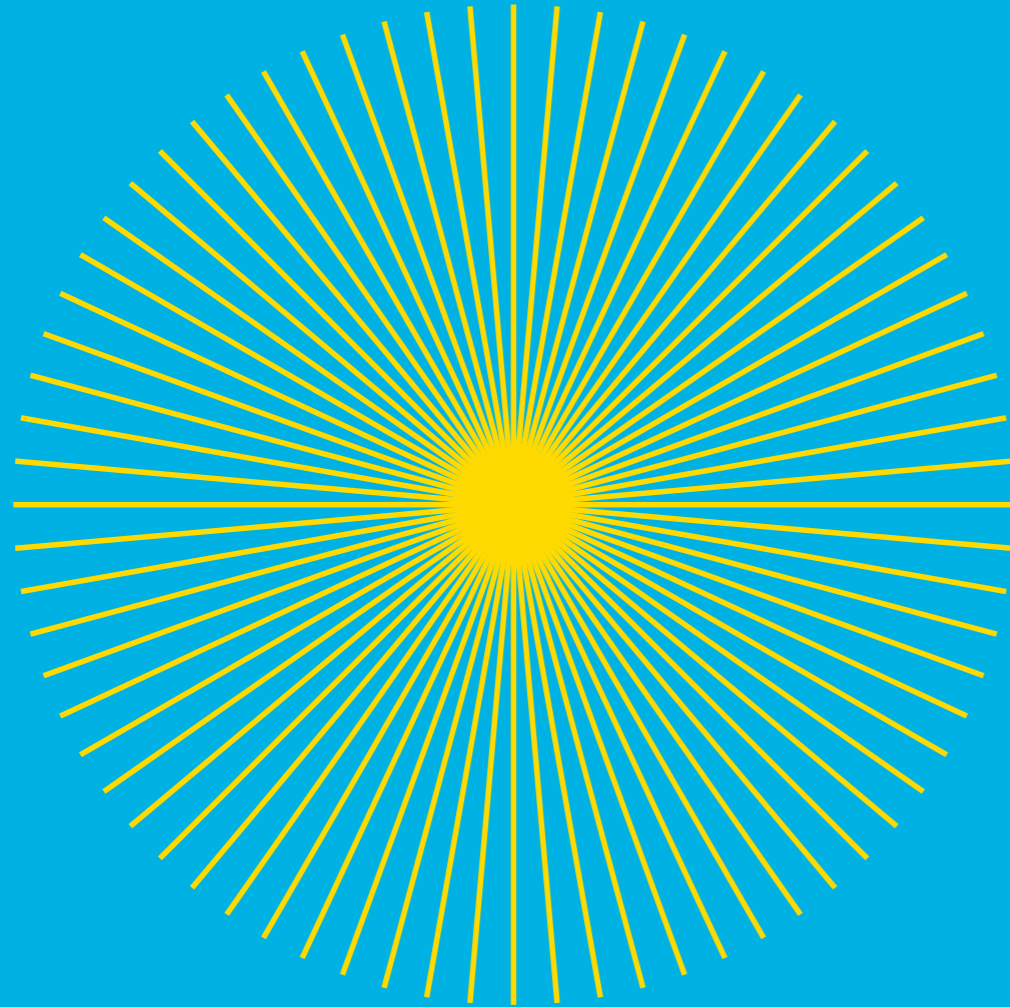
TUNNEL MAKING THE METRO

Domain House, Botanic Gardens
1 April—7 May 2023



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FOREWORD

The Metro Tunnel will forever change how people move around Melbourne—for work, study, to connect with friends and family, and to access sporting and cultural activities.

When it opens in 2025, the Metro Tunnel will create a new end-to-end rail line linking Sunbury in the west to Cranbourne and Pakenham in the south-east. From 2029 it will also link to Melbourne Airport Rail, allowing Victorians to enjoy a rail service to and from Melbourne Airport for the first time.

The Metro Tunnel is taking years to build, but ultimately the design and construction period will be a very short part of the project's lifespan. This period provides an exciting opportunity to capture the process of building this massive city-shaping project through the lens of our talented artists.

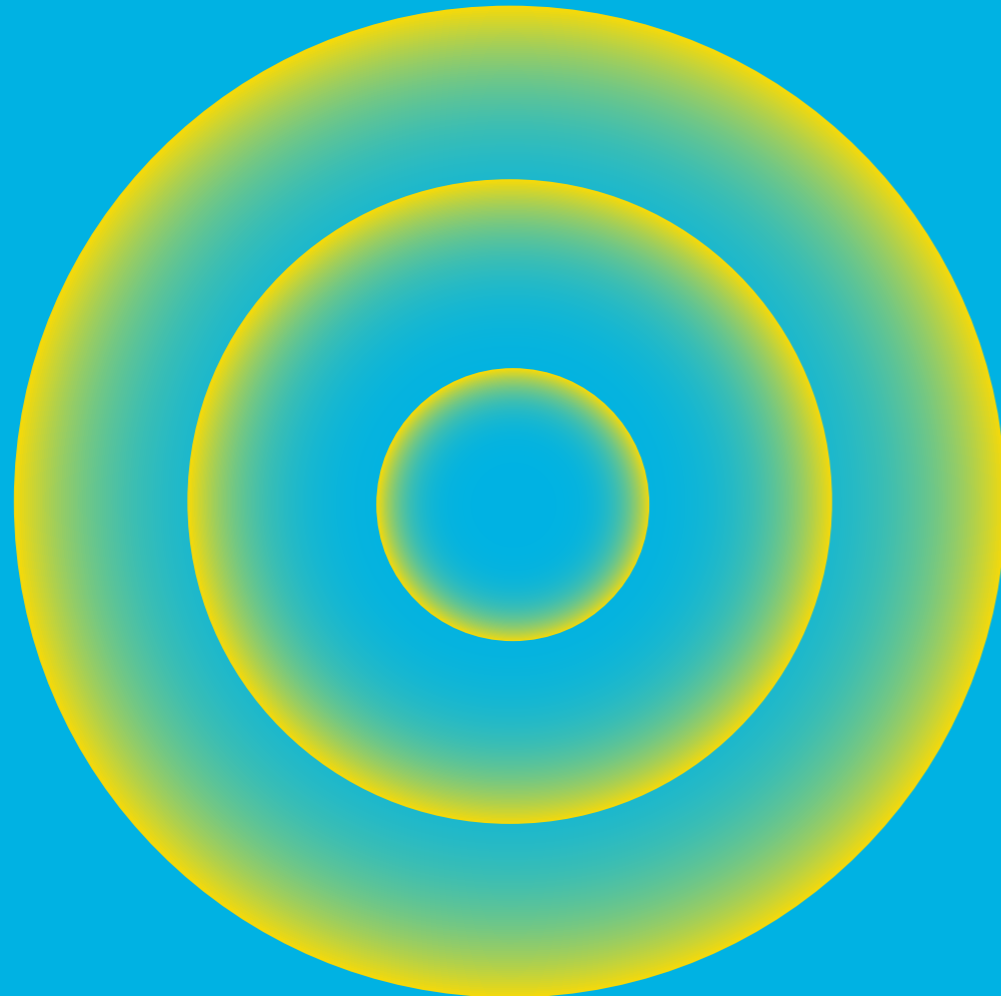
In *Making the Metro Tunnel* artists explore large scale infrastructure and machinery rendered delicately in thread, intricately in cardboard and whimsically in ceramic form. The works in this exhibition serve not only to show feats of engineering, but also feats of artistry—bringing large scale environments to life on a small scale.

