



Metro Tunnel Creative Program

Parville



**Creative
Program**



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About the Creative Program

Background

The Metro Tunnel Creative Program ran from 2018 to 2025, curating temporary artworks and events to enhance Melbourne city life alongside the construction of the Metro Tunnel.

The focus of the program was to encourage community interaction with construction sites and support local businesses at the coalface between site boundaries and city life.

A book, *Embellish: a celebration of the Metro Tunnel Creative Program*, was published in late 2025, showcasing many of the projects produced within the program.

Awards

The Metro Tunnel Creative Program was recognised in a number of awards categories:

Finalist, Arts and Events category of the 2024 Melbourne Awards

Gold, 2022 Melbourne Design Awards, for Albert Road Reserve Pop-up park in the Urban Design category

Silver, 2022 Melbourne Design Awards, for the Huxleys’ ‘As camp as Christmas’ in the Pop-ups, display, exhibit and set design category

Finalist, 2022 Victorian Premier’s Design Awards, for Metro Tunnel Creative Program

Gold, 2021 Melbourne Design Awards, in the Urban Design category

Silver, 2021 Gov Design Awards, in the Urban Design category

Best in Class Accolade, 2020 Good Design Awards, in the Architectural Design: Urban Design and Public Spaces category, for outstanding design and innovation across our program

Finalist, 2020 Victorian Premier’s Design Awards, for the program of works at our Parkville Precinct

Silver, 2020 Melbourne Design Awards, in the Wayfinding category, for Weekdays Design Studio’s works at Town Hall Precinct

Finalist, 2019 Victorian Premier’s Design Awards, for The Huxleys

Finalist, 2019 Victorian Premier’s Design Awards, for Pretty Little Things

Gold, A’Design Award, for Pretty Little Things

Behind the camera – Phoebe Powell and Kate Disher-Quill

Creative Program at Parkville Station



Phoebe Powell and Kate Disher-Quill are the Melbourne-based artists behind *Thank You* and *Surge* – 2 large-scale photographic artworks presented by the [Metro Tunnel Creative Program](#), each celebrating the efforts of frontline healthcare staff during the COVID-19 pandemic.

Kate and Phoebe take us behind the scenes to show how they adapted and responded to the unique challenges presented by the pandemic, capturing moments of intimacy amid the strange disconnect of remote work, social distancing and layers upon layers of personal protective equipment (PPE).

Gallery 1

This is a behind-the-scenes shot from the *Thank You* portrait shoot in which Phoebe was commissioned by the Metro Tunnel Creative Program to photograph 52 healthcare workers after the first COVID-19 wave. With Kate assisting, the portrait sessions seemed to provide each participant with a little respite from what was a very stressful time at work. Listening to

their insights and honest reflections, we realised there was a much greater story that needed to be shared – and so began the initial conception of *Surge*.

We live on opposite sides of Melbourne, which made it a little challenging to physically work together during lockdown. Phone and Zoom conversations became central to developing the work, allowing us to stay connected and collaborate during a time of physical isolation.

As weeks passed without the ability to photograph outside our homes, we had to think of new ways to create work and to document the stories that the participants shared with us. This meant putting ourselves in front of the camera, and in turn placing ourselves into the participants' experiences.

As we commenced the project in mid-2020, we realised we were living through an incredibly unique a moment of reflection and a sense of hope.

Lorna Quinn: Rubber Folds

2019 & 2022



Artist statement

"I take inspiration from whatever my immediate surroundings are – my context – and I often go for exploratory walks to find objects and places to paint. My artworks usually revolve around the vision of a 'safe-cave', a context for dwelling, a kind of material 'lair'. I often return to when I was a child playing alone in my garden, where I would use what was around me to form nests and coves. In my child's mind the earth and twigs and stones formed a little universe, a complete vision.

"My work now is similarly something of a self-fashioned escape from the realities and anxieties of everyday life,

where I can live in an artificial and eclectic kingdom, self-designed so as to allow for my own boundless inclusion, a personal utopia, you could say."

About the artist

[Lorna Quinn](#) is a Melbourne-based artist born in East Melbourne in 1995. She is a recent graduate of Victorian College of the Arts, where she majored in drawing and printmaking, and graduated with honours in 2018.

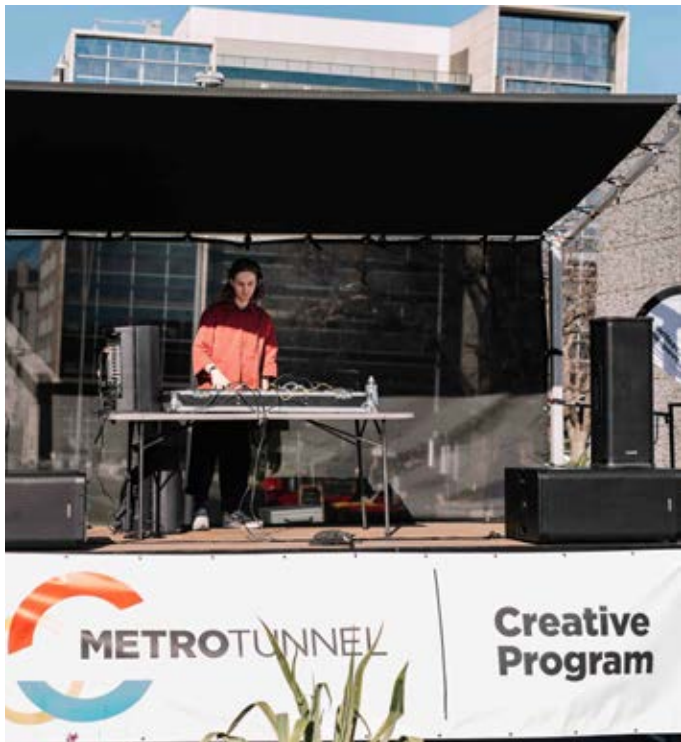
She works predominantly in oil paints, but is also a prolific drawer and sometimes sculptor. The artwork on this hoarding is based on an original oil painting of Lorna's.

