



Metro Tunnel Creative Program

Town Hall Station Precinct



**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

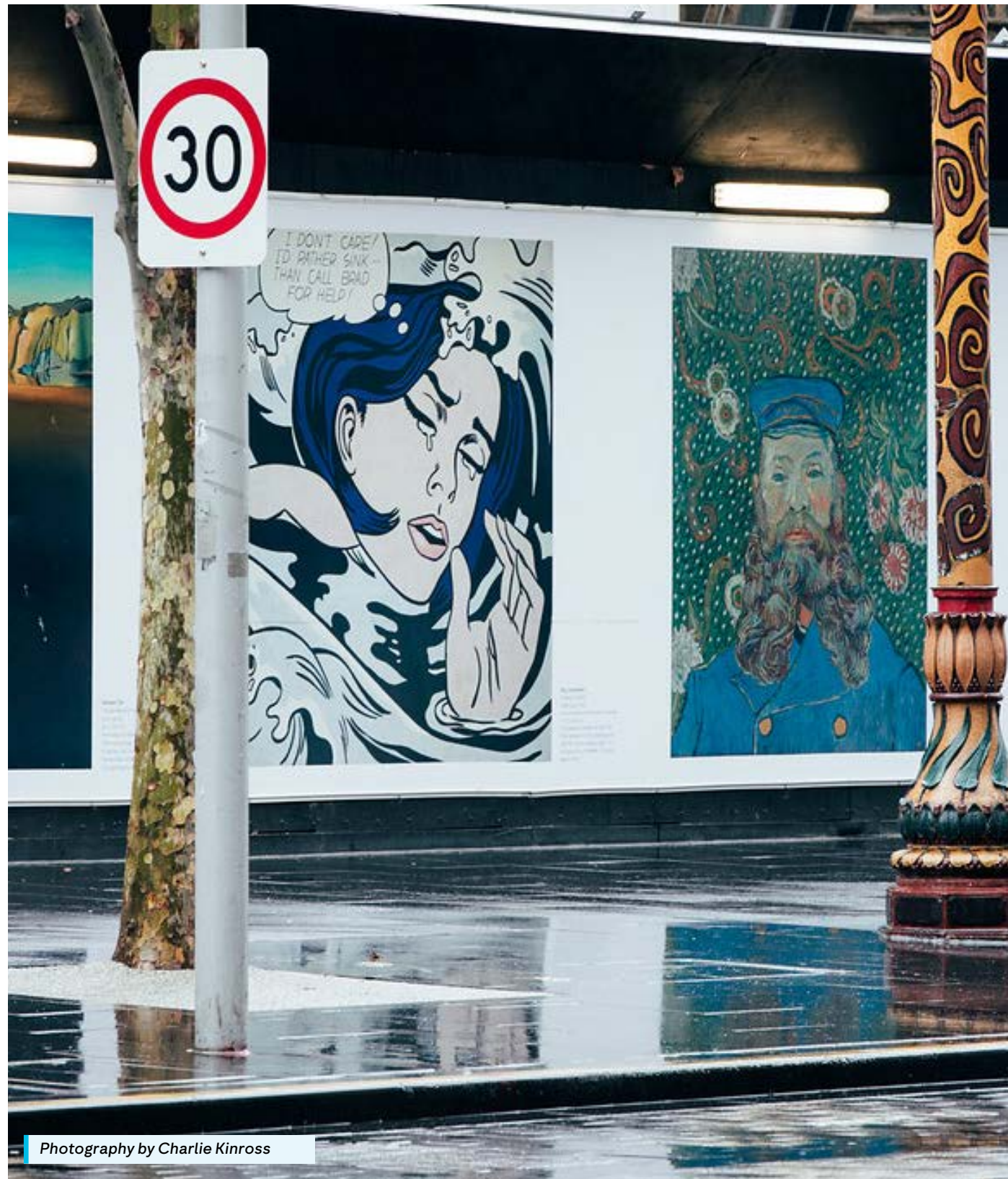
Finalist, 2019 Victorian Premier's Design Awards, for The Huxleys

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

Gold, A'Design Award, for Pretty Little Things

MoMA artwork

2018



Photography by Charlie Kinross

In partnership with the National Gallery of Victoria, the Metro Tunnel hoarding at City Square was used to promote masterpieces from the 'MoMA at NGV: 130 Years of Modern and Contemporary Art' exhibition.

Prints of the MoMA pieces including iconic artwork from Andy Warhol, Jackson Pollock, Pablo Picasso and others were on show along Swanston Street, encouraging people to see the original works at the NGV, a short walk or tram ride away.

Peter Atkins: RAILway

2018

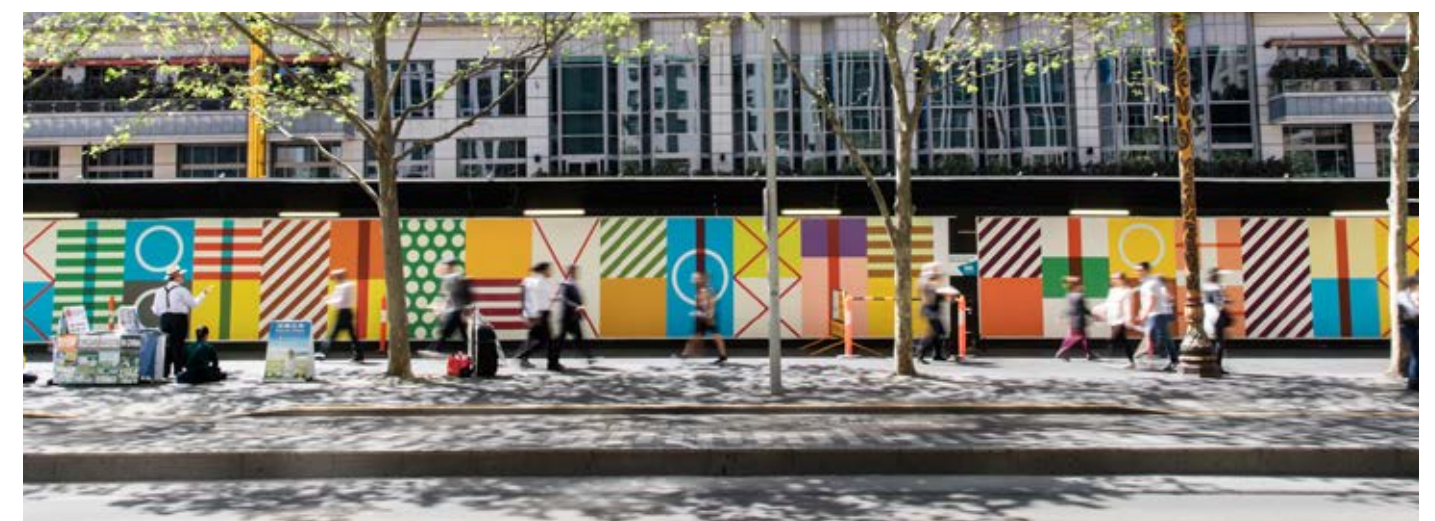


Photography by Charlie Kinross

About the artist

Peter Atkins is a graduate of the National Art School, Sydney and currently lives and works in Melbourne. He has held more than 40 solo exhibitions in Australia and internationally.

Atkins' practice centres around the appropriation and re-interpretation of ready-made abstract forms, which he documents within the urban environment. This collected material becomes the direct reference source for his work, providing tangible evidence to the viewer of his relationship to and experience within the landscape.



Adele Varcoe: Me in Couture

2018



Photography by Charlie Kinross

About the artwork

To celebrate Melbourne Fashion Week, Adele Varcoe's 'Me In Couture' was displayed at the Metro Tunnel's Town Hall Station construction site.

The City Square area has in previous years been a significant site for Fashion Week events, now hosted elsewhere nearby.

'Me In Couture' proposes a new kind of fashion collection that might be part of a Paris or Melbourne fashion event. It could be considered high-end, conceptual or as Haute Couture.

Varcoe is interested in the behaviours that fashion

evokes and the role that social interaction plays in shaping our perception of dress.

The garments pictured in the work are made from plasticine, exploring ideas for future textiles that might consist of a material that can be constantly remodelled to create a new garment.

About the artist

Adele Varcoe is an Australian artist and designer creating fashion experiences that explore the social and emotional effects of fashion, dress and clothes.

Website: adelevarcoe.com

Kate Ballis: Nicholas Building Tenants

2018



Photography by Phoebe Powell

About the artwork

The Metro Tunnel's City Square construction hoardings displayed a photo essay celebrating the historic Nicholas Building and some of its talented tenants. The building is home to a unique and diverse range of art galleries, fashion designers, artist and design studios, jewellery makers, musicians, storytellers, architects and digital innovators.

Built in 1926 and designed by Harry Norris, the Nicholas Building is one of the oldest precincts in Melbourne yet still gleams with its remarkable, grand

'Chicago Style' architecture. A few original features remain, such as its mail chute which carried letters down from upper floors, as well as the beautifully preserved art deco arcade.

About the artist

The exceptional portraits were taken by Kate Ballis, a Melbourne-based fine art photographer. Her work often explores the theme of seeing the unseen, where she creates unique, colour-drenched images using infrared technology.

Will and Garrett Huxley: Wrap Your Troubles in Dreams

2019



Courtesy Melbourne Fashion Week

Inspired to create a glamorous, surreal escape from everyday life, the Huxleys' static fashion parade brings together a colourful collection of their abstract, impractical costumes. Their work hopes to bring a sense of freedom, a sense of humour and a severe sense of style to the sidewalk.

Celebrating anonymity and subverting notions of identity, the Huxleys' works break the binaries concerned with gender, body and race, allowing a sense of mystery and outré visual stimulation. Paying homage to glam rock, Oskar Schlemmer and the late, great Melbourne icon Leigh Bowery, this work is the Huxleys' sequin-clad family portrait.

The Metro Tunnel Creative Program presented 'Wrap Your Troubles in Dreams' on its construction hoardings at City Square and Scott Alley. The Huxleys brought the artworks to life with a pop-up runway and performance during Melbourne Fashion Week 2019.

About the artists

The Huxleys are a colourful cataclysm of camp theatrics. A visual assault of sparkle, surrealism and

silliness. Working across performance art, costume, moving and still imagery, they saturate their work with a glamorous, androgynous freedom which aims to bring some escapism and magic to everyday life.

They have exhibited artwork in installations, fashion shows, performances, exhibitions and festivals across the world including in Tokyo, London, Berlin, New York, Hong Kong and around Australia.

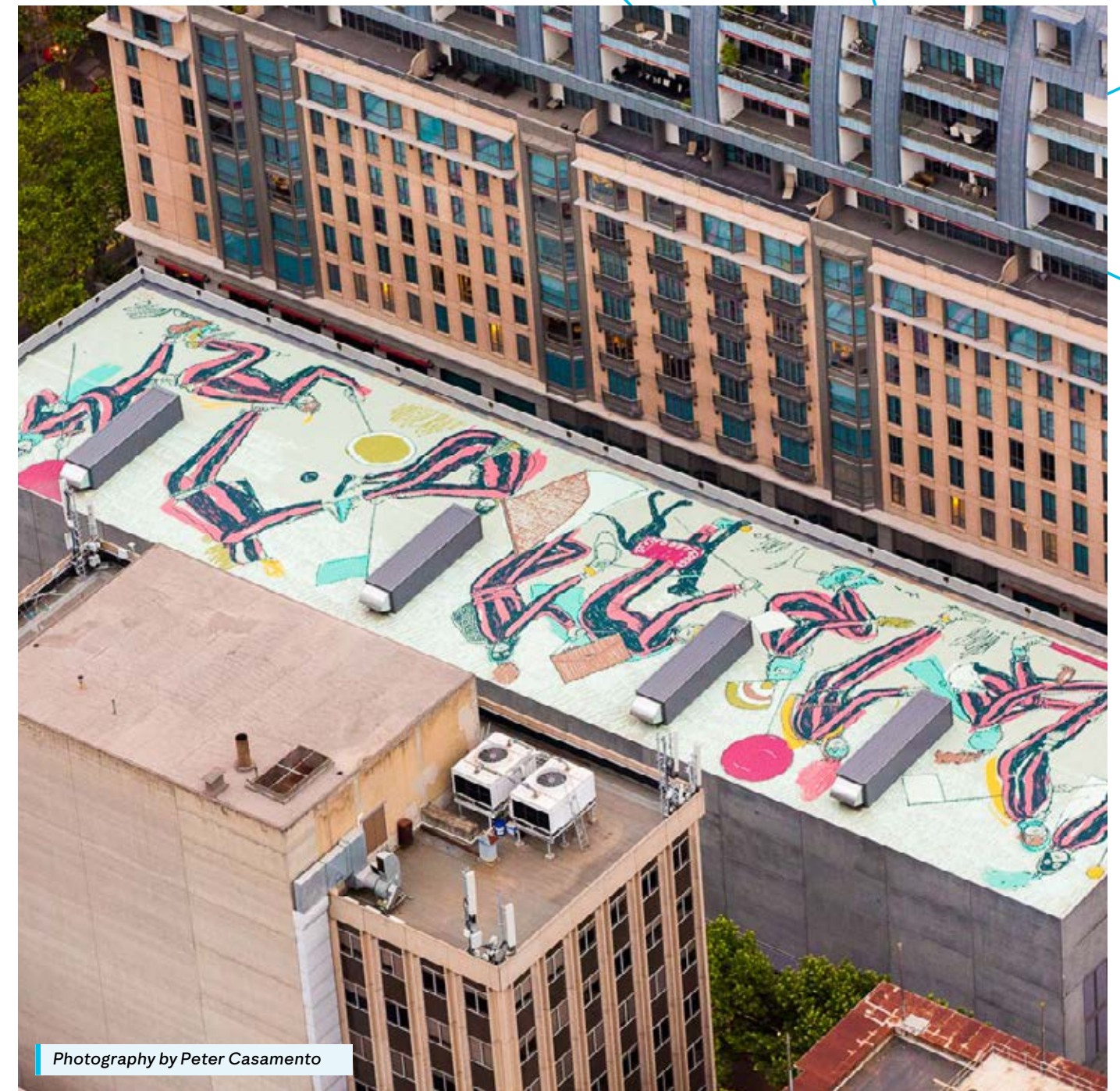
They have been featured in Vogue Living, Vice Magazine, Oyster Magazine, The Age, Art Collector Magazine and part of a documentary series for ABC TV.