Making the Metro Tunnel also features artworks commissioned as part of the Metro Tunnel Creative Program's partnership with the Royal Botanic Gardens. The Creative Program has embraced the project's construction hoardings and developed them into large outdoor art galleries with a revolving and engaging program of work. By doing so, it has created new surfaces for artists to showcase their work, maintaining the vibrancy and creativity for which Melbourne is known.

We would like to thank all the artists who have taken part in this exhibition and contributed to the Metro Tunnel Creative Program. Your work and talent help make Melbourne the colourful city we know and love.

LINDA CANTAN

Director, Metro Tunnel Project
Rail Projects Victoria



THE EXHIBITION

Making the Metro Tunnel aims to explore and celebrate the construction milestones of the Metro Tunnel Project, which has been under construction in Melbourne for several years. The artists in this exhibition have taken inspiration from archaeological digs, heavy machinery and the aesthetics of worksites and workers' equipment to produce their own portrayals of the project.

These works are on a small, intricate scale; contrasting with the vast scale of the rail infrastructure project itself. This exhibition offers a depiction of making the Metro Tunnel, through making art.

THE METRO TUNNEL PROJECT

The Metro Tunnel Project is a large-scale rail infrastructure project that will change the way people move around the state of Victoria. It will deliver two new twin rail tunnels under Melbourne, as well as five world-class underground train stations, to accommodate the city's growing population.

The project will create capacity for an extra half a million passengers across the rail network in peak periods and connect regional passengers to key education, cultural and employment opportunities in Melbourne.

Four giant tunnel boring machines (TBMs) finished digging the Metro Tunnel in May 2021. The 1,000 tonne TBMs spent more than 18 months digging up to 40 metres below Melbourne. They removed more than 600,000 cubic metres of rock and soil—enough to fill the MCG 1.2 times.

But the Metro Tunnel is more than just a tunnelling project. An enormous amount of testing needs to take place to make sure that the new tunnels and stations can operate safely and reliably. The project is now undertaking the massive task of finishing the stations, laying the track and preparing the tunnels for opening in 2025.





UNDERGROUND

The largest archaeological digs in Victorian history took place in the heart of the Melbourne CBD as part of the Metro Tunnel Project.

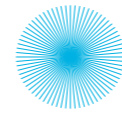
More than a million artefacts were found including several flaked stone artefacts, used by Aboriginal people, identified behind the Young and Jackson Hotel on Swanston Street. Architectural remains dating from the time of post European settlement found on site included wheel ruts, cesspits, bluestone footings and timber structures of cottages, shops, hotels and pubs. Archaeologically significant items are now permanently stored by Heritage Victoria for future generations.

Troy Argyros has painted several important found objects now under the guardianship of Heritage Victoria.

Kenny Pittock's ceramics playfully represent items that were not deemed archaeologically significant but still contain clues to Melbourne's social history—from old beer cans to plastic straws.

First Nations artists Jenna Lee and Iluka Sax-Williams (with Dan Bowran) have transformed fragments of post European settlement objects uncovered in the archaeological digs into contemporary artworks. These four pieces were originally created for the exhibition 'Unearthed' produced in collaboration with Craft Victoria in 2022.

The archaeology artefacts shared with artists in this exhibition are from the time of post European settlement.



TROY ARGYROS

OPPOSITE

Found Objects:

Bird Whistle 2022

Oil paint on copper ground
300 x 250 mm (framed)

Photo: Narelle Wilson

ABOVE

Found Objects:

Light Bulb 2022

Oil paint on copper ground
300 x 250 mm (framed)

Photo: Narelle Wilson



Four objects found in the Metro Tunnel excavation were of particular interest to me as an oil painter: a yellow bird shaped whistle, a fragment of a teapot handle featuring a winged creature, a jaw harp, and a 19th century light bulb.

Unable to take the historically significant artefacts off laboratory premises to paint from life, I orchestrated a dark platform with a lamp at close range to carefully photograph the objects, focusing on capturing their particular form as richly as possible.

While completing my education in Florence, Italy, I painted the four images using this reference material and memory of the touch sensation of each object to inform the painterly choices.

ABOUT THE ARTIST

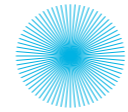
Troy Argyros is a classically trained realist oil painter of Greek Australian heritage based in Ballarat, Victoria, working predominantly in the genres of portraiture and still life.

Troy holds a Bachelor of Fine Art Painting and a Graduate Diploma of Visual Art Education from Monash University, and is a recent graduate of The Painting Program at The Florence Academy of Art.

His artistic interests focus on the fall of light, the particularity of form, and the atmospheric relationship between form and its surrounding environment. The potent emotional resonance of sitter's gaze, and the delicate handling of oil paint are strong aspects of Troy's practice.