2019 University of Melbourne Open Day

2019



Courtesy: The Place Agency



For the 2019 Open Day, the Metro Tunnel Creative Program showcased student musicians at sites around the Parkville campus.



Evan Whittington: REJ

2019



Photography by Kit Edwards



Artist statement

“This hoarding artwork is based on an original piece from 2018 that took the form of oil paint on shaped aluminium panels. The original artwork evolved from my exploration of rhythm, movement and dancing. Working in abstraction, I sought to capture the dynamic nature of dance as a form of embodied movement.

“When visiting the site of the project it struck me how busy it was with pedestrian activity. I thought it interesting that the length and narrowness of the site funnelled people through it in a long, straight line. There is a rhythm created by the movement of the pedestrians

as they travel past the colourful forms of the work. Like the blurred image one gets of a landscape from a fast-moving vehicle, the reflected light and colours of the work become indications of motion.”

About the artist

Evan Whittington is a Melbourne-based artist who completed his Bachelor of Fine Art (Visual Art) at the Victorian College of the Arts in 2018. He is currently studying honours at VCA. Working across drawing, painting and printmaking, he explores the dynamic and fluid nature of embodied movement.

Naoise Halloran-Mackay: Suburban Fringe

2019



Photography by Kit Edwards

About the artwork

In this work for the Metro Tunnel project site in Parkville, Naoise Halloran-Mackay presents a series of aerial views of newly constructed homes in Melbourne’s outer fringes that have been reduced to their simple geometric forms. Pattern and colour are exaggerated in order to capture certain unearthly nuances surrounding geometry and abstraction within the architecture of newly built structures. The work encourages passersby to reflect on the Metro Tunnel Project’s importance to facilitate this constantly growing city.

Halloran-Mackay’s paintings act as a documentation of Australian attitudes surrounding space, land, urban

planning and architecture within today’s globalised world. He describes his work as a continuation of conversations and questions surrounding place and identity that have existed throughout the history of post-colonial landscape painting in Australia.

About the artist

[Naoise Halloran-Mackay](#) is a young artist who currently lives and works in Kyneton, Victoria. He graduated from the Painting Department at the Victorian College of the Arts in 2018.

He was the recipient of the 2018 GoGo Foundation Art Award as well as the 2018 Tolarno Hotel VCA Annual Art Award.



Casey Jeffery: Reveal

2019



Photography by Kit Edwards

About the artwork

Casey Jeffery paints her inquiry of the stripe – specifically the striped fabrics of Brella window awnings found on many of the facades of inner-city and suburban houses.

Jeffery’s application of paint experiments with colour, line and depth, which tricks the eye whilst offering a particular insight of visual perception (deception). She utilises the structure and order of the stripe as a way of addressing notions of the past, the personal and the familiar.

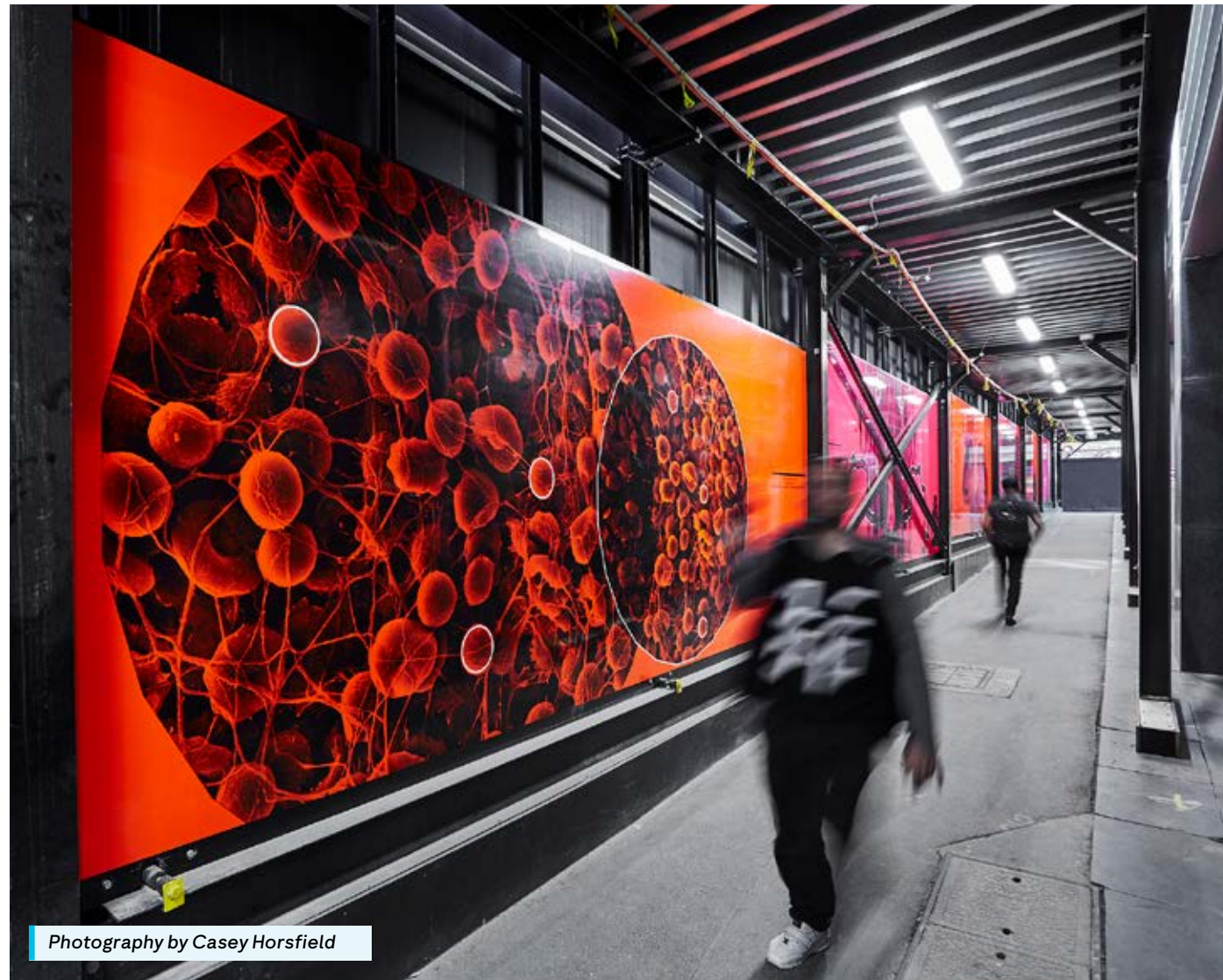
The seemingly banal observations of the structures that are built around us can explain a lot about one’s own identity and what it means to be here geographically in Australia today.