The duo has collaborated on various art and performance concepts for Melbourne Festival, Dark Mofo, Melbourne Fashion Week, NGV, Arts House, Sydney Contemporary, Art Gallery of NSW, Melbourne Art Fair, Meredith Music Festival, Hong Kong Design Week, Heidi Museum of Modern Art, QGOMA, Art Bank, AGSA & AGWA.

The Huxleys' artwork for the Metro Tunnel Creative Program was a finalist in the 2019 Premier's Design Awards.

Pat Perry

2019 - 2022



Photography by Peter Casamento

Pat Perry, an internationally renowned artist known for his large-scale works across the globe, has painted a 90m long, over 20m wide mural on the rooftop of the acoustic shed erected over City Square. The shed was built as part of construction of the new Town Hall Station to ensure noise and dust is contained.

The elevated artwork pays homage to early Melbourne's theatre history and was inspired by a visit to the Princess Theatre archives with prominent theatre owner and historian Elaine Marriner. The design shows a theatre troupe that might have graced the stage in the late 1800s.

The artwork will be seen by office workers in surrounding buildings, as well as the many guests of the neighbouring hotel, The Westin Melbourne.

Local street-art studio Juddy Roller has worked with Pat while two Melbourne artists, Georgina Goodnow and Jason Parker, assisted with the painting.

Metro Tunnel Creative Program has also commissioned local costume designer Nick Barlow to bring the designs to life for a real theatre troupe.

Taj Alexander: Federation Square artwork

2019 - 2020



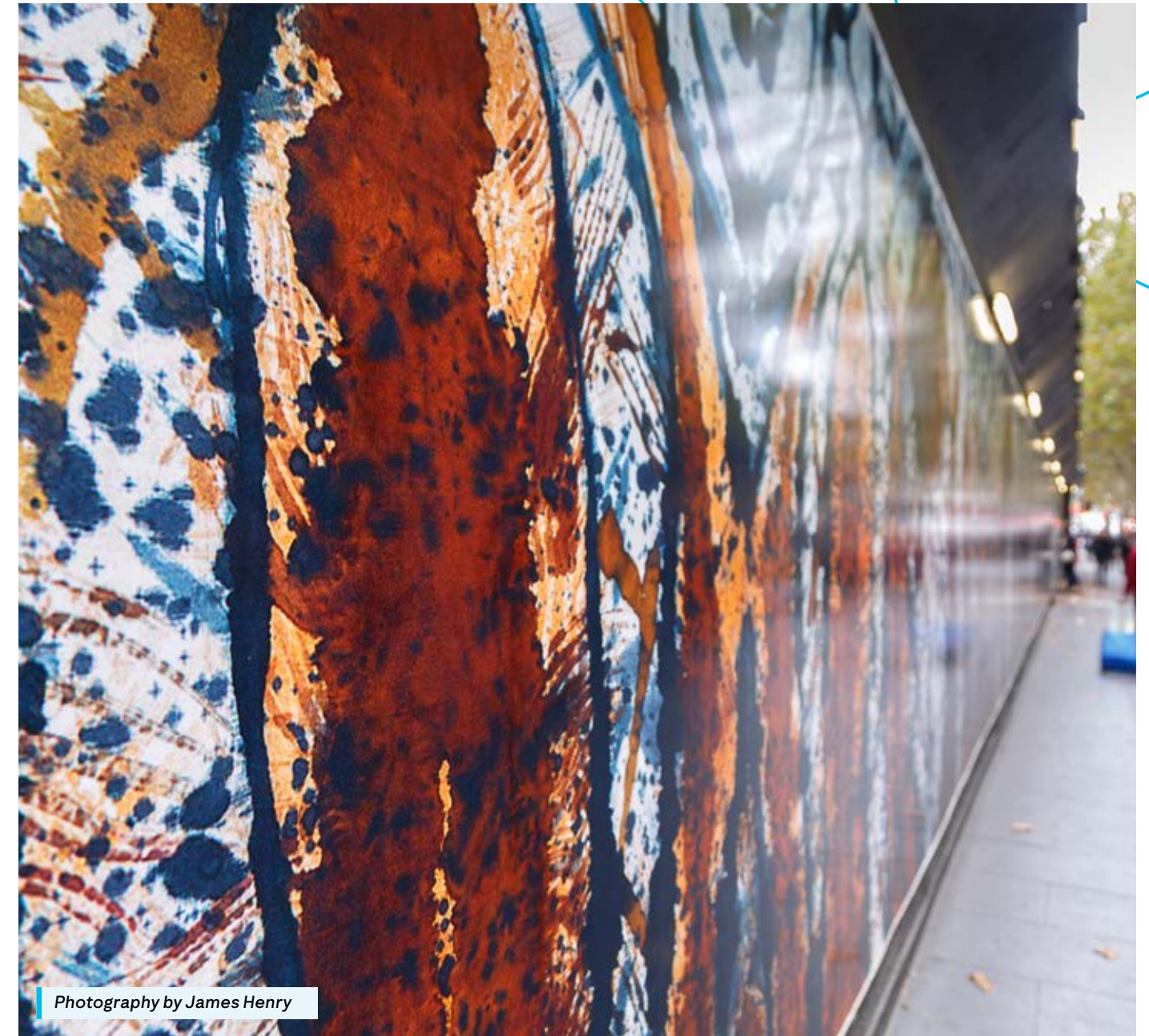
Photography by Charlie Kinross

Painter and designer [Taj Alexander](#) has been influencing the Melbourne street art scene for more than a decade. His work continues to explore aesthetic and interpersonal relationships through compositional conversations in form and texture. It can be found in both galleries and street contexts around the world.

The Metro Tunnel Creative Program commissioned Taj to complete a large-scale painted work on its Federation Square hoardings facing the East Shard. The colourful work reflects the Federation Square brand and brightens a walkway used by thousands of commuters and city visitors every day.

Lyn-Al Young: BURRAI WULA (baby emu)

2019



Photography by James Henry

Artist statement

Baby emus have strong and distinct markings in their feathers, almost like the blueprint for their lives. As they grow older their markings are not visible anymore, but their purpose remains the same.

The Emu symbolically represents our nation moving forward with diligence, integrity and humility. In this piece, it is depicted as spiritually guiding us on the path to wisdom and truth.

About the artist

Lyn-Al Young is a Gunnai, Wiradjuri, Gunditjmara and Yorta Yorta fashion designer and artist living in Melbourne.

Her name, Lyn-Al, means grandmother and is a reminder of the importance of connecting back and honouring her heritage every time she starts her design process.

Realising the power of fashion and art, Lyn-Al seeks to release 'Marrumbang' - love and kindness - into each design and silk painting. Using an ancient method of singing in and over each one of her creations, guided by her ancestors she follows her spiritual songline and speaks positive words into the silk, dyes and water.

Instagram: [@lyn_al](#)

Jarra Karalinar Steel: BARRAEEMAL TEERRANDEERR (emu egg)

2019



Photography by James Henry

Artist statement

The emu eggs have a strong presence in my life, being taught by my Elders on Country, how to hunt for the eggs as a child and having memories of watching them engrave them with nature motifs. The strong contrast of the dark blue green of the shell and the lighter colour inside always sticks heavily in my memory.

Influenced by this, I use the egg as a way of self-expression to keep me connected to my Ancestors, in honour of them.

About the artist

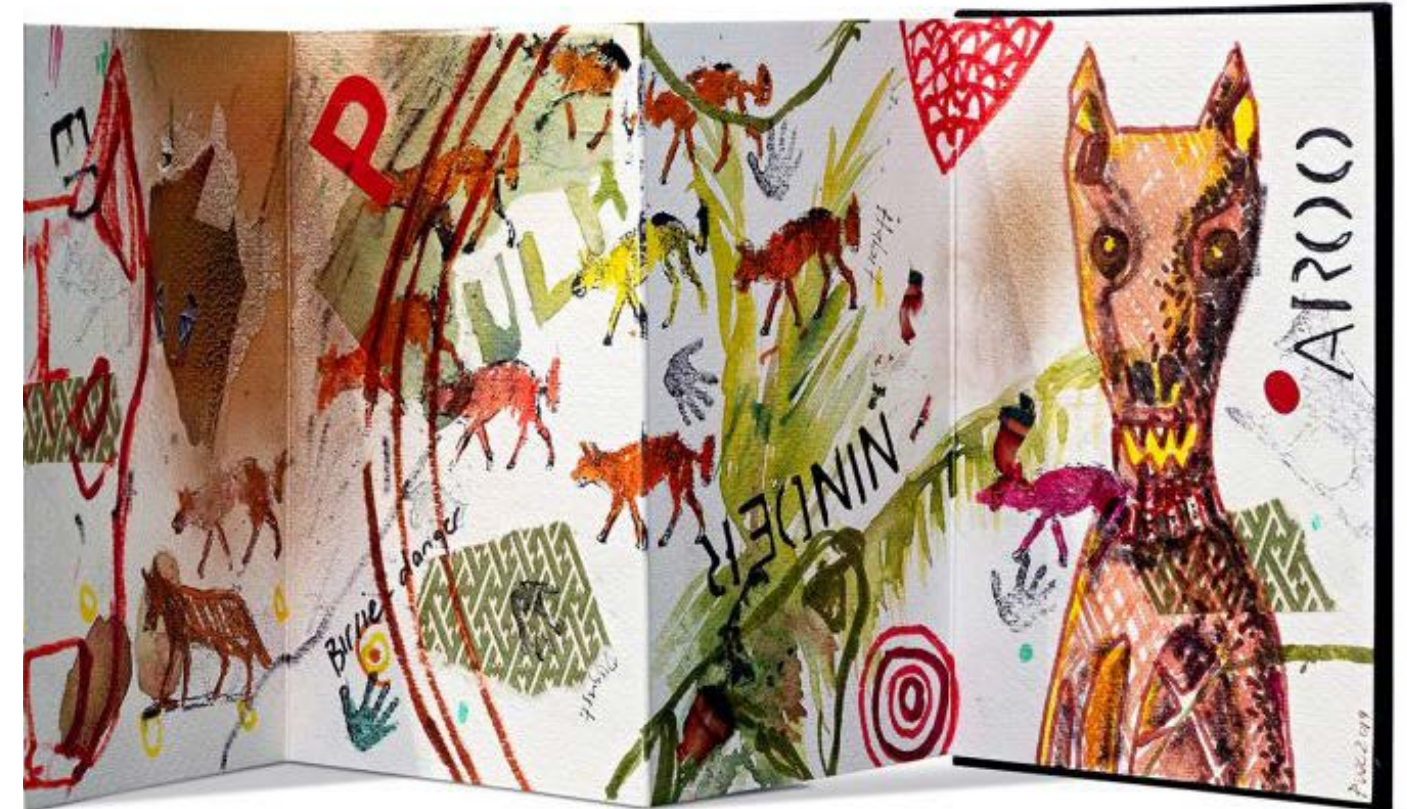
A Boon Wurrung and Wemba Wemba woman born in Melbourne Australia, Jarra is a descendant of Louisa Briggs and Daughter of N'arweet Carolyn Briggs.

A graduate of the Victorian College of the Arts she is currently studying for a Master of Fine Arts at RMIT after spending a year in Paris refining her skills.

Jarra is a multidisciplinary artist working across different mediums from; sculpture, writing; photography, writing, drawing, painting, film making, fashion design and costumes for theatre production.

Peter Waples-Crowe: Mirrigang Days

2020



Photography by Anne-Marie De Boni

Artist statement

"Mirrigang is the Ngarigo word for wild dog. The dingo is a totemic animal for me. It guides me spiritually, and as the alpine dingo species is on the verge of extinction in the wild, I feel I need to honour this creature and make it visible. It's often seen as a pest, something that gets in the way of farming livestock, so I use this animal to represent myself as a queer, high-country Ngarigo person. My sexuality and Aboriginality can sometimes feel like I'm invisible too, both inside and outside the Aboriginal community.

"I have been using the orihon (Japanese book) as a medium for a few years now but Mirrigang Days is only my second art book. My partner gave me an orihon some years back. It's usually a place to record rubber stamps which you find at many Japanese temples, so I have made this book a prayer book to the dingo and my life. A culture book."

About the artist

Peter Waples-Crowe is a Ngarigo artist living in Melbourne. His intersecting experiences as an

Aboriginal person and his work with community health and arts organisations give him a unique perspective as an artist and community cultural development worker.

Waples-Crowe creates bold, colourful work that explores the representation of Aboriginal people in popular culture, often referencing the dingo as a totemic figure and an analogy for queer, outsider Mob.

Peter has been a multiple finalist for the National Aboriginal and Torres Strait Islander Art Awards and the Victorian Indigenous Art award, receiving the three major awards in its 10-year history. His successful solo career has also included two group shows in 2016 and 2018 at the Australian Centre for Contemporary Art.

Mirrigang Days won the Metro Tunnel Creative Program 2D Award at Koorie Heritage Trust as part of the 2019 Koorie Art Show. Peter's work features in the promotional material for the 2020 Koorie Art Show. The Koorie Art Show will be on display at the Yarra Building, Koorie Heritage Trust at Federation Square until February 2021.

Electric Confetti: A Very Metro Tunnel Xmas

2020 - 2021



Photography by Anne-Marie De Boni

About the artwork

To celebrate the festive season, Metro Tunnel Creative Program commissioned local studio Electric Confetti to create glittering, construction-themed decorations for our Town Hall Station site.