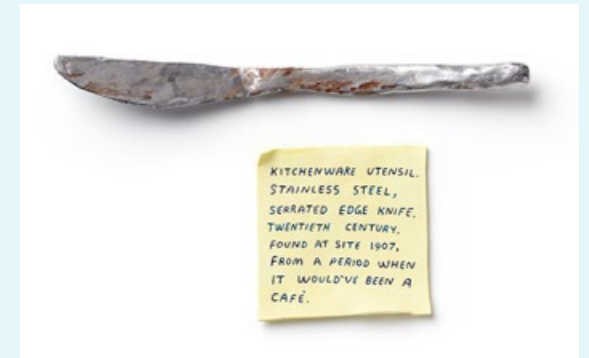


MOSTLY LAMB BONES.
NINETEENTH CENTURY.
FOUND AT SITE 1907,
WHICH WAS A GROCER.
THE LARGER BONE MAY BE
FROM "BARRELLED BEEF",
WHICH PEOPLE WERE
KEEN ON BACK THEN.



KENNY PITTOCK

OPPOSITE & ABOVE
Ceramic replicas of buried
items that were dug up
during the Metro Tunnel
project archaeological dig
(details) 2020-2022
Acrylic on stoneware
ceramic
Dimensions variable
Photo: Narelle Wilson



KITCHENWARE UTENSIL.
STAINLESS STEEL,
SERRATED EDGE KNIFE,
TWENTIETH CENTURY,
FOUND AT SITE 1907,
FROM A PERIOD WHEN
IT WOULD'VE BEEN A
CAFÉ.

A by-product of the archaeological dig for the Metro Tunnel was a treasure trove of buried ephemera that was uncovered. These salvaged items were considered to have no intrinsic or heritage value and therefore destined to be discarded.

I was invited to look through this material and chose several items to research and replicate, creating a permanent ceramic tribute to otherwise forgotten objects.

Like these objects, clay is extracted from the earth and so it seemed a fitting material. Ceramics is an inherently slow medium which directly contrasts with the fleeting nature which these items were engaged with in their time.

My hope is that these sculptures can bring a sense of wonder to those who experience them, and help provide an otherwise lost insight into our city's history.

ABOUT THE ARTIST

Kenny Pittock is an artist based in Naarm/Melbourne who works with painting and ceramics to playfully critique everyday life. Since graduating with a Fine Art Honours degree from the Victorian College of the Arts in 2013 Kenny has had solo exhibitions in Italy and Singapore, as well as consistently exhibited his work in Australia at galleries including ACCA in Melbourne, PICA in Perth, Artspace in Sydney and MONA in Hobart.



JENNA LEE

OPPOSITE

con/sumption 01 2022
 Fragmented glass,
 pages of 'Aboriginal
 Words and Place Names',
 bookbinding thread
 230 x 60 mm
 Photo: Henry Trumble

ABOVE

con/sumption 03 2022
 Fragmented glass,
 pages of 'Aboriginal
 Words and Place Names',
 bookbinding thread
 160 x 100 mm
 Photo: Henry Trumble



Working with discarded materials from the archaeological dig associated with the Metro Tunnel construction, has been a new and exciting challenge—the materials themselves ask me to step outside my traditionally paper-based practice. I had to think of ways the paper from books I work with is connected to these objects through ways outside of just materiality.

I found that it was only on digging through the discarded objects and studying their forms and origins did a clear series form, with the aim of not altering the archaeological remains too much, but rather adding to them to change the way they are read.

While simultaneously being dispossessed from land and waters and having children stolen, our words were served up with no connection to people or place for consumption of colonists in the form of 'Aboriginal Word handbooks'.

The series 'con/sumption' combines pages of these books with remnants of colonial objects of consumption (glass bottles) into transformed and translated forms of cultural pride.

ABOUT THE ARTIST

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. Using art to explore and celebrate her many overlapping identities, Lee works across sculpture, installation, and body adornment.

Driven to create work in which she, her family, and the broader mixed First Nations community see themselves represented, Lee builds on a foundation of her father's teachings of culture and her mother's teachings of paper craft.



ILUKA SAX-WILLIAMS WITH DAN BOWRAN



OPPOSITE

Marririning (large) 2022
Archaeological glass
fragments
510 x 185 x 220 mm
Photo: Henry Trumble

ABOVE

Marririning (medium) 2022
Archaeological glass
fragments
390 x 160 x 135 mm
Photo: Henry Trumble



'Marririning' means to 'renew' in the Taungurung language.

During the archaeological dig for the new Metro Tunnel project, numerous objects and materials were uncovered and sorted, including into materials that could be discarded. Pieces of discarded broken glass were given to us to transform into new artworks.

The artworks take the form of Coolamons, traditional objects used by the First Nations people of Australia as an everyday item to hold food, water, resources and cradle young bubups (babies). Coolamons were shaped by their user from a tree (Scar Trees predominantly) and formed into an oval curved shaped surface that could be held and transported.

Indigenous people continue knowledge cycles and reinterpret traditional practices in contemporary ways. We have used new techniques of heating and glass fusion to convert these pieces of discarded glass and to give them a new culturally relevant life.

ABOUT THE ARTIST

The award-winning artist, Iluka Sax-Williams was born in the year 2000 Naarm/ Melbourne, Australia. Since 2017 Iluka has specialised in a generous range of artistic practices from Indigenous Art & Design, Dance, Events, Pyrography, Fashion and Modelling. Iluka is devoted to sharing and enhancing awareness of First Nations Art, Culture, Knowledge, and History of the surrounding sacred lands.

Dedicated to collaboration, Sax-Williams has teamed up with glass artist and teacher Dan Bowran to support the transformation of discarded fragments of glass. Bowran has been working with sound and light as his materials of choice for many years. He has taken this methodology and adapted it to explore the innate properties of glass.





TUNNELLING

Tunnel boring machines (TBMs) are used to excavate tunnels and can bore through a variety of ground conditions, from hard rock to sand. Their other important function is to lay the concrete tunnel lining.

Four TBMs were used to create the Metro Tunnel's twin nine kilometre tunnels. Each TBM was 7.28m in diameter, 120m long and weighed more than 1,000 tonnes.