About the artist

[Casey Jeffery](#) is a Melbourne-based painter who completed her Bachelor of Fine Art (First Class Honours) at The Victorian College of the Arts in 2018. Jeffery has exhibited both locally and internationally.

The Cutaway: Pretty Little Things

2019



Photography by Casey Horsfield

About the artist

Led by Creative Director Beck Storer, [The Cutaway](#) is an award-winning creative studio that creates immersive visual experiences in the public

environment. Combining a love for design, technology and craft, their work challenges the curious and presents visual stories that are compelling and memorable.



The 'Thank You' Project

2020



Photography by Phoebe Powell

About the artwork

The Parkville Biomedical Precinct is home to some of the world's leading medical researchers, clinicians and academics.

Through 30 precinct partners, it delivers outstanding clinical care and education, and produces world-class biomedical research.

This photo essay is to acknowledge and show the human faces who work in the precinct and who play a role in keeping Victoria safe during the coronavirus (COVID-19) pandemic.

In these images you will see people who:

- have conducted tens of thousands of tests for COVID-19
- nurse and tend to patients with the virus
- safely deliver babies during the time of pandemic
- conduct COVID-19 modelling that's supporting Australia's preparedness and response strategy

- have established clinical trials to test the safety and efficacy for potential COVID-19 treatments
- research the impacts of COVID-19 on children in Australia and our Pacific neighbours
- have quickly implemented measures to keep patients safe so they can continue essential medical treatment
- identify clusters and transmission networks to help limit the virus's spread in Victoria
- continue to provide lifesaving care to patients with other critical diagnoses
- maintain ventilators for patients with the virus
- ensure the hospitals and labs are cleaned and sterilised.

It is thanks to these people that Melbourne remains globally recognised for its innovation in health care.

For this, and for helping keep all Victorians safe and well, all of us at the Metro Tunnel Project would like to say thank you.

The 'Thank You' Project

2020



Photographs

Jo-Anne Manski-Nankervis

General Practitioner and Researcher
The University of Melbourne

Nick Bridge

Emergency Nursing Education
The University of Melbourne

Jo-Anne Martin

Lecturer
Master of Nursing Science
The University of Melbourne

Zerina Lokmic-Tomkins

Course Coordinator
Master of Nursing Science
The University of Melbourne

David Story

Anaesthesia and Critical Care
The University of Melbourne

Rebecca Jarden

Critical Care Nurse
Academic
The University of Melbourne

Jennifer Jones

Physiotherapist
Intensive Care Researcher
The University of Melbourne

Andrew Scanlon

Senior Lecturer and Nurse Practitioner
The University of Melbourne

Prue Cambridge

Nursing Lecturer
The University of Melbourne

Anthony Woodward

Medical Director Birth Centre
The Royal Women's Hospital

Patrick Tan

Specialist Anaesthetist
The Royal Women's Hospital

Sophie Cameron

Unit Manager Birth Centre
The Royal Women's Hospital

Mary Connolly

Associate Unit Manager Birth Centre
The Royal Women's Hospital

Carmen Barry

Nurse Unit Manager Operating Suite
The Royal Women's Hospital

Matilda Rudd

Nurse Midwife

The Royal Women's Hospital

Emma

Clinical Nurse Consultant NICU
The Royal Women's Hospital

Jennifer Richards

Nurse Midwife
The Royal Women's Hospital

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Associate Unit Manager Birth Centre
The Royal Women's Hospital

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Nigel Curtis

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Director Infection Prevention Department
Peter MacCallum Cancer Centre

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Irani Thevarajan

Infectious Diseases Clinician Researcher
The Royal Melbourne Hospital at the Doherty Institute

Jodie McVernon

Director of Epidemiology
The Royal Melbourne Hospital and the University of Melbourne at the Doherty Institute

Julie McAuley

Senior Researcher Vaccine, Antivirals & Antiseptics Development
The University of Melbourne at the Doherty Institute

Julian Druce

Head of Virus Identification Laboratory

The Royal Melbourne Hospital at the Doherty Institute

Kanta Subbarao

Virologist
The Royal Melbourne Hospital and the University of Melbourne at the Doherty Institute

Mason Littlejohn

COVID-19 Project Officer
The Doherty Institute

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Specimen Reception Laboratory Technician
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Oanh Nguyen

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The University of Melbourne at the Doherty Institute

Sebastian Duchene

Immunology and Microbiology Researcher
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Steven Tong

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The Royal Melbourne Hospital at the Doherty Institute

Lauren Eddy

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The Royal Melbourne Hospital

Liz Orr

Manager Infection Prevention Surveillance Service
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Michelle Spence

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The Royal Melbourne Hospital

Nicola Walsham

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Hospital

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Santo Cavaleri

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Ben Smith

Senior Emergency Nurse
The Royal Melbourne Hospital

Cheryl Mann

Switchboard Operator
The Royal Melbourne Hospital

Chris MacIsaac

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The Royal Melbourne Hospital

Phillip Pymm

Postdoctoral Scientist
Walter & Eliza Hall Institute

Rima Darwiche

Clinical Research Manager
Walter & Eliza Hall Institute

The 'Thank You' Project

2020



Artist statement

"As a photographer, I use portraiture to speak to an audience. I am asking the viewer to take a moment and connect with the subject. This connection can be an opportunity for insight into the normally unknown or unnoticed. With these images, we are introduced to some of the dedicated individuals working to manage the pandemic and secure a safe future for us.