About the artist

Operating from a vibrant home studio in Sandringham, Electric Confetti was born from a love and fascination with typography and illustration – particularly vintage signage and packaging.

Creative director Natalie Jarvis was raised behind the counter of her father's antique shop in New

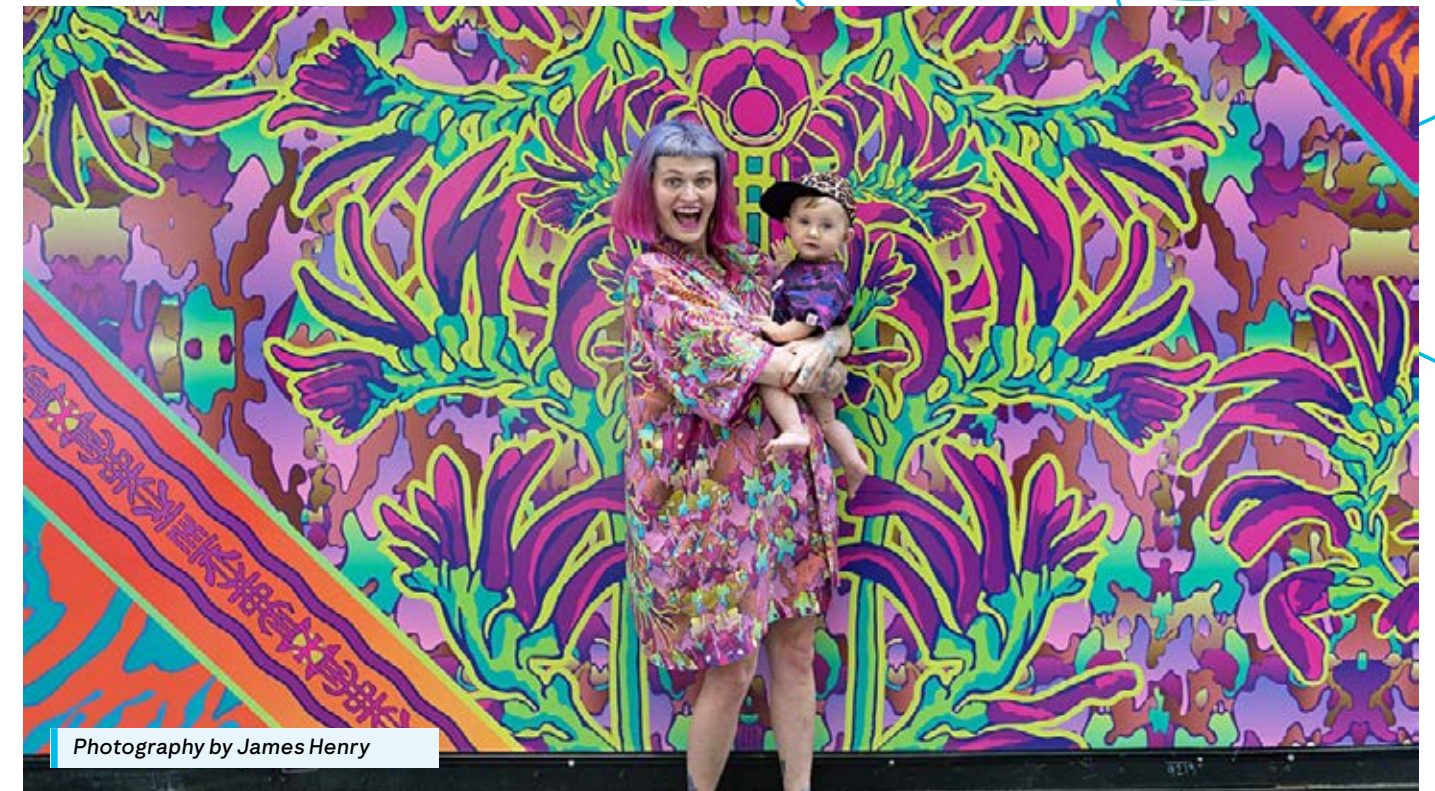
Zealand. This exposure to old-school packaging led to Natalie's double major in art history and design at university and, after a time spent designing and illustrating, eventually to working with LED Neon.

Today, Electric Confetti is a bustling studio of seven devoted staff – including Natalie's husband Scott, who brings expertise from his background in commercial construction, and Charlotte, one of the creatives behind the Metro Tunnel Creative Program Christmas designs for 2020.

Instagram: [@electric_confetti](https://www.instagram.com/electric_confetti)
Website: [electricconfetti.com](https://www.electricconfetti.com)

Nixi Killick: Cryptic Frequency

2020



Photography by James Henry

About the artwork

To celebrate Melbourne Fashion Week and Melbourne Music Week, Metro Tunnel Creative Program commissioned fashion designer Nixi Killick to create an interactive artwork at our Town Hall Station construction site hoardings.

Using augmented reality technology via the Eyejack mobile phone app, Cryptic Frequency springs to life in stunning colour and motion before your eyes.

For the full experience, listen to Nixi's [Spotify playlist](#) featuring some of her favourite Melbourne Music Week artists.

Artist statement

"Cryptic Frequency facilitates an interactive intimacy with technology, articulating creatively engaging social experiences to change the ways we experience colour and clothing. Deciphering the concept of morphic resonance and utilising garments as wearable tools to carry our character, allow us to project our personality and connect communities!"

About the artist

NIXI KILICK (NXX) is an innovative and contemporary hybrid, articulating alternative technologies with original artwork and a mix of vibrant streetwear balanced with sculptured, technology-infused wearable pieces. **NXX** is an independent, Melbourne-based fashion label with a strong

commitment to unique products, ethical production and quality.

Photography by Lucas Dawson, James Henry, Anne-Marie De Boni, Samara Clifford

Mirka Mora, Collins Street

Photographer unknown, c.1954. Courtesy The Estate of Mirka Mora.

Mirka Mora touched Melbourne through her love of life, family, fashion and food. This image shows Mirka walking down Collins Street, where she had both a studio and a home.

Before immigrating to Australia, Mirka experienced the horrors of the mass arrest of French Jews in Paris. She was released with her mother and sisters just days before they were to be sent to Auschwitz.

After arriving here, Mirka and her husband Georges left an indelible mark on Melbourne's hospitality scene with the much-loved Mirka Café, Café Balzac and Tolarno Restaurant. Mirka's legacy to the local art scene includes public works such as the Flinders Street Station mural and mosaic at St Kilda Pier. Her art adorns the collections of many museums and galleries in Australia and overseas.

In a retrospective of Mirka Mora's life, the [Jewish Museum of Australia](#) displayed over 200 of her works in 2021.

Marise Maas: Merry Melbourne

2020



Photography by Anne-Marie De Boni

Artist statement

“Opening up Melbourne again after a strict and lengthy lockdown has to be celebrated. Even though horses are used here instead of people, it is a dedication to all of Melbourne’s merry maskers.

“May we stay safe during the glorious festivities and have a merry Melbourne New Year. Here’s cheers to a good summer and kicking up our heels.”

About the artist

Born in the Netherlands, Marise Maas immigrated to Australia with her family in 1982. Her work is represented in numerous major collections nationally and internationally. She lives and works in Melbourne.

Flinders Lane Gallery/FLG

FLG is a contemporary art gallery located on Level 1 of the Nicholas Building. The gallery has been championing the practices of emerging, mid-career and established Australian artists since its inception in 1989.

Instagram: [@flinderslanegallery](https://www.instagram.com/flinderslanegallery)
Website: [flg.com.au](https://www.flg.com.au)

Weekdays: Flinders Street closure

2020



Photography by Charlie Kinross

Beautiful retro-style signs have been installed around the Flinders Street closure to support businesses and to help people navigate their way through the area.

Melbourne design agency Weekdays worked with local businesses to come up with signs that would

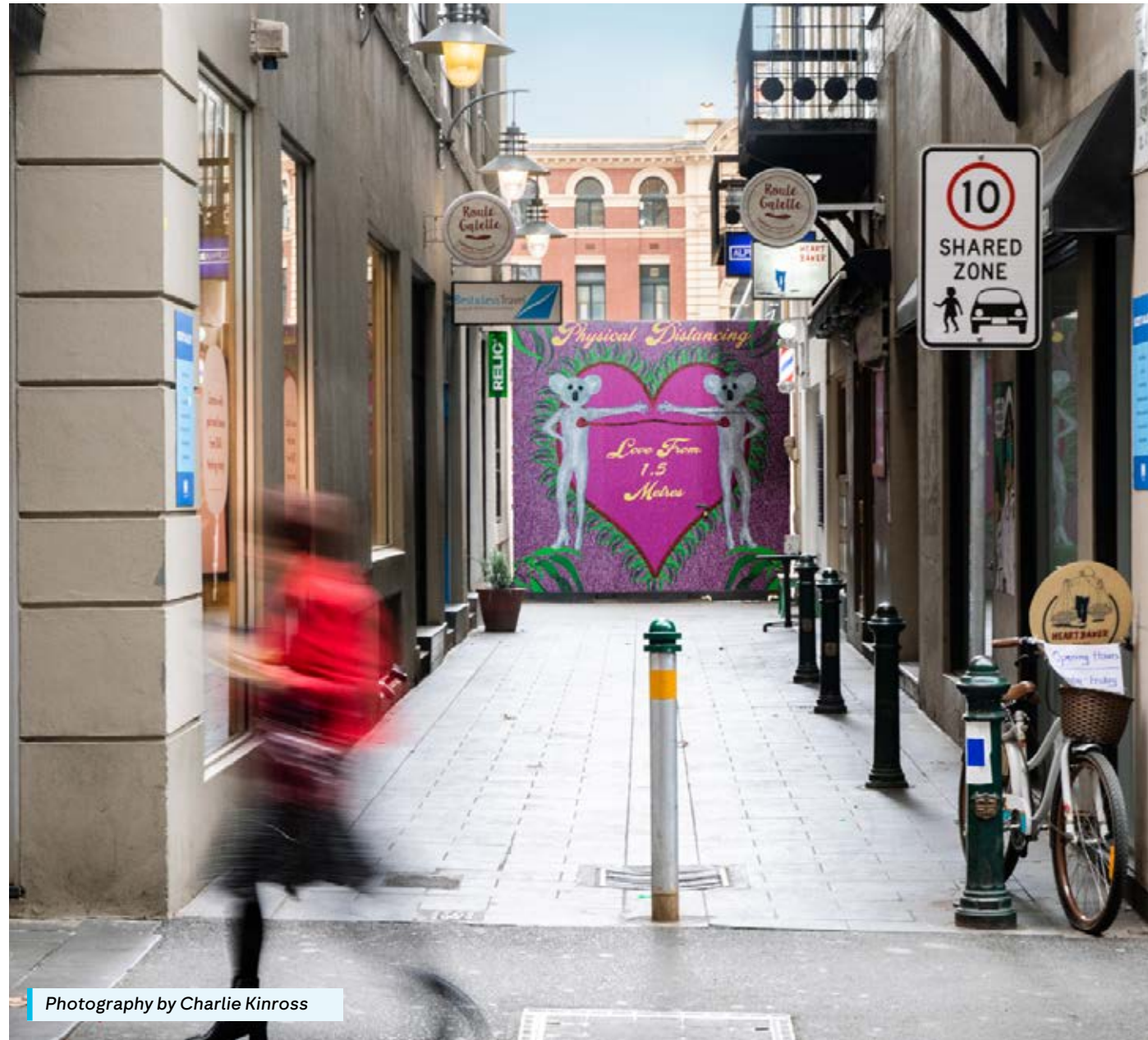
showcase their brand, while reflecting the iconic character of Degraves Street and its surrounds.

The Flinders Street closure creative signage was awarded Silver at the [2020 Melbourne Design Awards](#).



Will and Garrett Huxley: Physical Distancing Koalas

2020



Photography by Charlie Kinross

Creative duo Will and Garrett Huxley designed an engaging artwork to share an important safety message during the COVID-19 pandemic. The sparkly, life-sized koalas were joined by love – but at a safe physical distance of 1.5m. The artwork brightened up the Scott Alley laneway during a challenging time in the central city.



Rafaella McDonald: Crowd Stance

2021



Photography by Charlie Kinross

About the artwork

'Crowd Stance' depicts an imaginary collective of bodies made up of many feet and hands, caught in a dance and lifting off the ground. The artwork uses bold colour, intuitive mark-making and cartoon-like images of the body in various forms of action, playfully mimicking the exchange between individual subjectivity and the collective identity of a crowd.

'Crowd Stance' explores how the individual considers themselves within, and also separate to, a crowd. What do we project onto a crowd and, in doing so, how do we shape a crowd from within?

About the artist

Rafaella is an artist living in Melbourne who works in gallery settings, public spaces, on clothing and in collaborative performance. She uses colour, bodily gestures and hand-made materials to explore joy as a strategy. Rafaella has exhibited work at the National Gallery of Victoria, West Space Gallery, TCB Art Inc, the Substation and in the biennial Next Wave Festival for emerging artists.

She has painted large-scale mural commissions for the Melbourne Fringe Festival, Shepparton Art Museum and the City of Stonnington.

Margaret Ackland: Hi-Vis

2021



Photography by Anne-Marie De Boni

Artist statement

“My work takes as its reference observations both large and small, profound and whimsical. I document the many small moments that fill the narrative of a life, as well as continuing to reference events that shape our understanding of this often bewildering world. These small watercolours are rendered directly onto handmade paper with no under-drawing. Each one evolves over the course of a single day, beginning in the early morning and revisited many times to apply layers of transparent pigment.”