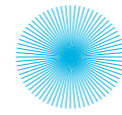
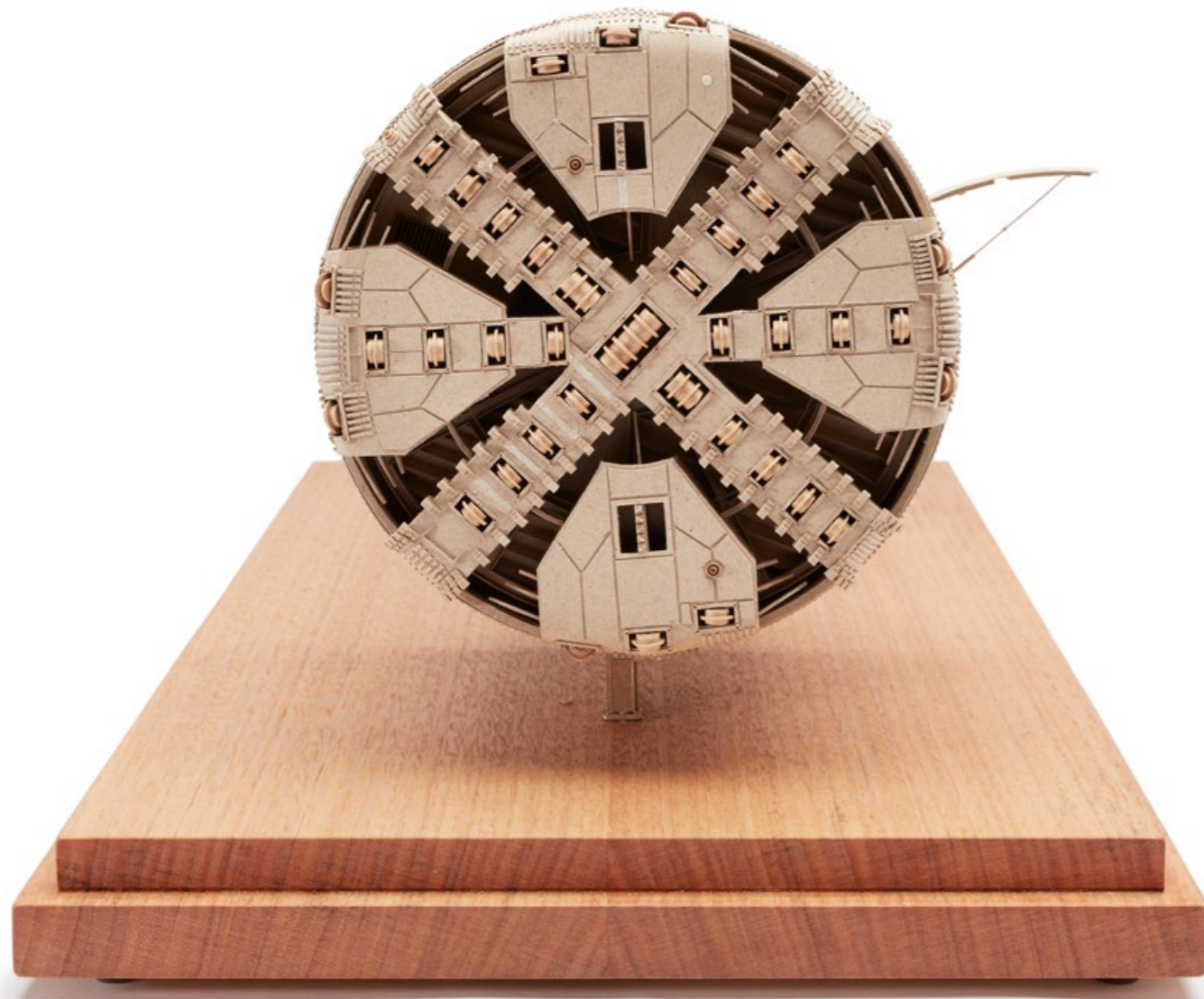
The heaviest component was the cutterhead, which weighed 100 tonnes, and acted as a drill that can tunnel through rock six times harder than concrete.

A crew of up to 10 people, including a TBM operator, worked on each TBM at any one time. The TBMs were staffed and monitored 24 hours a day, 7 days a week, and came fully equipped with facilities including an office, kitchen and toilets.

They were equipped with a state-of-the-art navigation system that ensured they dug accurately along the tunnel alignments.

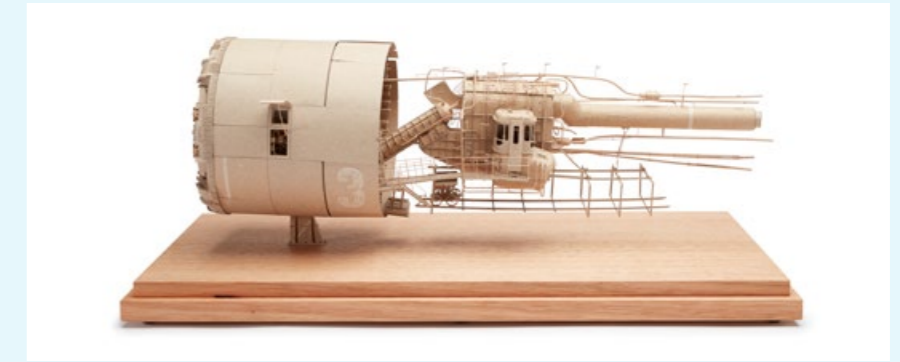
The Creative Program arranged for sculptor Daniel Agdag to meet with a tunnelling expert on the project—gaining access to diagrams of real TBMs that inspired the design of 'The Instrumental'.

Michelle Hamer's intricate cross-stitch works use a warm material to translate photographs of tunnel boring machines into detailed artworks.



DANIEL AGDAG

OPPOSITE & ABOVE
The Instrumental 2022
Boxboard, trace paper
300 x 600 x 300 mm
approx
Photos: Narelle Wilson



Inspired by the tunnel boring machine deployed to create the Metro Tunnel, 'The Instrumental' is a manifestation of a fictional contraption, with each component deliberately elevated to form an imagined narrative.

Severed from its umbilical to the infrastructure above, the contraption has thus become an autonomous assembly of complex systems and a determination of combined elements that form strength through connections and the disbursement of load.