"At a time that can feel ambiguous and uncertain, our frontline healthcare workers and our clinicians

and medical researchers can inspire confidence, and this series is a work of appreciation and acknowledgement."

About the photographer

After completing a Bachelor of Arts in Photography at RMIT, Phoebe has gone on to a successful career in photography with clients ranging from boutique wineries to large aviation companies.

[@phoebepowellphoto](https://www.instagram.com/phoebepowellphoto)

Kathryn McCool: Jubilee Years (1986–2020)

2021 - 2022



About the artwork

Kathryn McCool's Jubilee Years (1986–2020) strives to create an account of an elusive territory – not that of her homes in either New Zealand, or rural Victoria, but of her own psyche. Hovering over the decades with no clear place or time of belonging, McCool's subjects – be they human or not – are given the same weight and presence in every frame in a realm of uncertain purpose and eerie beauty.

Jubilee Years (1986–2020) was commissioned by Photo Australia and the Metro Tunnel Creative Program for [PHOTO 2021](https://www.metrotunnel.com.au/PHOTO2021).

About the artist

New Zealand-born photographer Kathryn McCool has lived and worked in Australia since 1994. Her photographs have been shown in galleries across New Zealand including Manawatu Gallery, Wellington City Gallery, Govett-Brewster Gallery and Anna Bibby Gallery. In Australia, McCool has exhibited at Westspace, Blindside, Castlemaine Art Gallery and La Trobe Gallery, Bendigo. In 2011 her documentary film Sand Mountain received a nomination for Oxford American Best Southern Film at Little Rock Film Festival, Arkansas in the US.

Jesse Boyd-Reid: The Gift

2021 - 2022



Photography by James Henry

About the artwork

Intimacy, family, spirituality and connection find allegorical form in the photography of Melbourne-based artist Jesse Boyd-Reid. Merging candid documentation with constructed scenarios, Boyd-Reid explores relationships between the self, family and the environment.

The large-scale work *The Gift* is a reflection on the ways that community and connection enrich our lives. Lines are deliberately blurred to indicate togetherness and the shifting nature of beliefs around culture, spirituality, sexuality, intimacy and connection to place. This is a realm where ordinary objects act as both images of themselves and symbols of the rituals that nourish and sustain us.

The Gift was commissioned by Photo Australia and the Metro Tunnel Creative Program for [PHOTO 2021](#).

Emmanuelle Andrianjafy: Nothing's in Vain

2021 - 2022



Photography by James Henry

About the artwork

In 2011, Malagasy photographer Emmanuelle Andrianjafy arrived in the port city of Dakar, which overlooks the Atlantic Ocean from the westernmost coast of Africa. For the first years of her migration, Andrianjafy was overwhelmed by the city. But eventually, she knew she had to confront her new environment.

Nothing's in Vain is Andrianjafy's response to the experience of uprooting to the Senegalese capital – “a city as vibrant as it is disorientating”. Her photography captures a metropolis teetering between construction and deconstruction. Each image careens between street scenes, portraits, landscapes and close-up details, recreating her fluctuating experiences of a multifaceted city.

Nothing's in Vain is presented by Photo Australia and the Metro Tunnel Creative Program for [PHOTO 2021](#).

About the artist

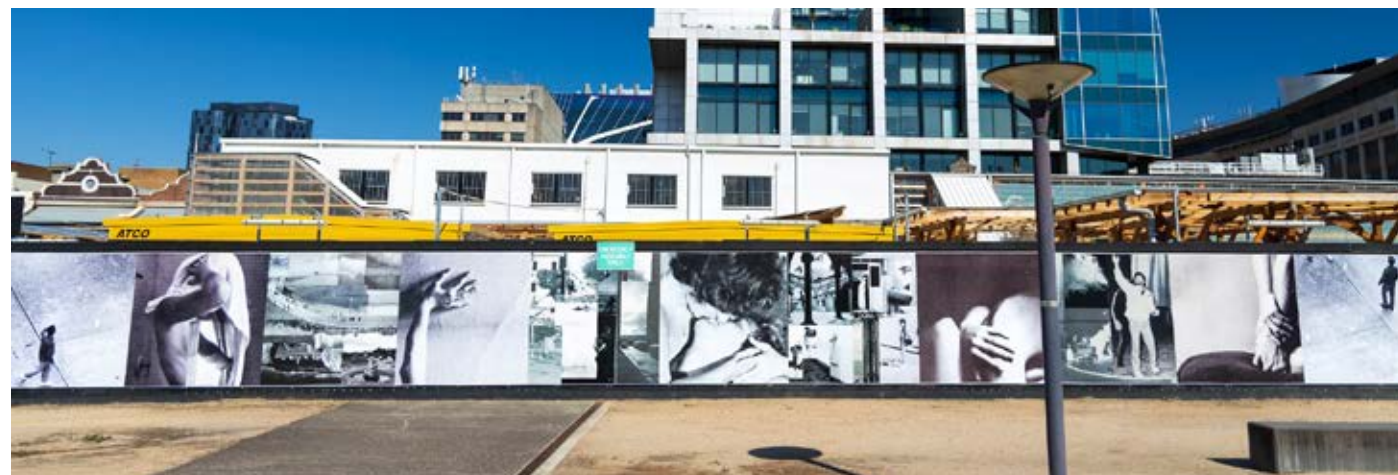
Living and working in Dakar, Senegal, Emmanuelle Andrianjafy's photographs immerse the viewer in the street scenes, landscapes and close-up details of her adopted home. Winner of the MACK First Book Award and Contemporary African Photography Prize in 2017, *Nothing's in Vain* was also a finalist in the Aperture Portfolio Prize in the same year. Showing soon at the Singapore International Photography Festival, Andrianjafy's previous exhibitions include *Bamako Encounters*, the Museum of the African Diaspora in San Francisco, Lagos Photo Festival, Photo London, the Athens Photo Festival, Addis Foto Fest, and the Aperture Summer Open. *Nothing's in Vain* has also featured in the British Journal of Photography, Radio France Internationale, CNN, American Suburb X, Contemporary And (C&), and Zum magazine.