About the artist

Whether through landscape, portraiture or small watercolours, Margaret Ackland has been keenly observing and recording traces of human experience for more than 35 years. Drawing on her own observations of the world sourced from newspaper

clippings, online media and the comings and goings of her own daily life, Ackland's images quietly shine light on ephemeral moments, both personal and political. What emerges from her delicate, often humorous and always sensitive small-scale paintings encompasses a whole, worldly and fully relatable experience. As a suite, they offer a glimpse into the quiet reception of the everyday, interspersed with pivotal events from world politics.

Flinders Lane Gallery/FLG

FLG is a contemporary art gallery located on Level 1 of the Nicholas Building. The gallery has been championing the practices of emerging, mid-career and established Australian artists since its inception in 1989.

Instagram: [@flinderslanegallery](https://www.instagram.com/flinderslanegallery)
Website: flg.com.au

John Harvey: Canopy

2021



Photography by James Henry

Artist statement

“This is an extract of my work Canopy, a multi-channel video installation at ACMI. These rendered still images invite audiences to slow their minds and experience the work as a meditation with an open spirit and heart amongst the movement of the city. The work contains my home movies along with films I've written and directed.”

About the artist

John Harvey (Saibai Island/English) is a storyteller across screen and stage working as a writer, director and producer. He is the creative director of production company Brown Cabs. John collaborated with Torres Strait Islander visual artist Ricardo Idagi on the video element of Idagi's 2011 Telstra New Media Award-winning work 'Upi mop le – Tail end man.'

Canopy at ACMI

John Harvey was commissioned to create a multi-channel installation for the newly refurbished Australian Centre for the Moving Image. The work examines First Peoples' self-representation as an important principle of engagement with the moving image and refutes the history of representing our First People through the lens of the 'white gaze'.

Canopy will be on permanent display at ACMI's centrepiece exhibition, 'The Story of the Moving Image.'

Emma Coulter: spatial deconstruction #23 (resilience)

2021 - 2022



Photography by Charlie Kinross

About the artwork

The Metro Tunnel Creative Program commissioned Melbourne-based artist Emma Coulter to create an artwork for the outside of the shed. 'spatial deconstruction #23 (resilience)' follows other site-specific installations Emma has delivered in New York, Germany, Sydney, Melbourne, Brisbane, Bendigo and Byron Bay. 'spatial deconstruction #23 (resilience)' is her first large-scale public work in Melbourne and the largest work she has undertaken to date.

"My work is an offering to the people and streetscape of Melbourne, post-COVID-19 lockdown," Emma says.

"This work offers a gesture of resilience, and for this space to be once again a celebrated community place."

Melbourne studio Juddy Roller installed the huge artwork during January and February 2021. The final work wraps around the Swanston Street and Flinders Lane sides of the acoustic shed, and spans more than 100m.

Kate Disher-Quill and Phoebe Powell: Surge

2021



Photography by James Henry

Behind the camera

View Phoebe Powell and Kate Disher-Quill's online photographic essay detailing the unique challenges of creating 'Surge' and 'Thank You' during the COVID-19 pandemic.

About the artwork

Evolving over months of lockdown restrictions as the COVID-19 pandemic swept across Melbourne in 2020, 'Surge' is a collective reflection of the nuanced and at times confronting experiences encountered by a diverse range of healthcare professionals.

In a time when photographic work was restricted and the healthcare worker experience was heavily politicised, Zoom conversations between the subjects and artists became central to developing the project using a collaborative, practice-led approach. A space to share stories and exchange ideas, these conversations became a means of catharsis and a place of connection for both the participants and artists.

In referencing the dichotomy between the clinical protocols of the pandemic and the vulnerability of the human experience, Surge combines the medical with the personal, to reveal and acknowledge our capacity to endure.

About the artists

Kate Disher-Quill is a Melbourne-based artist working across photography, film, publication and multimedia. As a visual communicator, she is drawn to weaving

stories into art to explore themes reflected in her community and the wider Australian society. Since 2010, she has exhibited in numerous group and solo shows around Australia, and her publications have been distributed in leading bookstores and art institutions, including Art Gallery of New South Wales and National Gallery of Victoria. Disher-Quill's book Earshot, published in 2019 by Black Inc, portrays the myriad of experiences of Deafness and hearing loss, intersecting art and storytelling with health and education.

Melbourne-based photographer Phoebe Powell's images are motivated by curiosity and connection, and her portraiture is rooted in an ethos of compassion. Working closely with her subjects to encourage self-expression and honesty in their portrayal, Powell's work is engrained with themes of intimacy and identity. At the flattened end of the first wave of COVID 19 infections in Melbourne, Phoebe was commissioned by the Metro Tunnel Creative Program to photograph more than 50 healthcare professionals working to manage the pandemic for a photographic essay titled '[Thank You](#)'. Exhibited publicly on the construction hoardings for the new Parkville Station, the work gained international recognition within days, bringing about a wider acknowledgement of the people dedicated to keeping Victoria safe. It is this ability to inform, educate and inspire that draws Phoebe to photographic storytelling.

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

Maree Clarke: Ritual and Ceremony – Uncle Jack Charles

2021



Photography by James Henry

Aboriginal and Torres Strait Islander readers are advised that the following story contains mentions of a deceased person. The late artist's family has granted permission for his name and images of this artwork to be used.

About the artwork

Mourning is an important ritual and ceremony, with all cultures having ways of expressing and showing loss of kin, land, language and cultural practices. This work by First Nations artist Maree Clarke is an expression of Indigenous loss.

As part of the Ritual and Ceremony series, 'Uncle Jack Charles (Men in Mourning)' shows venerated elder, artist, actor, musician, activist and Stolen Generation survivor Uncle Jack Charles (1943 – 2022) in the white ochre of traditional mourning and a shirt bearing the scarification marks of bereavement. Like her people, Clarke's portrait of Uncle Jack stands strong in expressing resilience in the face of loss and a tenacious celebration of survival.

'Uncle Jack Charles (Men in Mourning)' is presented

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

About the artist

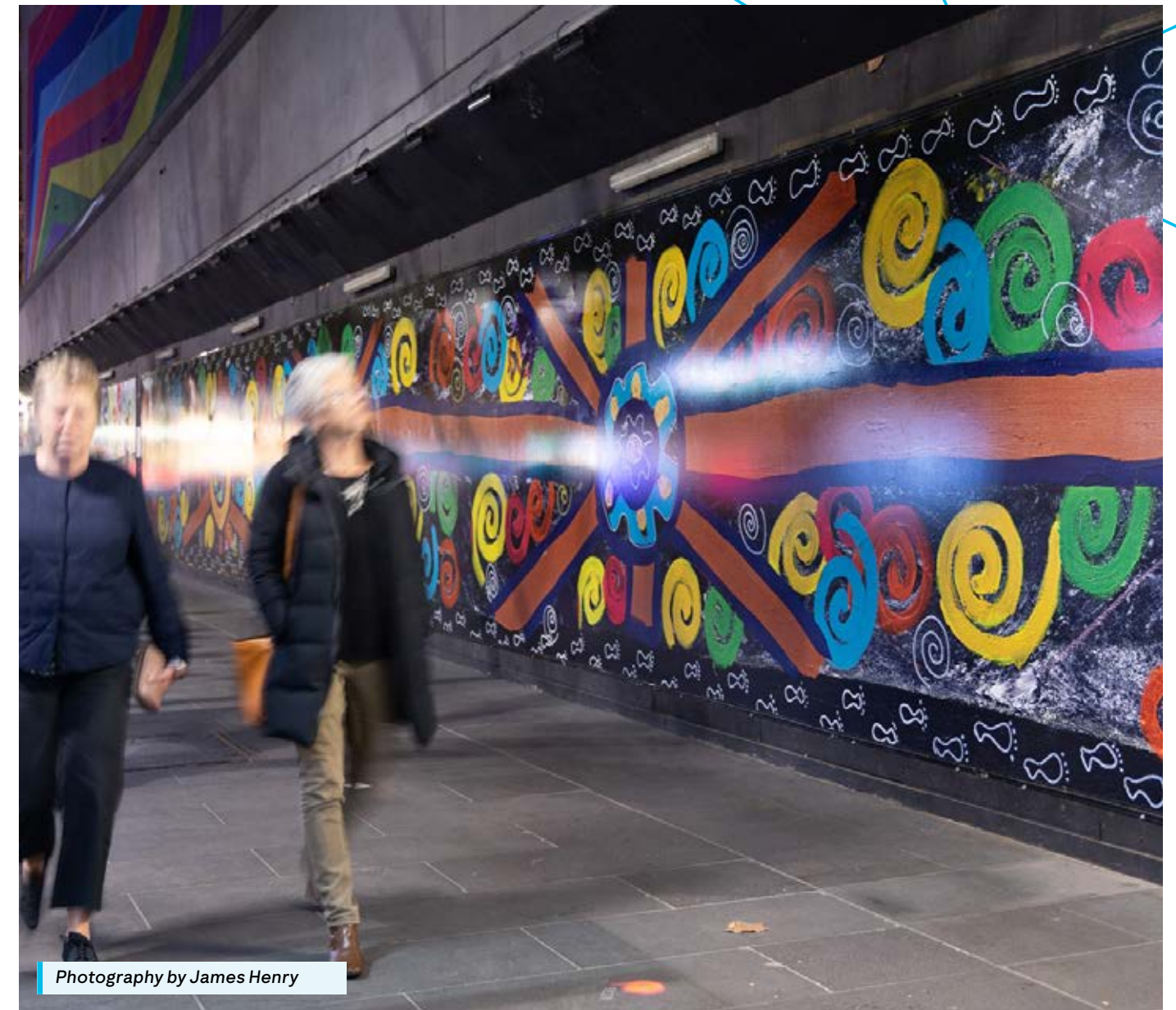
Photographer and artist Maree Clarke is a Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung woman who grew up in northwest Victoria – predominantly in Mildura – on the banks of the Murray River. Living and creating in Melbourne for the last 3 decades, Clarke makes works that explore the customary ceremonies and rituals of her ancestors.

Maree Clarke is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost – or laying dormant – over the period of colonisation, as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists.

Clarke has been commissioned to create a [line-wide legacy artwork](#) across the Metro Tunnel's five new underground station precincts.

Ronald Edwards Pepper: Emerging from the darkness

2021



Photography by James Henry

About the artwork

To celebrate [YIRRAMBOI Festival](#) – Australia's premier First Nations arts and cultural event – the Metro Tunnel Creative Program commissioned Ronald Edwards Pepper to create new work for our Town Hall Station site.

"I incorporate the traditional lines of Gippsland into my paintings, and the cultural symbols of the Gunaikurnai people, such as lines, diamonds, circles and meeting places," says Ronald.

About the artist

The grandson of Dulcie (Dolly) Mullet and Watson Pepper, Ronald Edwards Pepper is a proud Gunaikurnai man. His family moved from Lake Tyers Mission to Morwell in the 1960s.

Since graduating from Federation University with a Bachelor of Visual and Media Arts in 2017, Ronald has completed several commissions and participated in numerous exhibitions in Australia and overseas.

Ronald primarily paints in acrylics on canvas, sometimes incorporating ochre into his work. He also enjoys experimenting with non-traditional materials such as neon and glow-in-the-dark paint.

Flinders Quarter Augmented Art Walk 2021

2021



Photography by Marcie Raw

The second Flinders Quarter Augmented Art Walk invites you to explore the heart of Melbourne through a treasure hunt-style art adventure around streets, laneways, businesses and heritage buildings.

The magic of augmented reality (AR) technology brings to life 12 works by local artists in the Flinders Quarter precinct via the Eyejack mobile app.

Participating artists are Sue Beyer, Carla Gottgens, Anton Hasell, Jingwen (Jina) He, Sonia Kretschmar,

Jasmine Mansbridge, Stanislava Pinchuk, Ann Ryan, Tracy Sarroff, Dee Smart, United Make and Vandal.

Animation and sound is by Alex Hare, Tobacco Rat, Debrina Setiawan, Andrew Onorato, Sir Gulliver, Mikey Gillard, Helena Papageorgiou.

FQAAW21 is a business support initiative by Cross Yarra Partnership Design and Construction, together with the project delivery authority and the Metro Tunnel Creative Program.

Moorina Bonini: (un)held + (re)stored = stolen

2021



Photography by James Henry

Artist statement

Speaking back to western structures and systems that continue to govern Indigenous epistemology, '(un)held + (re)stored = stolen' disrupts western modes of thinking to ultimately privilege Indigenous perspective and voice.

Western institutions hold cultural materials and objects that have in some cases been stolen and collected in unethical ways from Indigenous people. '(un)held + (re)stored = stolen' illuminates the urgency for community access and agency in these spaces.

About Moorina Bonini

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri-Woiwurrung Briggs/McCrae family.

Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her

practice is driven by a self-reflexive methodology that enables the reexamination of lived experiences that have influenced the construction of her cultural identity. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Bonini's practice is based within Indigenous knowledge systems and brings this to the fore.

Moorina holds a Bachelor of Fine Arts from RMIT University and a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts. Moorina is currently a research candidate at Monash University where she is undertaking a PhD within the Wominjeka Djeembana Research Lab. Her work has been exhibited in various shows and galleries across Australia.

This work is part of 'Moving Objects', commissioned by [RISING](#), [Museums Victoria](#) and [YIRRAMBOI](#) and made possible by the Metro Tunnel Creative Program.

Brian Martin: The Agency of Bunggabi (trees)

2021



Artist Statement

This work is a collection of charcoal drawings articulating the agency and importance of Country. These Countryscapes are a presentation of Bunggabi (trees) with a shield that floats across the surface. The shield, from Boonwurrung Country and Museum Victoria's collection, links our own relationality to Country and Bungabbi.

Through research in the collections at Melbourne Museum with Boonwurrung traditional owner N'arweet Dr Carolyn Briggs AM we connected to multiple cultural materials that are made from Bunggabi, including shields, coolamons, canoes and musical instruments, to name a few. It is significant to connect cultural material with contemporary practices as it revitalises our ancestral past and demonstrates that Indigenous cultures are about the interconnectedness between memory, practice and Place.