'The Instrumental' serves to act as an artefact of the embedded labour, imagination and innovation that becomes gradually forgotten over time after its primary outcome has been achieved.

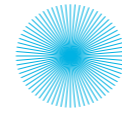
ABOUT THE ARTIST

Daniel Agdag is a Naarm / Melbourne based artist and filmmaker who works primarily in the medium of cardboard. His practice sits at the nexus of sculpture and motionography.

Daniel manipulates and elevates cardboard to formidable heights through his impossibly intricate and exacting sculptures. Drawn to both its utilitarian origins and monochromatic presentation, he creates a paradox of fragility and strength by preserving the works under glass vitrines or bell jars.

His work has been described as architectural in form, whimsical in nature and inconceivably intricate.

He has exhibited solo shows in Melbourne, London and New York and has been presented at several international Art Fairs. His work is held in private collections in the USA, Japan, Hong Kong, Australia and Europe.



MICHELLE HAMER

OPPOSITE

Tunnelling 2021
Hand-stitching,
mixed wool on
perforated plastic
510 x 670 mm
Photo: Narelle Wilson

ABOVE

Lift Off 2021
Hand-stitching,
mixed wool on
perforated plastic
510 x 670 mm
Photo: Narelle Wilson



These two works explore the majesty of the Metro Tunnel Project. They capture a fleeting moment in time, as the enormous tunnel boring machine makes its way deep beneath Melbourne, through a restricted zone.

Chosen from an archive of classified construction images this pair of works becomes an artefact. They dually honour the tunnel construction project as a historic event whilst celebrating its ecstatic futuristic dream as the cutterhead of the machine appears to glow, launched into a space-like orbit before fading into the distance, leaving the majesty of the freshly honed tunnel in its wake.

Each stitch/pixel within this piece required careful consideration to capture a sense of movement of the rotating forms within an exacting grid.

ABOUT THE ARTIST

Michelle Hamer is an internationally recognised visual artist primarily known for her hand-stitched works while also working across video, drawing, screen printing and public programs. Her art explores language, the built environment and how it reflects societal fears, beliefs and aspirations.

She has been awarded numerous grants and awards. Her work is part of Contextile Bienal, Portugal and Lodz Tapestry Triennial 2022.

Publications include 'She Persists' (2020) NGV; MoCA London director Michael Petry's 'The Word is Art' (2018) Thames & Hudson; Stephen Banham's 'Characters' (2011) & Luke Feireiss' 'Imagine Architecture'.





WORK AND WORKERS

Through the period of construction, the Metro Tunnel Project has provided jobs for thousands of workers—including more than 700 apprentices, cadets and trainees.

The project requires workers with a diverse set of skills and experiences—managing piling rigs, tower cranes, driving tunnel boring machines, engineering, information technology, signalling, fixing steel, laying track, fitting out stations and more.

Now the station structures are well advanced, crews are fitting them out with electrical, mechanical and ventilation systems, as well as the next-generation signalling that will be used through the tunnels.

Harley Manifold's atmospheric oil paintings capture the activity above and below ground of construction sites busy with workers, machinery and industry during the construction of the tunnels and stations.

Chelsea Gustafsson's paintings pick up the common visual references that tied all the diverse working skills together—the highly recognisable items of personal protective equipment (PPE) such as hardhats, high visibility vests, steel capped boots and safety glasses.



HARLEY MANIFOLD

OPPOSITE

The Station 2022
Oil on canvas
760 x 910 mm
Photo: Harley Manifold

ABOVE

Anzac Station 2022
Oil on Belgian linen
570 x 860 mm
Photo: Harley Manifold



I have always been attracted to the ‘monumental’, having grown up on a farm in regional Victoria—trips to the city were filled with awe at the size and shapes of the urban environment. Upon the discovery of Pythagoras’s Mathematical String Harmonies, I became drawn to the pure maths of circles (tunnels) in rectangles (the canvas shape)—and the difficulty of painting it harmoniously.

A point of interest is the workers and the daylight in the painting—for three years I have not been using figures in my paintings and have only been painting the night.

There was an echo of something about the un-posed workers, mid work or conversation that spoke to me and I have created this smaller series on glass—not as studies—but in honour to the workers who are making the project happen.

ABOUT THE ARTIST

Harley Manifold was born in Camperdown, Victoria in 1982. In 2003 he completed a Bachelor of Fine Arts at Deakin University in Warrnambool. He then went onto complete his Honours in Fine Arts at the Victorian College of the Arts as the only non-alumni in his year. He has been included in numerous art prizes and group exhibitions. On three occasions he has been a finalist in the Doug Moran National Portrait Prize (2015, 2017 & 2021) as well as the Salon Des Refuses of the Archibald and Wynne Prize (2016, 2019 & 2021). Most recently, Manifold was a finalist in The Darling Portrait Prize.



CHELSEA GUSTAFSSON

OPPOSITE

PPE 1 2021

Oil paint on custom
made cradled hardboard
800 x 800 mm

Photo: Narelle Wilson

ABOVE

PPE 2 2021

Oil paint on custom
made cradled hardboard
800 x 800 mm

Photo: Narelle Wilson



I build my still lifes like sculptural assemblages and am fascinated with the seemingly mundane.

There's an unexpected beauty in what we regard as common, perhaps because that which is so familiar to us can become almost invisible. I like to play with various objects and textures and through the process of constructing items into a sculptural form by twisting or balancing them to find their sweet spot for a composition and then watching how the light falls and reflects across these forms, they begin to gel as a single entity and a beauty emerges.

ABOUT THE ARTIST

Chelsea Gustafsson is an artist from Barwon Heads, Victoria. Born in 1975, she grew up in a small rural community and moved to Melbourne to study painting and sculpture. Her creative career has encompassed working within the art department for film and television, sculpture studio technician and in graphic design, whilst always exploring and developing her painting style along the way.

She has been a finalist in the Kennedy Art Prize, Hurford Hardwood Portrait Prize, Percival Tucker Portrait Prize, Black Swan Prize, Eutick Memorial Still Life Award, John Leslie Art Prize, Metro 5 Art Award and ANL Maritime Art Prize.