Sam Contis: Beating Time, Movement of the Hand (After Lange)

2021 - 2022



Photography by James Henry



About the artwork

In *Beating Time, Movement of the Hand*, artist Sam Contis crops and recombines a series of photographs by iconic American photographer Dorothea Lange (1895–1965). Loosening the images from their original contexts, Contis creates a singular, sequential study of gesture.

The work references 19th-century photographer Eadweard Muybridge's movement studies. While Muybridge sought to disclose truths previously invisible to the human eye, Contis explores the ways in which the recontextualisation of images can reveal unnoticed truths and generate new meanings.

Beating Time, Movement of the Hand was commissioned by Photo Australia and the Metro

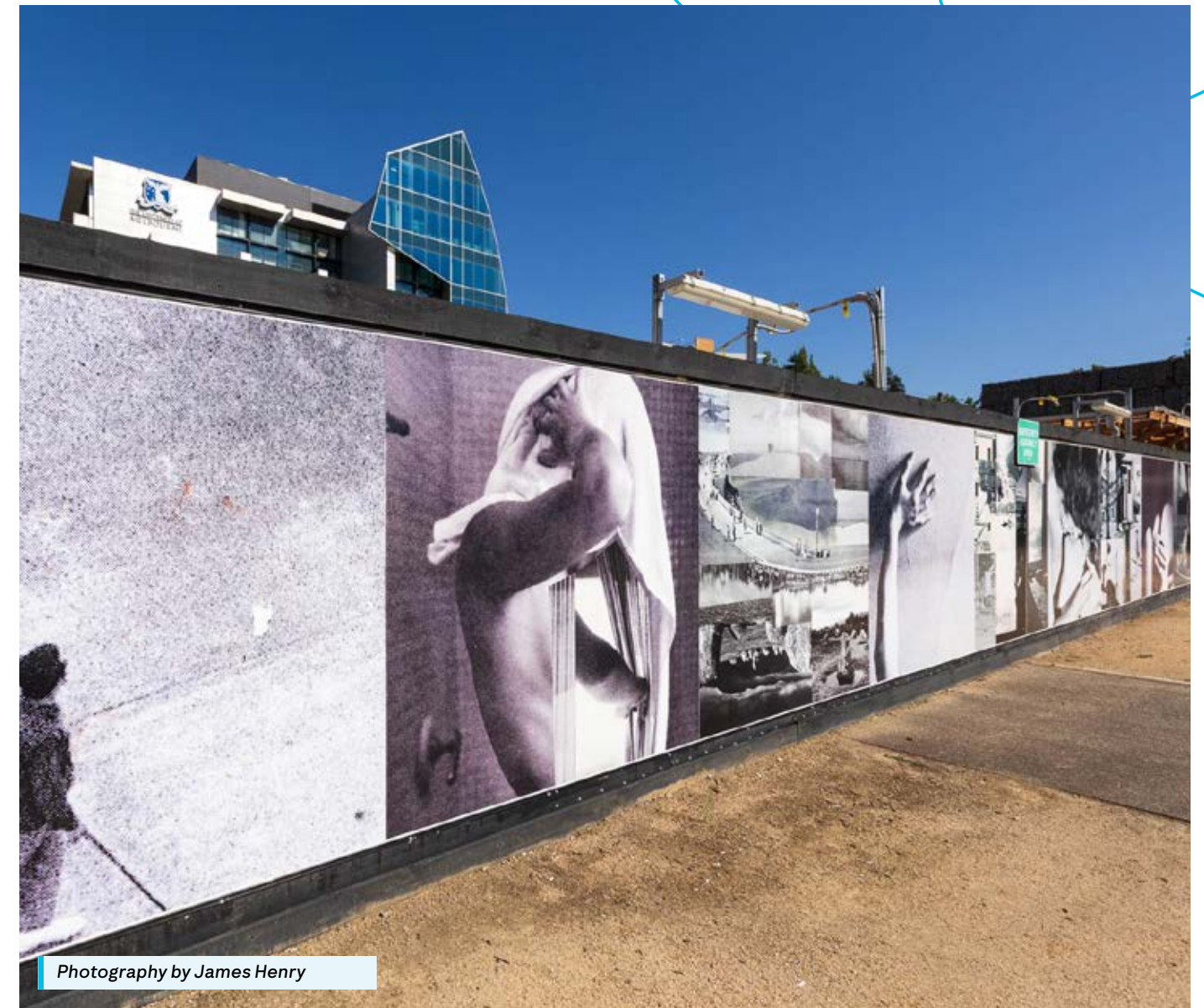
Tunnel Creative Program for [PHOTO 2021](#).

About the artist

Living and working in California, Sam Contis explores legacy and contemporary resonance in photography of the past. She recently exhibited at the Berkeley Art Museum and Pacific Film Archive. Her work was included in *Being: New Photography* at MoMA, New York and *Masculinities: Liberation through Photography* at the Barbican Art Gallery, London. Contis' work has been collected by a number of prestigious art museums including the Carnegie Museum of Art, Pittsburgh, and MoMA and the Whitney Museum of American Art, New York. Her most recent book, *Day Sleeper*, a reimagining of the work of Dorothea Lange, was published by MACK in 2020.

Lillian O'Neil: Everything Forever

2021



Photography by James Henry

About the artwork

Everything Forever is a series of collages composed of photos taken by artist Lillian O'Neil from secondhand books. Collecting the books from book fairs, archives and op shops, O'Neil draws upon an extensive collection of pictures to investigate the contrast between obsolete, pre-digital photographs and the infinite proliferation of digital images today.