About Brian Martin

Brian Martin is a descendant of Bundjalung, MurraWarri and Kamilaroi peoples and has been a practising artist for 30 years, exhibiting in the media of painting and drawing. His research and practice focus on refiguring Australian art and culture from an Indigenous ideological perspective, based on a reciprocal relationship to Country.

Brian is an impassioned educator and communicator who has published numerous essays and articles. His work has been recognised in various art prizes and is held in various private and public collections including the National Gallery of Victoria. He is currently Associate Dean Indigenous at the Monash University Art, Design and Architecture Faculty and Director of Wominjeka Djeembana Research Lab.

This work is part of 'Moving Objects', commissioned by [RISING](#), [Museums Victoria](#) and [YIRRAMBOI](#) and made possible by the Metro Tunnel Creative Program.

Jenna Lee: Light of an Invasive Native

2021



Artist Statement

Just as plants need light and air to survive and thrive, we as First Nations people need connection to our cultural and ancestral objects. Our connection and access to museum collection stores bring light to these dark hidden places and in turn breathe life and energy into the objects that lie dormant.

'Light of an Invasive Native' depicts the pitch black darkness of museum collection stores as well as the resulting light and energy that radiates when our botanical and cultural collections are accessed and activated. This exchange of energy between people, collection and object is made possible only when we as First Nations people and communities have agency to activate these archives – transforming them into living, breathing spaces, no longer silent but part of the continuous cycle of culture. This energy exchange also speaks to the universal connectedness between caring for Country, our plants and our cultural objects and practices. By caring for our land we have access to the plants, fibres and pigments which we transform into objects and artwork, which maintain and preserve our culture.

'Light of an Invasive Native' is the final iteration of an almost 3 year ongoing body of work which uses images captured of a collection of Australian native gum trees in the Kew Gardens, London. While living in the UK I personally gathered fallen leaves, seeds and bark from the four giants, capturing images of their textures and tones, overcome with a need to document, to archive their resilience – their invasive survival. The images used include a giant Spinning Gum 'collected' in Victoria and transported to Kew, where she still stands today.

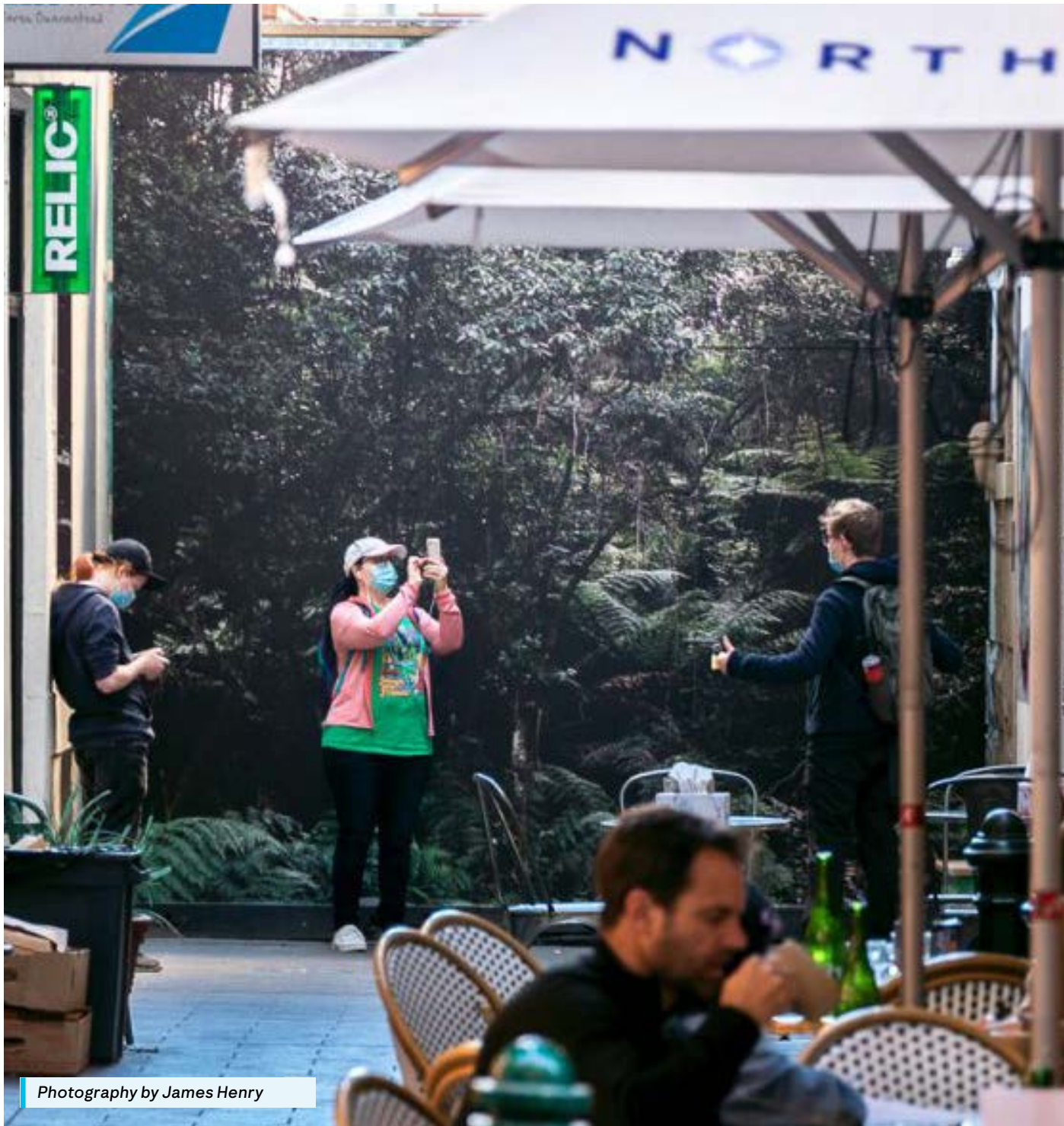
About Jenna Lee

Jenna Lee is an interdisciplinary artist of the Larrakia, Karajarri and Wardaman peoples. Her practice is strongly influenced by material, method and process as well as by her overlapping identities, paternal teachings of culture and maternal teachings of paper craft.

This work is part of 'Moving Objects', commissioned by [RISING](#), [Museums Victoria](#) and [YIRRAMBOI](#) and made possible by the Metro Tunnel Creative Program.

Alan Stewart: Remembrance

2021



Artist statement

Country has always been my escape and connection to my culture. Without it, I lost a sense of self and a way to revitalise my spirit. Those early mornings and long drives helped me to see what's special about being on Country, land that holds such a deep meaning to my ancestors. I look back now and realise how lucky I was.

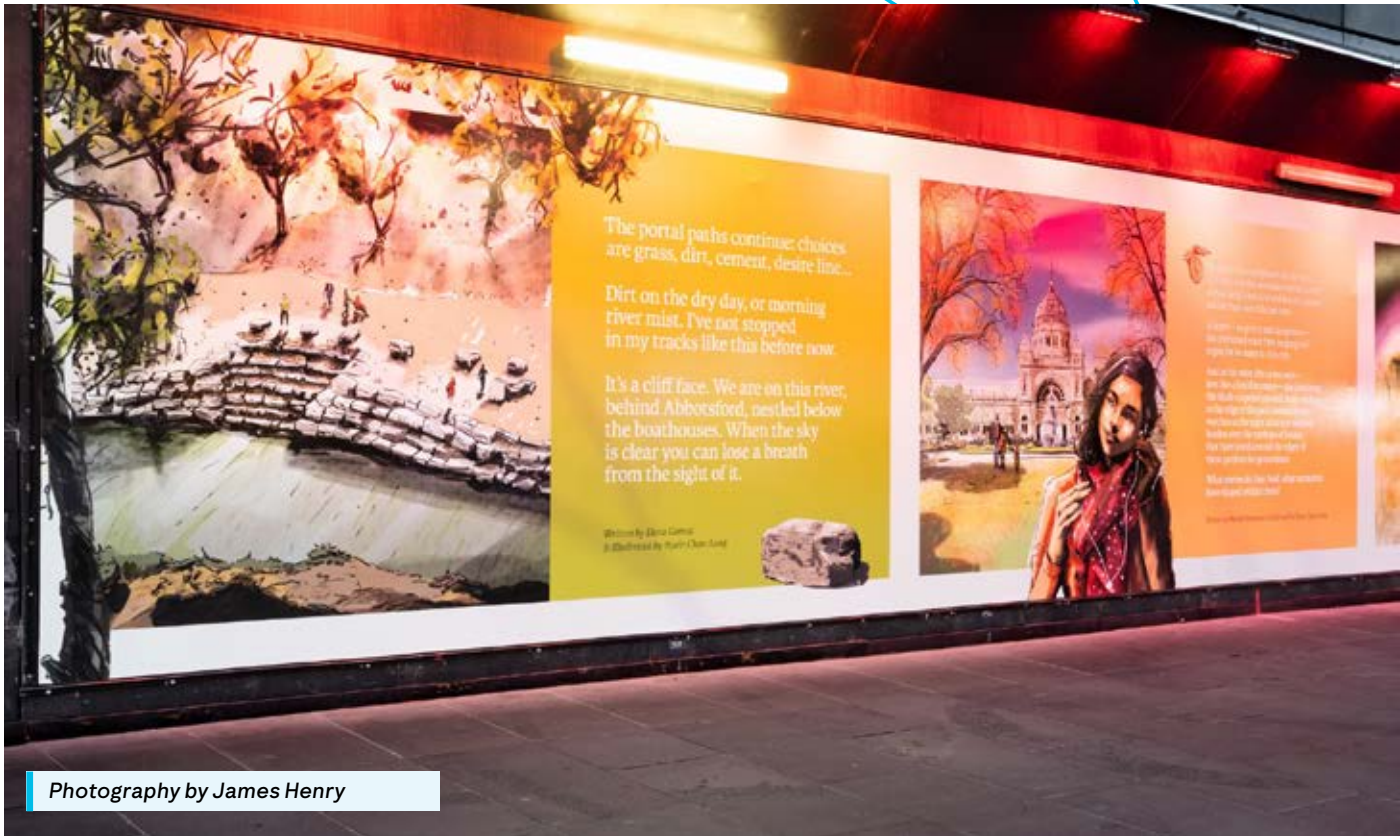
About the artist

Taungurung and Filipino man Alan Stewart uses photography to document his family, community and personal journey as a First Nations person.

Remembrance celebrated NAIDOC Week 2021. It won the Metro Tunnel Creative Program 2D Award at Koorie Heritage Trust as part of the 2020 Koorie Art Show.

Melbourne Writers Festival: Writing Melbourne

2021



In celebration of the 2021 [Melbourne Writers Festival](#), 11 original works of fiction and non-fiction were specially commissioned to reflect life in Melbourne.

The featured writers include Timmah Ball, Mandy Beaumont, Melanie Cheng, Maddee Clark, Stephanie Convery, Elena Gomez, Luke Horton, Laura McPhee-Browne, Thuy On, Ronnie Scott and Nova Weetman.

Excerpts of their texts will feature on the Metro Tunnel's City Square hoardings, with each text illustrated by local artists Nyein Chan Aung, Marc Martin and Jackie Nguyen.

Marc Martin

[Marc Martin](#) is an award-winning artist, illustrator and author. He works across commercial illustration, editorial work, children's picture books and fine art for gallery shows and commissions. His picture book *A River* was named a Best Illustrated Picture Book by *The New York Times*.

'I have tried to respond to each piece of writing in a way that takes into account each story's unique voice and tone. The illustrative style for each piece is loose and expressive, interpreting the text in a way that gives the viewer a starting point to build their own internal visualisation without being too prescriptive.'

Dr Nyein Chan Aung

[Dr Nyein Chan Aung](#) is an industrial designer and artist, and currently a Senior Design Researcher at Monash University's [Design Health Collab](#), where he oversees high-impact healthcare services and med-tech designs.

'My illustrations consider three aspects: the narrator, 'Melburnians' (humans and animals) and Melbourne itself. Each element appears vividly in every frame. You can see vignettes of Melbourne residents playfully co-existing with the narrator, while being enveloped in the iconic sights and scenes of the city.'

Jackie Nguyen

[Jackie Nguyen](#) is a Melbourne-based freelance designer working in visual development across animation, games and commercial projects. She is also an illustrator for editorial work and children's picture books.

'I have always been fascinated by the relationship between colour, lighting and form. They have the power to combine and completely transform a space in the most magical way. I felt connected to these moments in the text and tried to reflect that feeling in my illustrations.'

2021



[Tahnee Edwards](#) is a proud Yorta Yorta and Taungurung designer and creator, influenced by culture, community and cool aunties. [Gammin](#)

A proud Wiradjuri woman [Kristy Dickinson](#) creates bold, playful, statement-making jewellery that celebrates and honours Indigenous culture – imbuing a sense of empowerment and joy within everybody who wears it. Her goal, ‘to bring social, political and environmental issues to the forefront’ by way of colourful, vibrant accessories.