EMMA COULTER

OPPOSITE

spectrum warp #3 2022
Synthetic polymer
paint on linen
1215 x 815 mm
Photo: Narelle Wilson

ABOVE

*spatial deconstruction
#23 (resilience)*
City Square acoustic shed
Photo: Charlie Kinross



I like to work with colour in a serial way, through a refined colour palette, creating my own bold, idiosyncratic, spectrum.

The 'spectrum warp' series, are a succession of autonomous flat paintings supported on traditional stretchers. These independent paintings explore the dynamism of my colour palette in conjunction with warped, geometric, compositional structures.

'spectrum warp #3', was informed by my site-specific commission for City Square. Within this self-contained painting, saturated hues are carefully placed in the same pattern and geometric sequence. The rules for order are informed by the boundary of the two-dimensional surface of the autonomous picture plane.

ABOUT THE ARTIST

Emma Coulter is an Australian artist, whose practice encompasses painting, sculpture and site-specific installation. Through the idea of colour, her work navigates cultural structures in consideration of arts place in society.

Her works are an investigation into the semantics of colour and form, and the creation of meaning and language, through spatial arrangement, colour relationships and context.

Since 2005, Coulter has shown her work at numerous institutional, commercial, and artist-run spaces, as well as in situ in the public domain. She has been awarded several grants, prizes, major public art projects, and museum installations. The artist has formal qualifications in both visual art and architecture.



ROYAL BOTANIC GARDENS VICTORIA PARTNERSHIP

In 2019, the Metro Tunnel Creative Program partnered with the Royal Botanic Gardens Victoria, to offer four Melbourne artists rare access to the State Botanical Collection at the National Herbarium of Victoria.

Through this partnership, artists Oliver Ashworth-Martin, Caitlin Klooger, Tai Snaith and Dianna Wells had the opportunity to interact with the collection including a wealth of pressed plant samples and photographic scans of exceptional historical specimens.

Each of the artists involved in the project created diverse responses to the Herbarium collection.

Three of the artwork concepts have subsequently been reproduced as major hoarding artworks displayed around the Anzac Station construction site adjacent to the Royal Botanic Gardens.

This was one of the first collaborative projects undertaken by the Metro Tunnel Creative Program and its success has led to other opportunities to collaborate with Victorian arts organisations, educational institutions, arts festivals and major events, supporting the creation of new work by local artists.

OPPOSITE
National Herbarium
of Victoria
Photo courtesy Royal
Botanic Gardens Victoria



OLIVER ASHWORTH- MARTIN

OPPOSITE
Archive study #22
Paper and card
100 x 300 x 30 mm

ABOVE LEFT
Archive study #06
Paper and card
300 x 300 x 40 mm
Photo: Oliver
Ashworth-Martin

ABOVE CENTRE
Archive study #12
Paper and card
400 x 300 x 35 mm
Photo: Oliver
Ashworth-Martin

ABOVE RIGHT
Archive study #24
Paper and card
300 x 300 x 60 mm
Photo: Oliver
Ashworth-Martin



'Archive Garden' is an augmented and sculptural celebration of the precious resources held within the Royal Botanic Gardens and Herbarium. It utilises the high-resolution scans of the botanical specimens and transforms them into a living wall of colour, form and intrigue. It is a homage to the ongoing databasing, digitisation and imaging projects that are currently happening within the walls of the Herbarium and that are usually hidden from public view.

'Archive Garden' allows the public a visual insight into this vast resource through a modern and vibrant curation of a number of specimens from the database, all housed within a network of unique sculptural boxes.

ABOUT THE ARTIST

Ashworth-Martin grew up in the Cotswolds, UK, and has been inspired and enraptured by nature from a young age. Now living and working as a full-time artist in Melbourne, his artistic practice is intrinsically linked to the natural world, often using found natural objects within his work or magnifying and abstracting these organic forms in order to offer his audience a new way of seeing their environment. When we become aware and mindful of our environment, we see that what has always seemed so natural reveals how wondrously supernatural it really is.

After completing a Fine Arts degree at Cardiff School of Art and Design, UK, in 2008, Ashworth-Martin went on to work as production manager for Tom Price Studio's in London until 2014. The artist now lives and works as a full-time artist in Melbourne, Australia.



CAITLIN KLOOGER

OPPOSITE
Red Flowering Gum
Watercolour on paper
330 x 450 mm (framed)

ABOVE
Section of Caitlin
Klooger hoarding
artwork at Anzac Station
construction site
Photo: Phoebe Powell



It was a thrill to be invited to visit the herbarium and I was really taken by the huge range and diversity of botanical specimens kept there. In addition to the dried pressed plants, seeds and flowers, I was interested in the old papers and cardboard folders that had once held the pressed plant samples. The specimens often left an imprint on the paper after the plants were removed—a memory on paper of what had been there before.

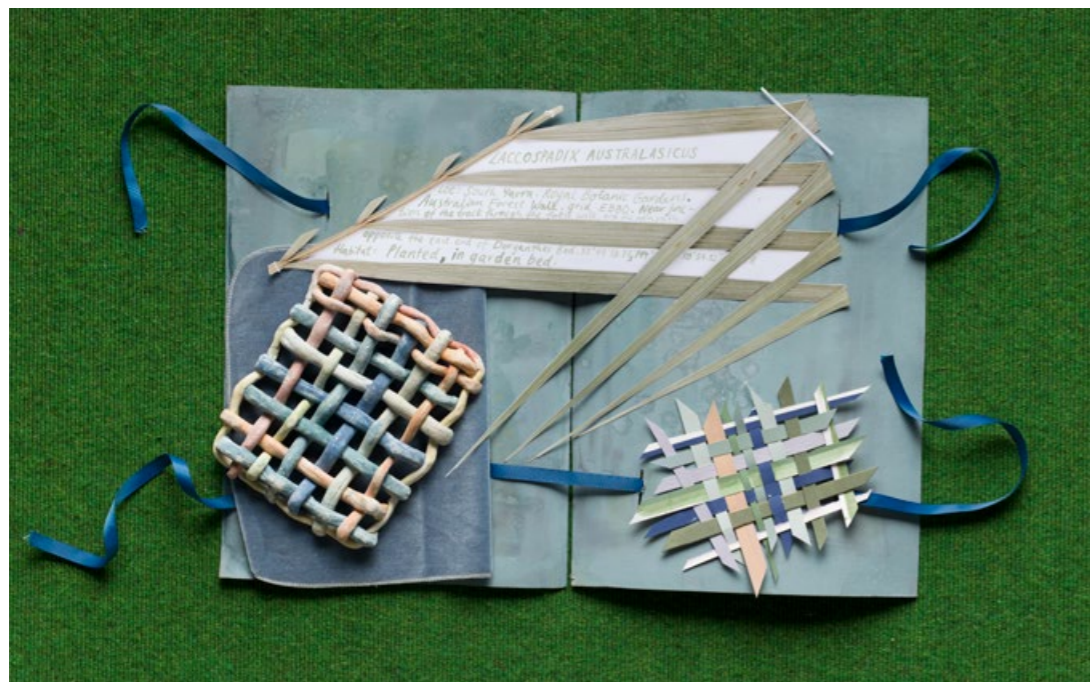
*I drew inspiration for my watercolour paintings from the specimens held in the Herbarium, including *Banksia victoria* and *Acacia rostriformis*, as well as the variety of the native plants found growing within the Botanic Gardens.*