Favouring photographs that encapsulate a sense of passing time, natural versus developed landscapes, human drama and shifting erotic perspectives, O'Neil builds each element into a grander narrative: a place where microcosm and macrocosm exist in one visual to become a monument to a disappearing photographic texture.

Everything Forever was commissioned by Photo Australia and the Metro Tunnel Creative Program for [PHOTO 2021](#).

About the artist

Melbourne-born, Torquay-based artist Lillian O'Neil works with analogue photographic material from pre-digital archives to create large-scale, highly-detailed collages that are image atlases – both encyclopaedic and kaleidoscopic.

O'Neil has exhibited at Artspace, Sydney and Youkobo Art Space, Tokyo. Her work was included in *The Body Electric* at The National Gallery of Australia, and the 2020 National Photography Prize. Her work has been acquired by Art Gallery of New South Wales, Sydney; the National Gallery of Australia, Canberra; and the Sir Elton John Collection.

Me and UooUoo

2021



The Metro Tunnel Creative Program was delighted to sponsor a 'UooUoo' (pronounced you-you) in celebration of the Royal Children's Hospital 150th anniversary.

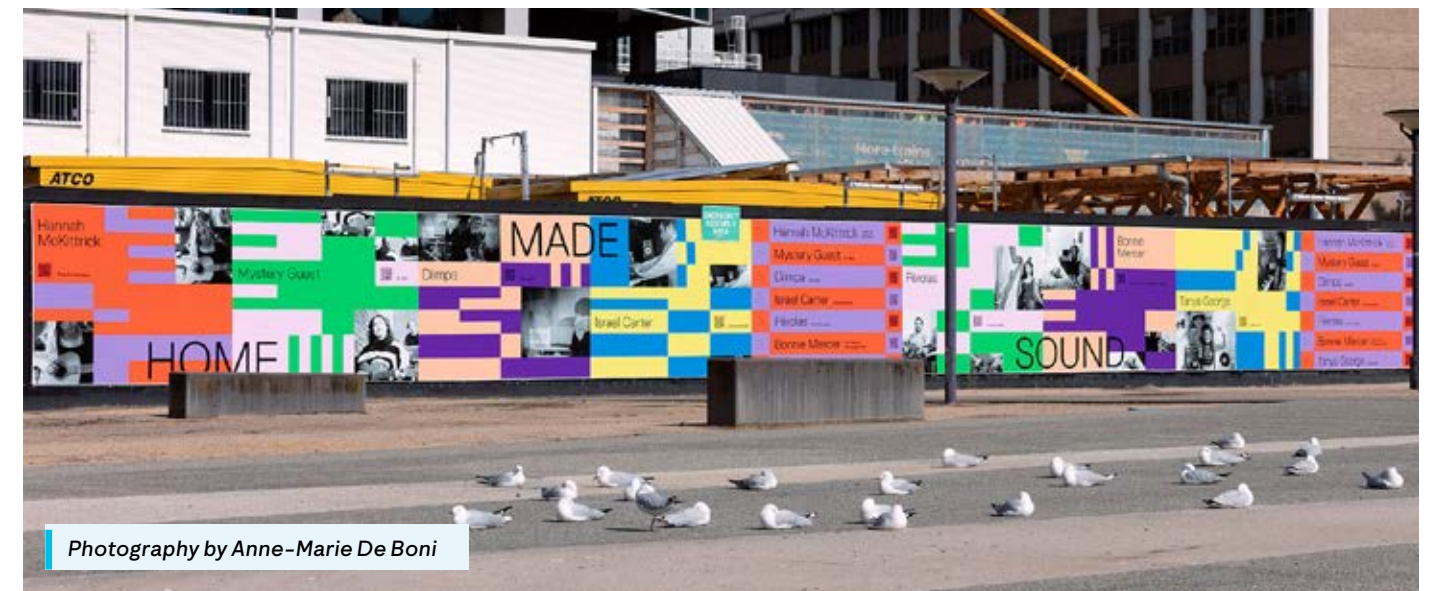
[The Me and UooUoo: RCH 150 Art Trail](#) featured 100 individually painted sculptures located in public spaces across Melbourne and Geelong. The free exhibition ran from 20 January to 21 March 2021.

Artist Justine Millsom (aka Juzpop) decorated Metro Tunnel's sponsored UooUoo with beautiful dragonflies and roses. She named it 'Tammy's Donor', after the lung transplant donor who saved the life of her young cousin, Tammy.

Tammy's Donor was located at Royal Park's Nature Play playground, adjacent the Royal Children's Hospital, for the duration of the exhibition.

Melbourne Music Week: Home Made Sound

2021



Photography by Anne-Marie De Boni

The world stopped in 2020, but music-making did not. The Metro Tunnel Creative Program and Melbourne Music Week have collaborated to bring you music made at home, during lockdown, by some of Victoria's talented artists.

The large-scale artwork by Studio Round features images of these musicians in their home studios. You can access the accompanying music on your phone using QR codes available at the artwork in University Square. The artwork will be on display until February 2021.

Home Made Sound is an artwork and playlist featuring the music and images of:

- Mystery Guest
- Bonnie Mercer
- Diimpa
- Israel Carter
- Përolas
- Tanya George
- Hannah McKittrick.

We Built This City – Polyglot Theatre

2021



Photography by Theresa Harrison



‘We Built This City’ by [Polyglot Theatre](#) first emerged 20 years ago in Melbourne’s City Square – now home to the Metro Tunnel Town Hall Station site. After travelling across the globe to places like the US, Japan, Taiwan and Korea, it returned to the city for a special 20th anniversary presentation, in collaboration with [Melbourne Fringe](#).

The architectural playground took over Parkville’s University Square for 2 days of fun for the family (or groups of mates) in December 2021. The area became an energetic space filled with thousands of cardboard boxes and a DJ spinning tunes all day long.