2021 and 2022

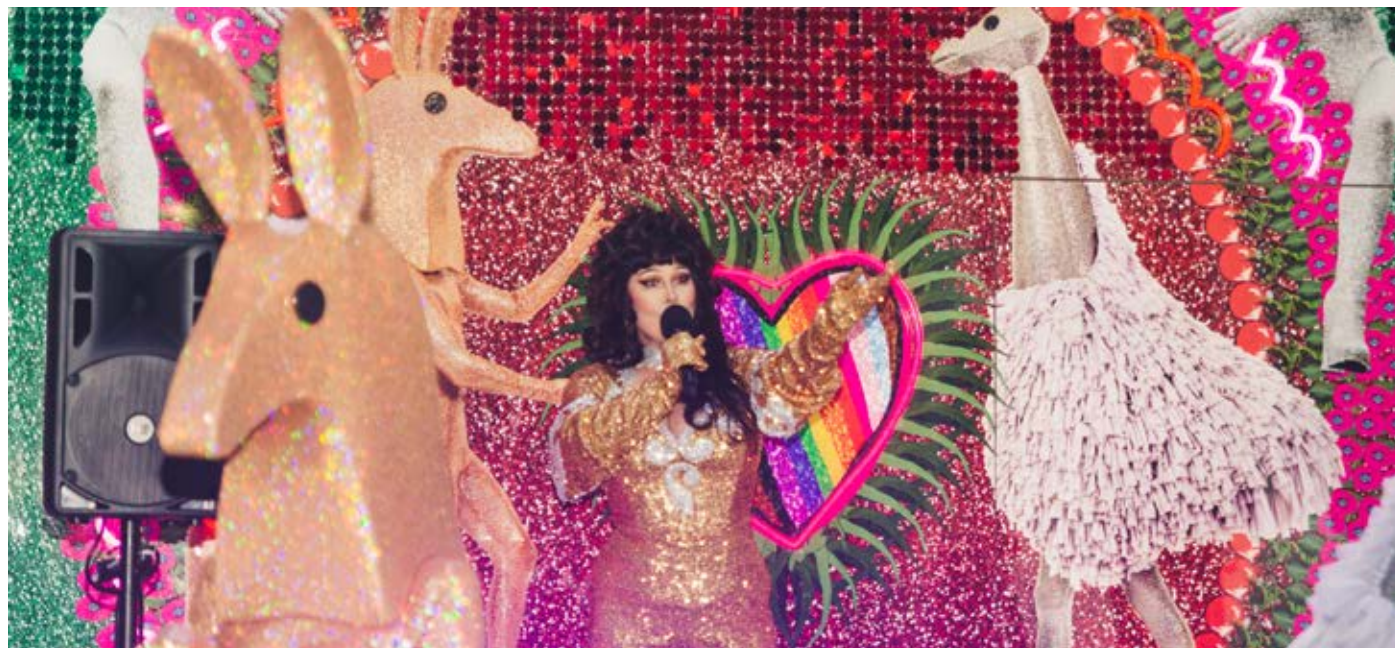


If you've ever wanted to see 2 crocs sharing a prawn cocktail, glittery gumnut babies and kissing emus – then you are in the right place.

The Metro Tunnel Creative Program has collaborated with the Huxleys for the festive seasons in 2022 and 2021, to help bring joy and cheer to the CBD around the Town Hall Station construction site.

Elizabeth Gower: Urban Compilation

2022



Christmas 2022

As *Camp as Christmas* returned to Fed Square, Scott Alley and Flinders Quarter in 2022, along with events including a silent disco, a movie screening and a parade.

Christmas 2021

As *Camp as Christmas* premiered at City Square and Scott Alley in 2021, along with event activations including disco carols and a parade.

Disco carols by The Huxleys and friends

The Huxleys brought their artwork to life in Melbourne's CBD with a festive parade that culminated with disco carols in Scott Alley.

The performers were:

- Will & Garrett Huxley
- Dandrogyny
- Holly Durant
- Tanzer
- Simone Page Jones.



Photography by James Henry

Artist statement

My works are made entirely from discarded papers (product packaging, advertising brochures, posters and billboards) salvaged from the urban environment. The retrieved papers are precisely cut into 'tiles' of paper, collated according to hue and shape, and re-assembled into complex geometric designs, which transforms the visual 'noise' of merchandising into the contemplative order and logic of geometry.

The process of gathering and collating discarded fragments into complex designs is reminiscent of quilting, intricate mosaic tile work and other artisan practices. As the pedestrian walks along the panoramic hoarding, the geometries transform and evolve one into another along its complete length, referencing physical commutes and journeys.

The familiar everyday detritus that I repurpose, also functions as a social history and index of the present day by recording evidence of contemporary consumption, waste and the prevailing cultural milieu of the specific urban environment of Melbourne in the 21st Century.

About the artist

Elizabeth Gower is a highly acclaimed Australian artist who lives and works in Melbourne.

She has been a seminal figure in the Australian contemporary art community for nearly 40 years. From her inspiring feminist works of the late 1970s to her recent collage practice with its focus on environmental sustainability and critique of consumerism and waste, her art practice has continued to have a profound influence on the work of other artists.

Elizabeth was a Lecturer and Senior Lecturer at the Victorian College of the Arts, University of Melbourne and is currently an Honorary Senior Fellow at University of Melbourne, Faculty of Fine Arts and Music.

She has held over 50 one-person exhibitions in Australia, United States, United Kingdom, Europe and United Arab Emirates, has been the recipient of numerous grants, awards and commissions, and her works are held in private and public collections nationally and internationally.

Jon Campbell: Your best is good enough for me

2022



About the artwork

Your best is good enough for me is a new text work by Melbourne based artist, Jon Campbell. Remembered from a conversation with a friend, the seven words project dynamically into public space, addressing the viewer with a sense of faith or belief in people and their best efforts, no matter how big or small. It projects an affirmative and hopeful – if somewhat melancholy – mood of the moment, with a sense of care, empathy and belief in others.

As a sentimental appeal to the viewer, the affirmative spirit of the text is matched by the dynamic optical play of positive and negative space, and of colour and reflection, in a push-me-pull-you abstraction which requires the active involvement of the viewer to unravel the text – which might also involve reciting the phrase in their head, or passing it on to a friend.

About the artist

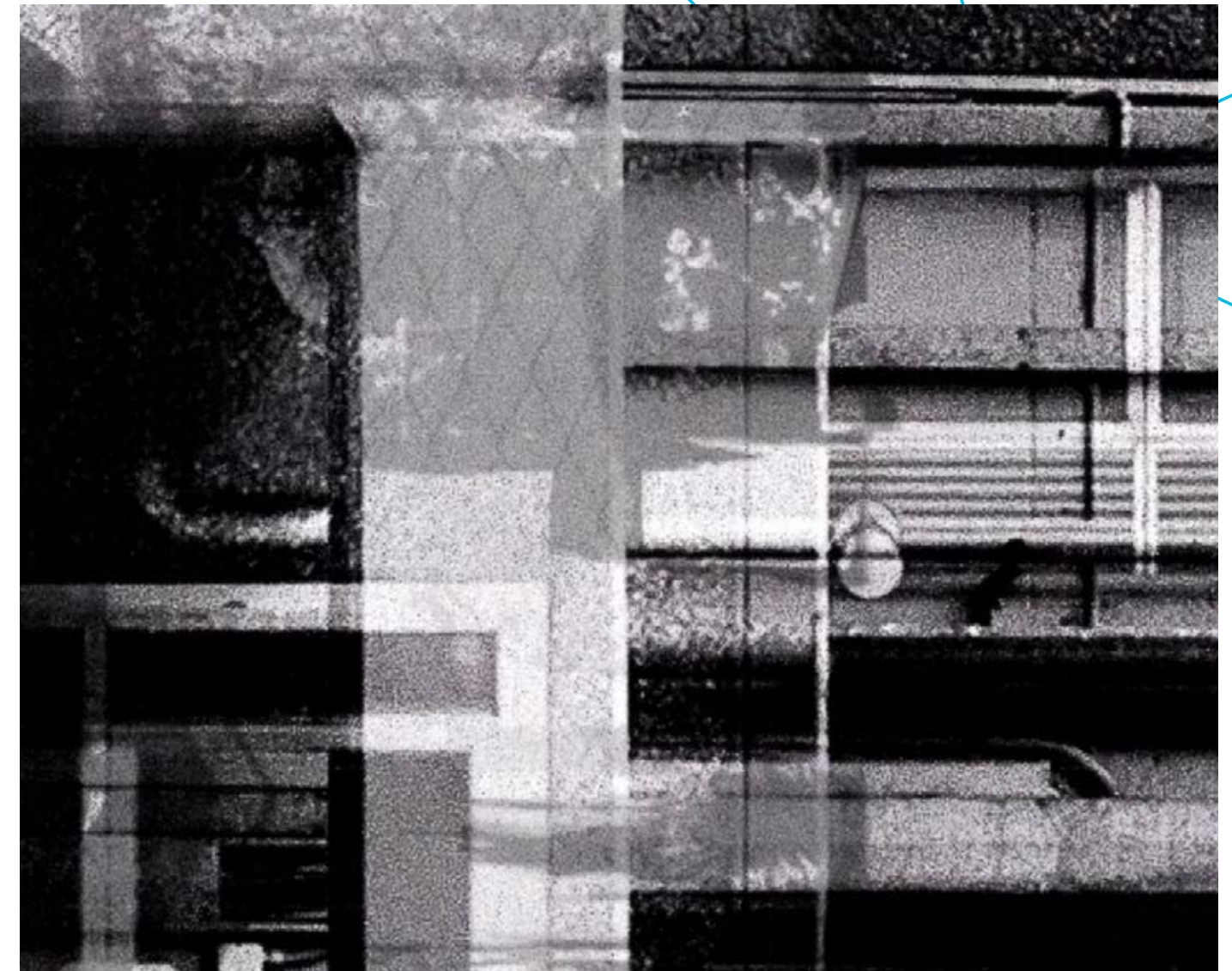
[Jon Campbell](#) has been a fixture on the Australian art scene since he first began exhibiting paintings of suburban youth culture in the 1980s. His masterfully realised paintings, collages, banners, neons, flags and songs demonstrate his love of suburbia and its vernacular language. Popular music, printing, design and sport also feature heavily in his practice.

Who's Afraid of Public Space at ACCA

Jon Campbell, 'Your best is good enough for me' 2021 is presented in association with the Australian Centre for Contemporary Art (ACCA), as part of their 2022 summer season exhibition [Who's Afraid of Public Space?](#)

Guled Abdulwasi: The block

2022



About the artwork

'The block' documents the facades of Melbourne's distinctive public housing estates. These are sites rich with social, cultural and political histories at the intersection of public responsibility and private life.

Built in the 1960s by the Housing Commission program, Melbourne's public housing tower blocks were intended to boost dwindling population numbers in the inner-city as surrounding and outer suburbs boomed. The program faced backlash from within the gentrifying inner-city suburbs, and this model of public housing ceased being built in the 1970s.

In The block, these tough brick and concrete buildings are gently abstracted. The artist focuses attention on the textures of the walls and the grids formed by the window frames. Through this close detail the artist also suggests the perspectives of the communities for whom these towers are home.

About the artist

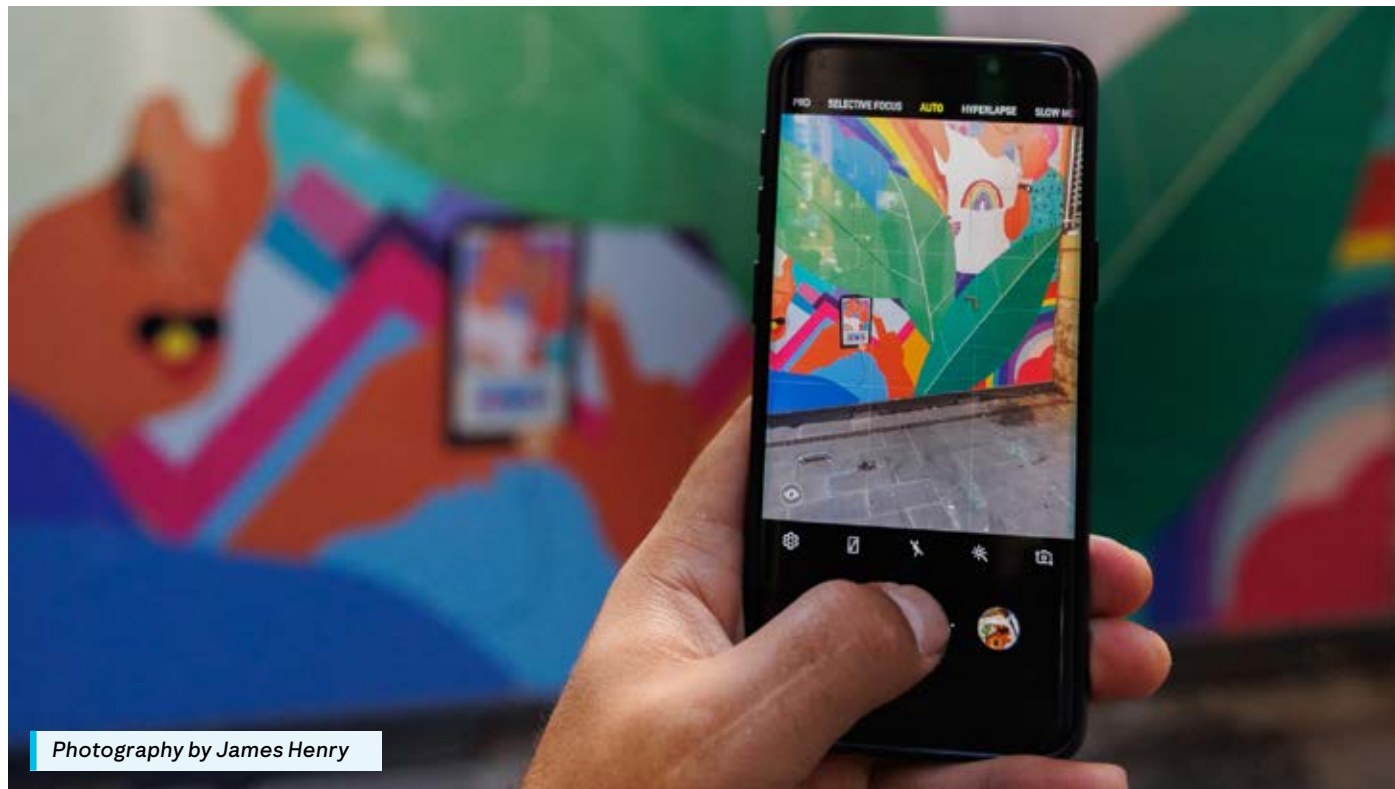
Guled Abdulwasi is an architecturally trained multi-disciplinary Melbourne-based artist. Abdulwasi is interested in the connections people make with their environment through architecture, particularly in relation to ideas of home.