True to my love of Australian flora I wanted to focus on native plants and added a few Australian birds and butterflies to the mix.

ABOUT THE ARTIST

Caitlin Klooger is one half of Melbourne textile studio Ink & Spindle. Inspired by the Australian landscape, Ink & Spindle are passionate about creating textiles that have minimal impact on the earth.

Formed in 2008, Ink & Spindle create screen printed fabrics inspired by Australian flora. A desire to live, work and create in an ethical and sustainable manner guides Ink & Spindle's work.



TAI SNAITH

OPPOSITE ABOVE
Laccospadix australasicus
 Paper, pigmented
 stoneware ceramic
 620 x 450 mm
 (Assembled loose pieces)
 Photo: Matthew Stanton

OPPOSITE BELOW
Hibbertia latifolia
 Cardboard, paper,
 glazed porcelain,
 stitched velvet, satin
 ribbon and nylon cord
 620 x 450 mm
 (Assembled loose pieces)
 Photo: Matthew Stanton

ABOVE
 Section of Tai Snaith's
Collected Walks
 at Anzac Station
 Photo: Bri Hammond



When visiting the Herbarium, I was taken by the way botanists refer to “plant stories” and how they are collected and added to over time, like pieces in an ongoing puzzle. When making my work, I thought about the people who might walk past the work and what they might add to these stories, like layers of memory.

My kids always collect acorns and seed pods, my dog might pick up a stray toddler’s sock, we might find a lovely autumn leaf. Using an instinctive process of assemblage, these works are collated and arranged loosely by colour and form. Some were found (with permission) in Royal Botanic Gardens Melbourne, some I made from ceramics or collected from local garage sales, and some are precious treasures loaned from friends.

ABOUT THE ARTIST

Tai Snaith is an artist, author and broadcaster living on Wurundjeri country. Her artwork celebrates the intersection of stories, collections, people and place. Snaith has written and illustrated five books published by Thames and Hudson and is working on a new series. In 2018, Tai was commissioned by the Australian Centre for Contemporary Art to create a podcast titled ‘A World Of One’s Own’ where she spoke to female-identifying artists about subjects ranging from creative process to vulnerability, doubt and motherhood. Tai has artwork held in numerous private collections as well as the National Gallery of Australia, Artbank and the City of Banyule.



DIANNA WELLS

OPPOSITE

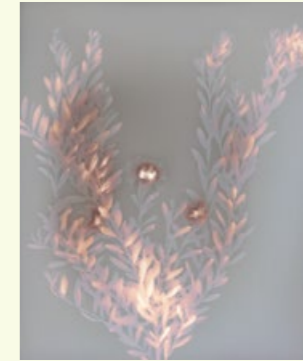
*Kangaroo Grass,
Themeda triandra* 2019
Lumen print
254 x 203.2 mm

ABOVE LEFT

*Little Nessie, Melaleuca
nesophila* 2019
Lumen print
254 x 203.2 mm

ABOVE RIGHT

*Wallaby Grass,
Rytidosperma
caespitosum* 2019
Lumen print
254 x 203.2 mm



The artworks have taken inspiration from reading selected reports and letters from the State Botanical Collection by Ferdinand von Mueller, botanist and Director of the Royal Botanic Gardens Victoria (1857–1873), in particular material from his three extended explorations of Victoria where he collected specimens of the indigenous plants of Victoria.

My artwork references plant voucher specimens viewed at the Herbarium created by botanists, many of which were collected by von Mueller. These plant voucher specimens are matched with research and creative photography utilising 19th-century photography practices with two plant communities in Melbourne—an indigenous grassland threatened with extinction, and an inner city woody meadow planted to withstand drought and the consequences of climate change.

ABOUT THE ARTIST

Dianna Wells is a photographic artist engaging with ideas about landscape, botany and experimental photographic processes. Growing native plants and working with botanic specimens are central to her practice, her work asks questions about loss of biodiversity, environmental vulnerability and the potential for regeneration.

Wells began her career as a printmaker after studying at the Canberra School of Art. After a career in design, Wells completed a Masters in Fine Art at Monash University in 2013. She has exhibited her work widely in Australia and overseas.

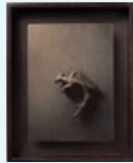
EXHIBITION WORKS

DANIEL AGDAG



The Instrumental 2022
Boxboard, trace paper
300 x 600 x 300 mm
approx
Photo: Narelle Wilson

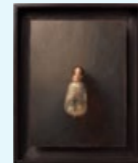
TROY ARGYROS



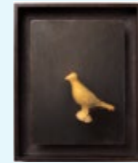
Found Objects:
Teapot Handle 2022
Oil paint on copper
ground
250 x 200 mm
(framed)
Photo: Narelle Wilson



Found Objects:
Jaw Harp 2022
Oil paint on copper
ground
250 x 200 mm
(framed)
Photo: Narelle Wilson



Found Objects:
Light Bulb 2022
Oil paint on copper
ground
300 x 250 mm
(framed)
Photo: Narelle Wilson



Found Objects:
Bird Whistle 2022
Oil paint on copper
ground
300 x 250 mm
(framed)
Photo: Narelle Wilson