Families, kids and the young-at-heart joined the Polyglot artists and construction workers to build a ‘city’ of boxes from scratch in just 60 minutes. Then, at the end of the hour, it was all stomped back to the ground. The large-scale cardboard construction site was designed to bring communities together and spark creativity and connection.

Watch the video to see Simon Abrahams from Melbourne Fringe and Sue Giles from Polyglot theatre – along with kids and performers – talk about what fun they had!

Jenny Lewis: One Hundred Years (2021)

2022 – 2023



Photography by Jacinta Keefe

About the artwork

Presented as part of PHOTO 2022 International Festival of Photography, this collection of intimate portraits tells the stories of 101 residents of Hackney, London, at every age from birth to 100. These life-size portraits reveal a neighbourhood up close – the deep sorrows, fierce joys and many contradictions that all our lives contain.

One Hundred Years is an insight into one community, through which the viewer finds connections with their own community – wherever in the world it may be.

One Hundred Years was commissioned by Photo Australia and the Metro Tunnel Creative Program for PHOTO 2022.

About the artist

Jenny Lewis is an award-winning portrait photographer. She has lived in Hackney for 25 years and her work

focuses on visual storytelling within her community.

PHOTO 2022 is an international photography biennial taking place in galleries and public spaces across Melbourne and regional Victoria. Visit the [PHOTO 2022 website](#) for more details.

101 Victorians: a community participation project

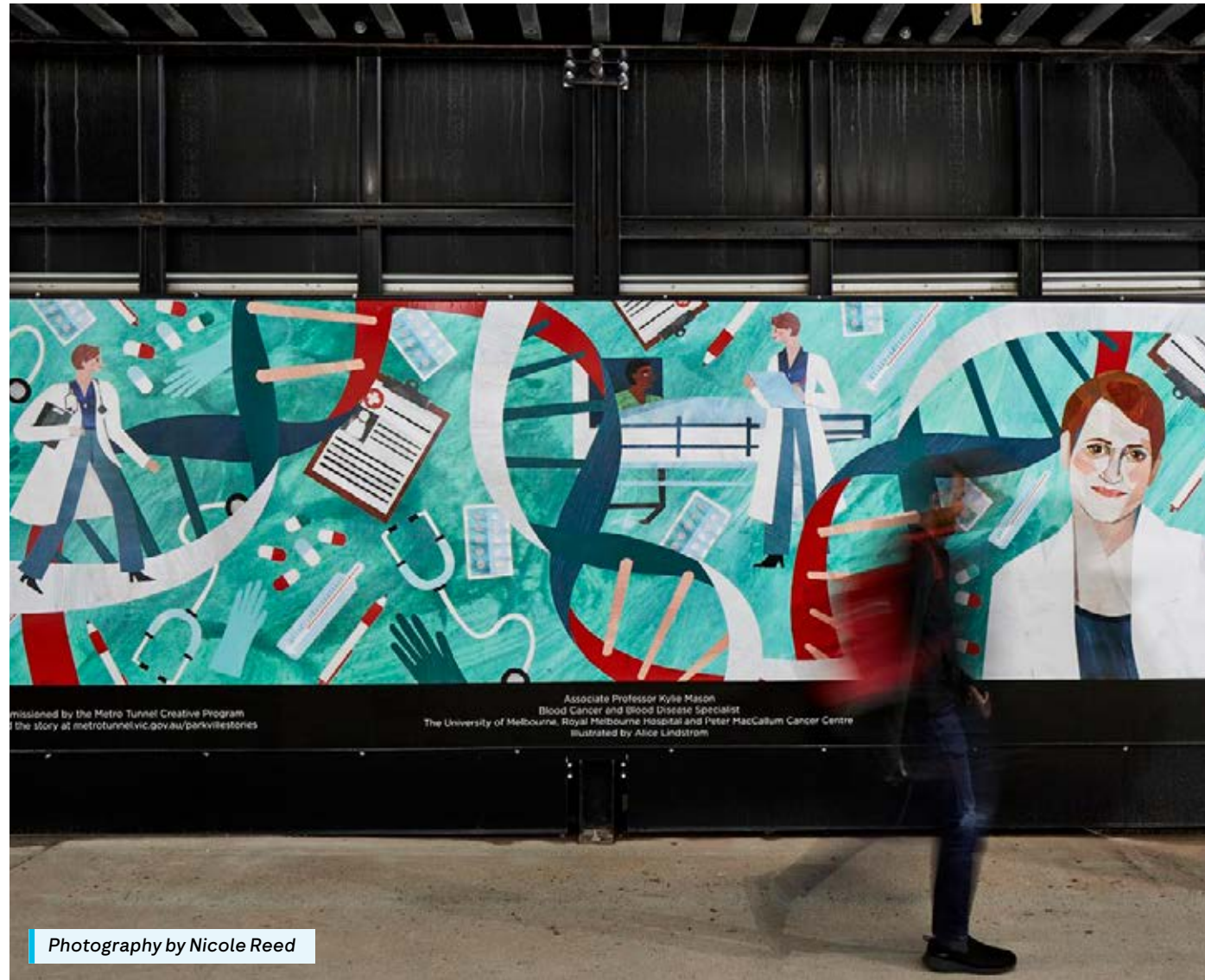
Also presented in partnership with the Metro Tunnel Creative Program, 101 Victorians is a complementary community participation project in the style of Jenny Lewis’ One Hundred Years.

Members of the Victorian community were invited to submit portraits of their friends, family, colleagues and community. The resulting series of images celebrates the extraordinary diversity of our community, and life in Victoria.

View the online gallery of [101 Victorians](#).

The Parkville Storytelling Project

2023



Photography by Nicole Reed

A number of organisations in Melbourne's diverse Parkville precinct have shared information about important people, teams or programs related to the area. These were turned into a collection of short stories by award-winning local writer, Sonja Dechian.

The stories were brought to life by 4 Melbourne illustrators and are displayed around the Metro Tunnel construction site for the new [Parkville Station](#).