Who's Afraid of Public Space at ACCA

Guled Abdulwasi, The block 2021 is presented in association with the Australian Centre for Contemporary Art (ACCA), as part of their 2022 summer season exhibition [Who's Afraid of Public Space?](#)

Jacq Moon: Miss You

2022



Photography by James Henry

Artist statement

'Miss You' is about pride and reconnection coming out of the Melbourne lockdowns. It reflects on how we have missed the relationships and humans in our lives, and how we have relied on technology to build connections during the COVID-19 health crisis.

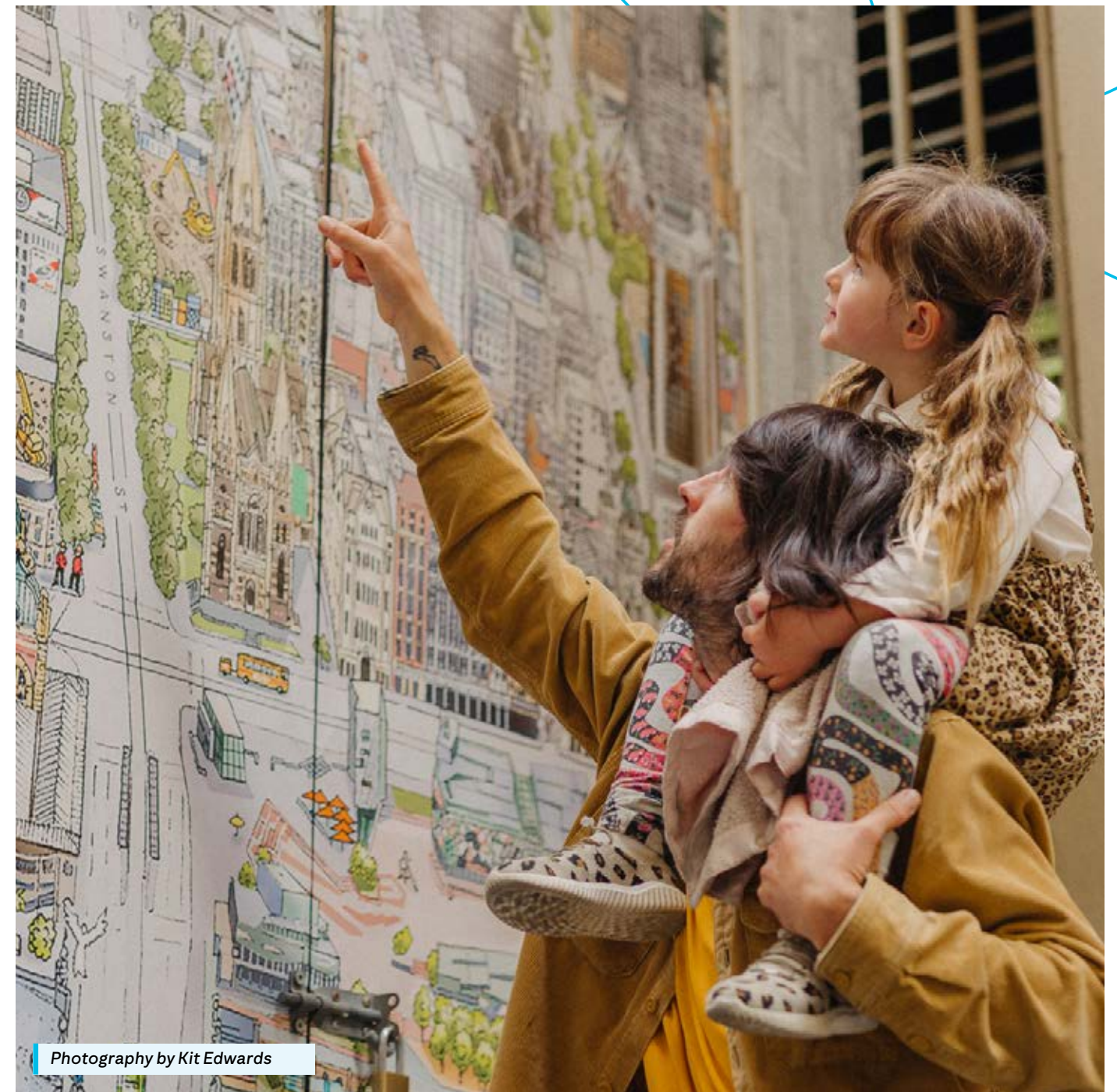
I hope an LGBTIQ+ person finds this image, and it feels like it is a space and an image created for them, inspiring happiness and connection and reflecting the diversity of the Melbourne we love.

About the artist

Jacq Moon is a proudly queer artist and designer living and working on Wurundjeri Country. Being a queer designer, for Jacq, is as much a way of creating, as it is an identity. Her images of pride and connection set out to embrace the diverse lived experience of the people around her.

The Melbourne Map

2022



Photography by Kit Edwards

Illustrated maps define the places we love by the things we love about them and what we hold to be true about our sense of place in our collective imagination.

The creators of The Melbourne Map took thousands of photographs, notes and sketches, and spent more than 3 years hand drawing and colouring to produce the map, of which a small section is currently displayed in Scott Alley. They accurately researched and documented countless buildings, waterways, streets, gardens and quirky things discovered during the research.

See if you can spot some recognisable landmarks from the Flinders Quarter area on the map!

The Melbourne Map was made by:

Founder/producer: Melinda Clarke
Chief illustrator: Lewis Brownlie
Character illustrator: Deborah Young Monk
Digital colourist: Sean Rodwell

Vandal: Duck Hawk Imagining

2022



Photography by James Henry

Artist statement

Memories are just moments...movements in time, sprinkled with 'What if?' Inspired by native Australian flora and fauna, this work features the Running Postman (*Kennedia prostrata*), Peregrine Falcon (*Falco peregrinus*) and dusky blue budya budya butterflies (*Candalides hyacinthina*).

This artwork contains an augmented reality (AR) element, produced in collaboration with Helena Papageorgiou and EyeJack. You can [view the AR of Vandal's work online here](#).

To activate the artwork in Scott Alley, scan the QR code and hold your smartphone camera in front of the artwork.

Yayoi Kusama: The Passing Winter

2022



Photography by James Henry

About the artwork

A mirrored cube positioned at eye level invites viewers to peer through circular holes on each of its sides. Artist Yayoi Kusama is interested in the behaviour of light when it bounces off a reflective surface, and what this does to our perception of space. Peering inside the cube, we see multiple reflections, giving the illusion of infinite space.

About the artist

Born in 1929 in Matsumoto, Japan, Yayoi Kusama came to international attention in 1960s New York for a wide-ranging creative practice that has encompassed installation, painting, sculpture, fashion design and writing. Since the 1970s she has lived in Tokyo, where she continues to work prolifically and to international acclaim.

The Metro Tunnel Creative Program enabled *The Passing Winter* to be displayed in the public realm to support [ACMI's](#) Melbourne Winter Masterpieces exhibition.

Thelma Beeton: Multicultural

2022



Photography by Jacinta Keefe

Artist statement

'Painting gives you a reason to yarn up about your stories. If I wasn't painting, I wouldn't know anything I've learnt. I wouldn't know what my totems is, I wouldn't know who my mob was or who my Aunties and Uncles are, I wouldn't know any of that.'

'This painting represents all the different nationalities mixed with Aboriginal mobs.'

About the artist

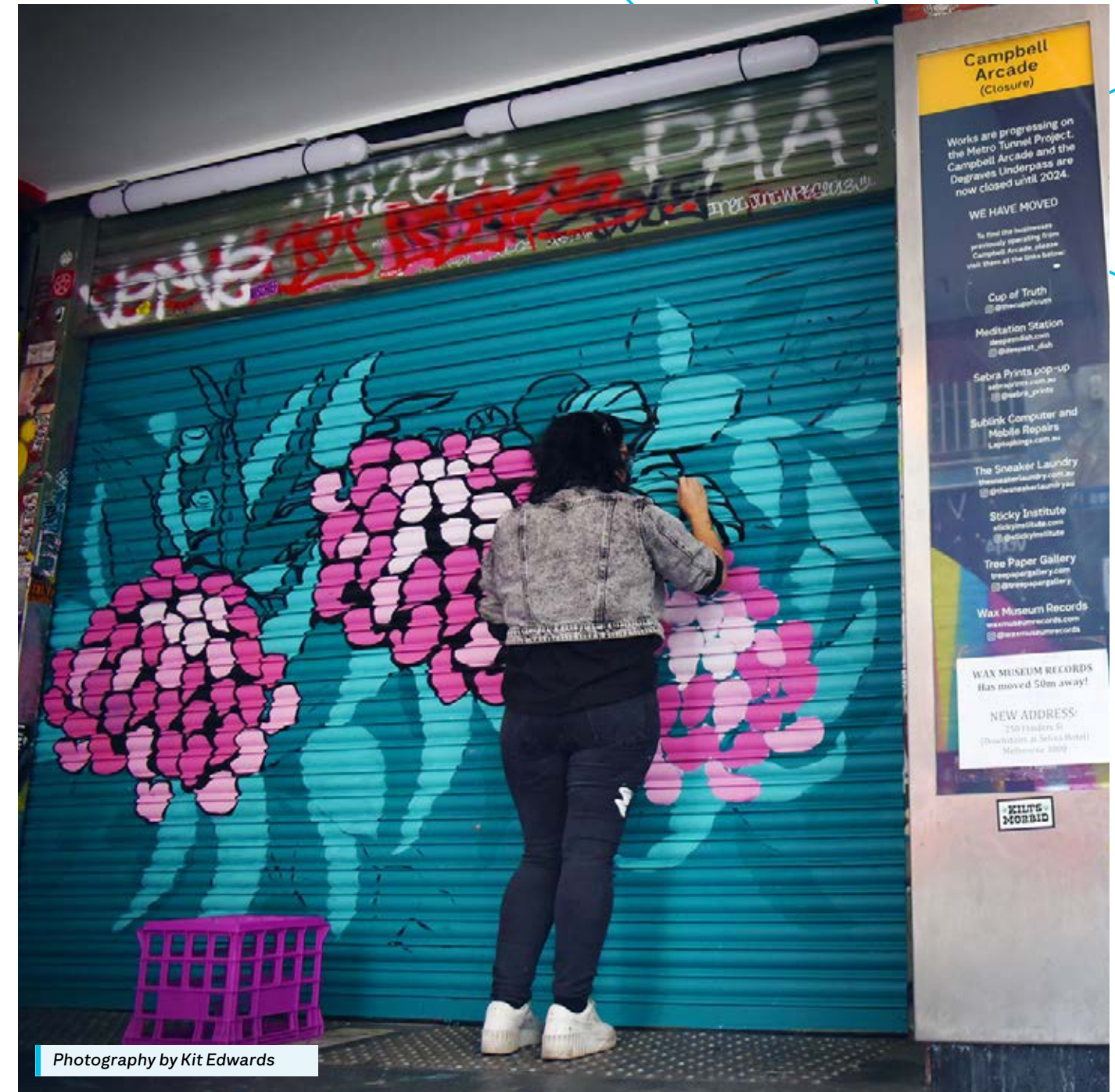
Thelma Beeton is a Palawa woman with family ties to Cape Barren Island off the north-east coast of Tasmania. She grew up in Swan Hill, a small town on the Murray River in the Loddon Mallee region.

Most of Thelma's work is inspired by her totem, the Tasmanian emu. A former graffiti artist, she first started creating work with The Torch, an organisation that provides art, cultural and arts industry support to Indigenous offenders and ex-offenders in Victoria, in 2016.

This painting won the Metro Tunnel Creative Program 2D Award in the 2021 Koorie Art Show, presented by the Koorie Heritage Trust.

Manda Lane: Dancing in the Street

2022



Photography by Kit Edwards

About the artwork

This floral mural is featured on the Campbell Arcade roller door, located in Degraes Street, Melbourne. Initially painted in August 2022, it was refreshed with a new look in August 2023 by Manda Lane with the assistance of Jo Travis.

'In my public art, I like to introduce nature back into urban environments. My work often explores the relationships between plant life and urban architecture. In this mural for the Metro Tunnel Creative Program, I've interpreted native Australian

botanicals, with handpainted linework, focusing on the simple shape and form of these plants. This mural is inspired by sunny memories of buying waratahs from local city florists, and walking through the laneways on warm spring afternoons, on route to the train station home after work', says Manda Lane.

About the artist

Manda Lane is a botanical illustrator, painter and installation artist, based in Collingwood.

Instagram: [@mandalanart](#) and [@n2o_jo](#)

Sarah Allen: Dinosaur Bird

2022



Artist statement

‘I created Dinosaur Bird to celebrate World Cassowary Day 2022. The Southern Cassowary is large, striking and formidable. Unlike most birds, male cassowaries incubate the eggs and raise their young solo. This piece shows the tenderness of a cassowary dad taking his two chicks for a stroll.’

About the artist

[Sarah Allen](#) is an illustrator, artist, and children’s book author. Connecting to nature and raising awareness of Australian wildlife are the primary themes in Sarah’s work. Her method of working involves a combination of drawing, hand-made collage, Photoshop and Procreate to produce work that is joyful and peaceful. Sarah’s author-illustrated picture books, *Busy Beaks* and *Jumping Joeys*, have been recognised by the Children’s Book Council of Australia.