EMMA COULTER



spectrum warp #3 2022
Synthetic polymer
paint on linen
1215 x 815 mm
Photo: Narelle Wilson

CHELSEA GUSTAFSSON



PPE 1 2021
Oil paint on custom
made cradled hardboard
800 x 800 mm
Photo: Narelle Wilson



PPE 2 2021
Oil paint on custom
made cradled hardboard
800 x 800 mm
Photo: Narelle Wilson

MICHELLE HAMER



Lift Off 2021
Hand-stitching,
mixed wool on
perforated plastic
510 x 670 mm
Photo: Narelle Wilson



Tunnelling 2021
Hand-stitching,
mixed wool on
perforated plastic
510 x 670 mm
Photo: Narelle Wilson

JENNA LEE



consumption 01 2022
Fragmented glass,
pages of 'Aboriginal
Words and Place Names',
bookbinding thread
230 x 60 mm
Photo: Henry Trumble

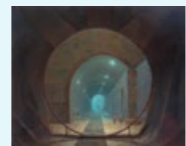


consumption 03 2022
Fragmented glass,
pages of 'Aboriginal
Words and Place Names',
bookbinding thread
160 x 100 mm
Photo: Henry Trumble

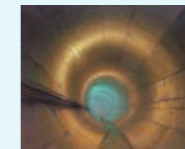
HARLEY MANIFOLD



Anzac Station 2022
Oil on Belgian linen
570 x 860 mm
Photo: Harley Manifold



The Station 2022
Oil on canvas
760 x 910 mm
Photo: Harley Manifold



The Tunnel 2022
Oil on canvas
760 x 910 mm
Photo: Harley Manifold



The Workers: 1 2022
Oil on glass
310 x 210 mm
340 x 235 mm (framed)
Photo: Harley Manifold



The Workers: 2 2022
Oil on glass
310 x 210 mm
340 x 235 mm (framed)
Photo: Harley Manifold



The Workers: 3 2022
Oil on glass
310 x 210 mm
340 x 235 mm (framed)
Photo: Harley Manifold

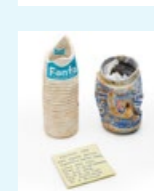
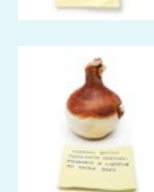
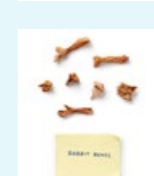
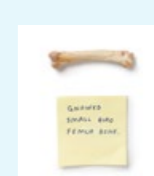
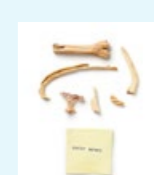
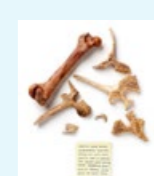


The Workers: 4 2022
Oil on glass
310 x 210 mm
340 x 235 mm (framed)
Photo: Harley Manifold



The Workers: 5 2022
Oil on glass
310 x 210 mm
340 x 235 mm (framed)
Photo: Harley Manifold

KENNY PITTOCK



*Ceramic replicas of
buried items that were
dug up during the Metro
Tunnel project
archaeological dig
(details) 2020–2022*
Acrylic on stoneware
ceramic
Dimensions variable
Photo: Narelle Wilson

ILUKA SAX-WILLIAMS WITH DAN BOWRAN



Marririning (large)
2022
Archaeological glass
fragments
510 x 185 x 220 mm
Photo: Henry Trumble



Marririning (medium)
2022
Archaeological glass
fragments
390 x 160 x 135 mm
Photo: Henry Trumble

EXHIBITION WORKS

ROYAL BOTANIC GARDENS
VICTORIA PARTNERSHIP

OPPOSITE

Section of Tai Snaith's
Collected Walks
at Anzac Station
Photo: Bri Hammond

OLIVER ASHWORTH-MARTIN



Archive study #06
Paper and card
300 x 300 x 40 mm
Photo: Oliver
Ashworth-Martin



Archive study #12
Paper and card
400 x 300 x 35 mm
Photo: Oliver
Ashworth-Martin



Archive study #15
Paper and card
100 x 300 x 30 mm
Photo: Oliver
Ashworth-Martin



Archive study #18
Paper and card
100 x 200 x 40 mm
Photo: Oliver
Ashworth-Martin



Archive study #22
Paper and card
100 x 300 x 30 mm



Archive study #24
Paper and card
300 x 300 x 60 mm
Photo: Oliver
Ashworth-Martin

CAITLIN KLOOGER



Red Flowering Gum
Watercolour on paper
330 x 450 mm (framed)



Blue Argus
Watercolour on paper
205 x 260 mm (framed)



*Red Flowering
Yellow Gum*
Watercolour on paper
330 x 240 mm (framed)



Silver Dollar Gum
Watercolour on paper
330 x 240 mm (framed)

TAI SNAITH



*Laccospadix
australasicus* 2019
Paper, pigmented
stoneware ceramic
620 x 450 mm
(Assembled loose
pieces)
Photo: Matthew
Stanton

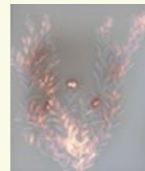


Hibbertia latifolia 2019
Cardboard, paper,
glazed porcelain,
stitched velvet, satin
ribbon and nylon cord
620 x 450 mm
(Assembled loose
pieces)
Photo: Matthew
Stanton

DIANNA WELLS



*Bronze Bluebell,
Wahlenbergia luteola*
2019
Lumen print
254 x 203.2 mm



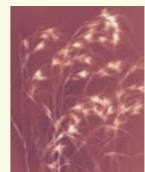
*Little Nessie,
Melaleuca
nesophila* 2019
Lumen print
254 x 203.2 mm



*Wallaby Grass,
Rytidosperma
caespitosum* 2019
Lumen print
254 x 203.2 mm



*Mini Prostrate,
Grevillea lanigera* 2019
Lumen print
254 x 203.2 mm



*Kangaroo Grass,
Themeda triandra* 2019
Lumen print
254 x 203.2 mm





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Photos: p10-11, 12, 22-23, 24, 30-31 and 32
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THE METRO TUNNEL



REFLECTIONS BY CONTEMPORARY AUSTRALIAN ARTISTS