About the artists

Alice Lindstrom

A Melbourne based artist who works primarily in paper collage, using hand crafted cut and paste techniques and painting to create textured and layered illustrations. Her aesthetic draws on diverse influences from mid-century illustration and design, traditional folk art along with more contemporary inspiration.

Website: alicelindstrom.com

Instagram: [@alicemlindstrom](https://www.instagram.com/alicemlindstrom)

Mark Conlan

An illustrator originally from Dublin, Ireland, currently living and working in Melbourne. His illustrations are highly stylised compositions, incorporating a vibrant colour palette with a touch of whimsy, culminating in artworks with a very distinctive character.

Website: markconlan.com

Instagram: [@markconlan](https://www.instagram.com/markconlan)

Antra Svarcs

An illustrator from Melbourne. She enjoys the challenge of distilling complex subject matter to its essence. Her images are bold and optimistic, often celebrating positive interpersonal connection and a respect for the environment. Antra combines analog and digital techniques ensuring her illustrations maintain the presence of her hand.



Photography by Nicole Reed

Website: antrasvarcs.com

Instagram: [@antra.svarcs](https://www.instagram.com/antra.svarcs)

Janelle Barone

A Melbourne based illustrator and designer. She uses digital techniques to create colourful works inspired by comic books, ukiyo-e and documentary photography.

Website: janelle-barone.com

Instagram: [@janelle.barone](https://www.instagram.com/janelle.barone)

Participating organisations

The stories were supplied by the following organisations:

- Graduate House
- Bio 21 Institute
- Royal Children's Hospital Melbourne
- Peter Doherty Institute for Infection and

Immunity

- Walter & Eliza Hall Institute
- Peter MacCallum Cancer Centre
- Murdoch Children's Research Institute
- Royal Women's Hospital
- Ambulance Victoria
- Florey Institute of Neuroscience and Mental Health
- Royal Melbourne Hospital
- The University of Melbourne.

About the designer

[Jasmine Parasram](#) is the graphic designer of the Parkville Storytelling Project hoarding installation. Alongside the work she creates for Cross Yarra Partnership, she runs a thriving studio specialising in branding, illustrations and murals.

Triangular Dimensions

2023 - 2024



Photography by James Henry



Photography by James Henry

‘Triangular Dimensions’ is a celebration of the past, present, and future lives of Parkville. From its First Nations heritage and an ongoing connection to Country, native flora and fauna, and the establishment of its early institutions and residential housing. To its artistic and cultural soul, military history, biomedical discoveries, sporting life, and the development of the new Parkville Station, due to open in 2025.

‘Triangular Dimensions’ is a collaboration between the Metro Tunnel Creative Program and the Parkville Association.

Aboriginal and Torres Strait Islander people please be advised that this exhibit contain the names of deceased persons.



Photography by James Henry

About the Contributors

Historical content

The Parkville Association is a community organisation that brings together and supports the interests of residents. As the association's president, Rob Moore has been instrumental in fostering community collaboration which has been the cornerstone in making this project possible.

Collection support was provided by Albert Barbara Tucker Foundation courtesy of Smith & Singer Fine Art; ARE Media; Breanna Smith, Bionics Institute; Barry Ould, Estate of George Percy Grainger; Estate of Sidney Nolan courtesy of Copyright Agency; Estate of Yosl Bergner courtesy of Dan Gallery; Every Cloud Productions; Fairfax Media; Fender Katsalidis; Kaye Oddie, Friends of Royal Park, Parkville; Lauren Davis, Grainger Museum, University of Melbourne; Chloe Jones, Heide Museum of Modern Art; Effy Alexakis, ‘In Their Own Image: Greek-Australians’ Project Archives; Inala Cooper, Murrup Barak, University of Melbourne; Museum Victoria; National Gallery of Victoria; National Library Australia; National

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Writing and design

Curator: [Christine Eid](#)

Graphic Designer: [Heather Walker](#)

Jasmine Parasram: Parkville in Full Bloom

2023 - 2024



About the artwork

'When I was little, my mum and I would walk the same 15 minute route to kindy and on that journey we would play a game. As we passed each neighbours' garden, Mum would pick out a flower or plant and ask "What's that one called?"

I got very good at this game. Four year old Jasmine could distinguish an oriental lily from a calla lily, name each different rose, daffodil and chrysanthemum, even if I couldn't quite say it properly. I even have memories of touching the lambs' ears and giggling at their softness.

Those walks to kindy started a love and curiosity of

plants and flowers, something that has only grown as an adult. I developed a particular interest in Australian natives and fell in love with drawing them. Each of the letters in this piece are made with the leaves, branches and florals of native flowers.'

About the artist

Jasmine Parasram is a Melbourne based designer and illustrator. Jasmine's portfolio of work spans a wide range of disciplines. From hand painted murals to branding, video production to animation, web development to advertising. She also runs Creative Business Kitchen, an online community and education platform for freelancers.

Marcus Lee

2023



About the artwork

Marcus Lee, creative director of Marcus Lee Design, draws on a creative understanding of Indigenous art culture while applying fresh directions to evolve and develop his design work towards a modern and contemporary aesthetic.

Marcus Lee Design has evolved throughout the realm of communicating cultural diversity. This also brings with it the scope to participate within the commercial community, helping to improve the living standards of Aboriginal and Torres Strait Islander peoples. Born and raised in Darwin, Marcus is a descendent of the Karajarri people (WA) and is proud of his Aboriginal heritage.

Artist statement

This artwork reflects the Metro Tunnel traversing throughout the Melbourne region. The geometric, multi-coloured, circular grid design interconnects, alluding to the new train tunnels and stations. Contemporary, linear, diamond-shaped patterns integrate through the graphic forms, which reflect upon traditional Aboriginal South-Eastern Australian artistic expressions.

Website: marcusleedesign.com.au

This artwork was previously displayed along Flinders Street, next to Flinders Street Station and the tram stop.