Hexa Deca

2022



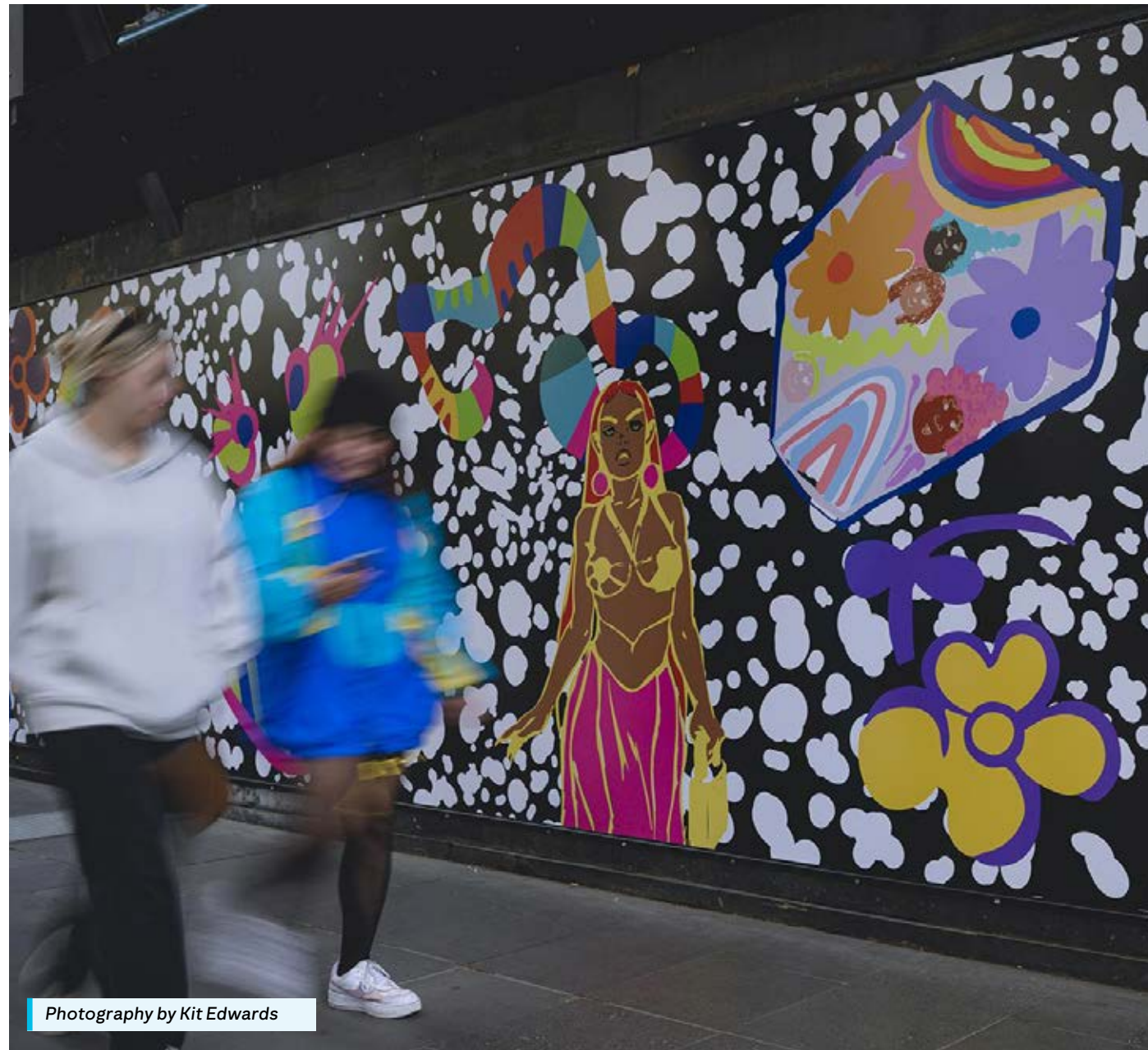
Grab a pal, set yourselves to ‘spin’ and become the conductor of this 16-part music-making playground. Each custom-built spinning seat is sensor activated, becoming an instrument that plays just one part of a musical score composed using sounds recorded deep in the bowels of Melbourne’s new Metro Tunnel. The more seats that spin together, the more of the composition you hear, until all 16 parts – played by all 16 seats – synchronise in a glorious celebration of what we can make when we work together.

The brainchild of Kaurna-based artists Pulsing Heart, HEXADECA is radically inclusive participatory art that makes space for all people (no matter what kind of body you bring with you) to engage playfully with music and art through interactive play.

Family-friendly HEXADECA will fill Fed Square with colour, light and the music of the Metro Tunnel, so grab some any-aged pals for some very serious playtime that’ll make Melbourne sing. HEXADECA was presented by Melbourne Fringe in partnership with Fed Square and supported by Metro Tunnel Creative Program.

Erik Yvon: Mo Libre

2022



Photography by Kit Edwards

Artist statement

'I see my garments as stories of their own creation. It takes a community to construct a garment, and similarly, it took a community to construct this artwork. This work is a textile composition of LGBTIAQ+ stories and joy. It is about disseminating and celebrating queer identity; and for the community to display camaraderie to all identities, genders and self-expressions.'

About the artist

Erik Yvon is a Melbourne/Naarm-based fashion designer on a mission to bring joy to every wardrobe. His bold, trans-seasonal pieces are a dynamic combination of colours, prints, shapes and textures.

Each collection draws inspiration from art, his everyday surroundings, his origins in the island of Mauritius and his experience as a queer person of colour. Erik actively seeks out and works with creatives of colour and LGBTIAQ+ folk for every collection, ensuring each season is unique, exciting and smile inducing.

For this work, Erik collaborated with Christopher Alexander, Jamie Azzopardi, Kiah Crowder-Wyett, Akashi Zari Lee, Osamu Miyagi, Radam Ridwan, Laura Du Ve and Christian Wilkins.

This work was commissioned by the Metro Tunnel Creative Program to celebrate Melbourne Fashion Week.

Pop-up runway

2022



Photography by Charlie Ashe

The Metro Tunnel Creative Program celebrated Melbourne Fashion Week in 2022 with a roving pop-up runway in the NOLA precinct, featuring some of Melbourne's best LGBTQIA+ designers.

Jane Fitzgerald: The Gloriousness of Age

2022



Photography by James Henry

Artist statement

‘Contrary to conventional societal interpretations, ageing does not have to mean deteriorating, dulling or fading away. All too often, we associate age with regression. Yet playfulness, youthfulness and vibrancy remain indispensable threads in the fabric of one’s lifetime.

‘This piece is a bold, youthful defiance of age, as expressed through the wise and matured character of my 78-year-old mother. With the exceptionally busy task of raising 10 children, she epitomises selflessness, devotion, grace, elegance and wisdom.’

About the artist

Jane Fitzgerald is a photographic artist and freelance commercial photographer, with a fine art approach to her work. She loves digital, 35mm film and infrared photography, and is particularly drawn to street, architecture and documentary styles of the medium. Jane believes that art should be seen by all and enjoyed in unexpected environments.

Boorimul Booboop Narrkwarren (Emu Family) roaming free on Country

2023 - 2024



Photography by James Henry

Aunty Zeta Thomson, in collaboration with Mike Maka and Simone Thomson

About the artwork

‘Every Aboriginal person has a totem. The Emu is my totem. Our totems are passed down within family over generations. They define who we are in the Aboriginal world. We are told we cannot harm or eat our totems. They are our spirit protectors (our Dreaming), it is to keep a balance on Country and the environment.’

Aunty Zeta Thomson

About the artists

Aunty Zeta Thomson is a Woi-Wurrung Wurundjeri and Yorta-Yorta Traditional Owner, Knowledge Holder, Keeper of Language, elder and artist with strong links to her ancestral homelands along the Birrarung (Yarra River), the river of mist and shadows – and the Dhungala, the Murray River. Aunty Zeta has been involved with Aboriginal community organisations

throughout her life and continues to maintain and pass on cultural knowledge and stories.

Mural artist **Mike Maka** works in a variety of media, mainly on walls, canvas and illustrative works on paper. His artwork captures a world in which the natural forces fight back against humanity, reclaiming the earth from the uncaring advance of civilisation. He has painted and collaborated in over a dozen Aboriginal communities.

Simone Thomson is a Naarm-based artist, and a Woi-Wurrung Wurundjeri and Yorta-Yorta Traditional Owner who draws inspiration for her art through her spiritual connection to Country.

Aunty Zeta’s original painting was translated into a mural painted by Mike Makatron and Simone Thomson with the assistance of Serena Rio.

Jon Campbell: HOT

2023



Photography by James Henry

Artist statement

'My use of the word 'Hot' for this mural came about after researching words and sayings for an artist book I made in 2021 on climate change, titled, *No Planet B*. As this design will be on display during summer 2023, it will keep the climate conversation alive and allow the audience to continue to reflect on the disasters posed by our overheating planet.'

About the artist

[Jon Campbell](#) has been a fixture on the Australian art scene since he first began exhibiting paintings of suburban youth culture in the 1980s. His masterfully realised paintings, collages, banners, neons, flags and songs demonstrate his love of suburbia and its vernacular language. Popular music, printing, design and sport also feature heavily in his practice.

Simone Thomson: Ngalampa Birrarung Biik/Come Sit on River Country

2023



Photography by James Henry

Artist statement

'This represents the sacred waterways of the Birrarung, the river of mist and shadows and significant meeting place that is Naarm, Melbourne. It represents the mountains that hug the surrounding landscape and the diverse communities and wildlife that call it home like *bundabun*, the long-neck turtle; *toorrop*, the lizard; *marrum*, the kangaroo; *tadjerri*, the possum (sugar-glider possum); *boroin*, the superb fairy wren; and *bullum-bullum*, the butterfly.'

About the artist

[Simone Thomson](#) is a Naarm-based artist, muralist and creative, and a Woi-Wurrung Wurundjeri and Yorta-Yorta Traditional Owner through her mother. She draws inspiration for her art through her spiritual connection to Country and the rich colours and textures of the earth and sky. She continues the sacred art of storytelling, remaining strongly connected to her culture through the ancestral knowledge and oral history as passed down through her mother and grandmother.



Ash Keating: Gravity System Response

2023 - 2024



Photography by James Henry

About the artwork

‘It is always nice to be able to position my art in public, close to where thousands of people walk by daily. In this instance, bringing vibrant and earthy colours to an otherwise dull temporary site, and offering something positive and energetic.’

Over the past 8 years, Ash Keating has developed a specialised methodology for creating atmospheric compositions. He applies paint to the surface through an airless sprayer and/or pressurised fire extinguishers and then erases or breaks down areas of this paint through the application of water. The effect is not only that of running and dripping paint, but the replication of natural systems found in the environment.

Here, splashes of bold yellows and oranges over a gradient from light yellow, to orange, to deep crimson and earthy reds signify colours of the earth.

About the artist

Melbourne-born visual artist [Ash Keating](#) has exhibited extensively in galleries and created numerous large-scale, site-responsive art projects in Australia and internationally since 2004. He is most notably recognized for his impulsive and exuberant style, attributed to the repurposing of fire extinguishers to paint.

Ash acknowledges he has created this artwork on the traditional land of the Wurundjeri people and Kulin Nation.

Dr Deanne Gilson: Karrap Karrap Beenyak Mundi-gurrk/Baskets of Knowledge

2023



Photography by James Henry

Artist statement

‘This artwork is based on original paintings in ochre, charcoal, 22 carat gold leaf and acrylic on canvas.

The dilly bags and baskets are drawn from the South-eastern collection of artefacts held within the Melbourne Museum, and gifts from family and friends. They reclaim back our knowledge, traditional business and practice, re-enriching our lives with culture, Dja (Country) and connection through sharing once again.

I have included Indigenous plants that highlight their uses from healing plants to bush tucker, artefacts, our Kulin creation stories, and connection to Dja.’

About the artist

Dr [Deanne Gilson](#) is a proud Wadawurrung woman and an award-winning visual artist who lives and creates from her ancestral home of Ballarat in Victoria. Her multidisciplinary art practice interrogates the colonial disruption of her family and explores ways in which contemporary art can create a platform towards healing, acceptance and re-claiming back cultural identity, often drawing upon traditional knowledges of her ancestors.

She recently completed her PhD at Deakin University, looking at defining Aboriginal women’s business through contemporary art.



Jody Haines: The Awakening

2023



Photography by James Henry

About the artwork

'In my practice I explore themes of identity, representation, and the female gaze. For this goddess-themed project, I created a personal interpretation of an iconic moment from the film *Jedda* (1955), which starred the late great Auntie Rosalie Kunoth Monks.

Exploring critical moments from the film and interpreting them through self-portraiture, I chose a significant scene where Jedda is on Country, surrounded by the sounds of clap sticks, dancing, and songs in language, experiences denied to Jedda. The scene is a moment of awakening, where Jedda is experiencing life as an emotional being.'

About the artist

[Jody Haines](#) (tommeginne / palawa) is a contemporary artist based in Naarm. She blends social practice, photo-media and public art, to create large scale public activations that include projections, paste-ups, and street-wide photographic installations.

This artwork was commissioned by Metro Tunnel Creative Program to celebrate [ACMI's](#) Melbourne Winter Masterpieces exhibition, [Goddess: Power, Glamour, Rebellion](#), 5 April to 1 October 2023.

Hayley Millar Baker: I Will Survive

2023



Photography by Kit Edwards

About the artwork

To celebrate [YIRRAMBOI Festival](#) – Australia's premier First Nations arts and cultural event – the Metro Tunnel Creative Program is displaying Hayley Millar Baker's artwork *I Will Survive* on the 2 large screens facing into Fed Square.

'*I Will Survive* is concerned with stories of caution, superstition and survival in the bush, that were passed on to me as a child. These cautions came in the form of warnings, myths, stories of ghosts, and hauntings from my Aboriginal and migrant parents and grandparents,' says Baker.

About the artist

[Hayley Millar Baker](#) is a Gunditjmara Djabwurrung artist, born in Melbourne. She completed a Bachelor

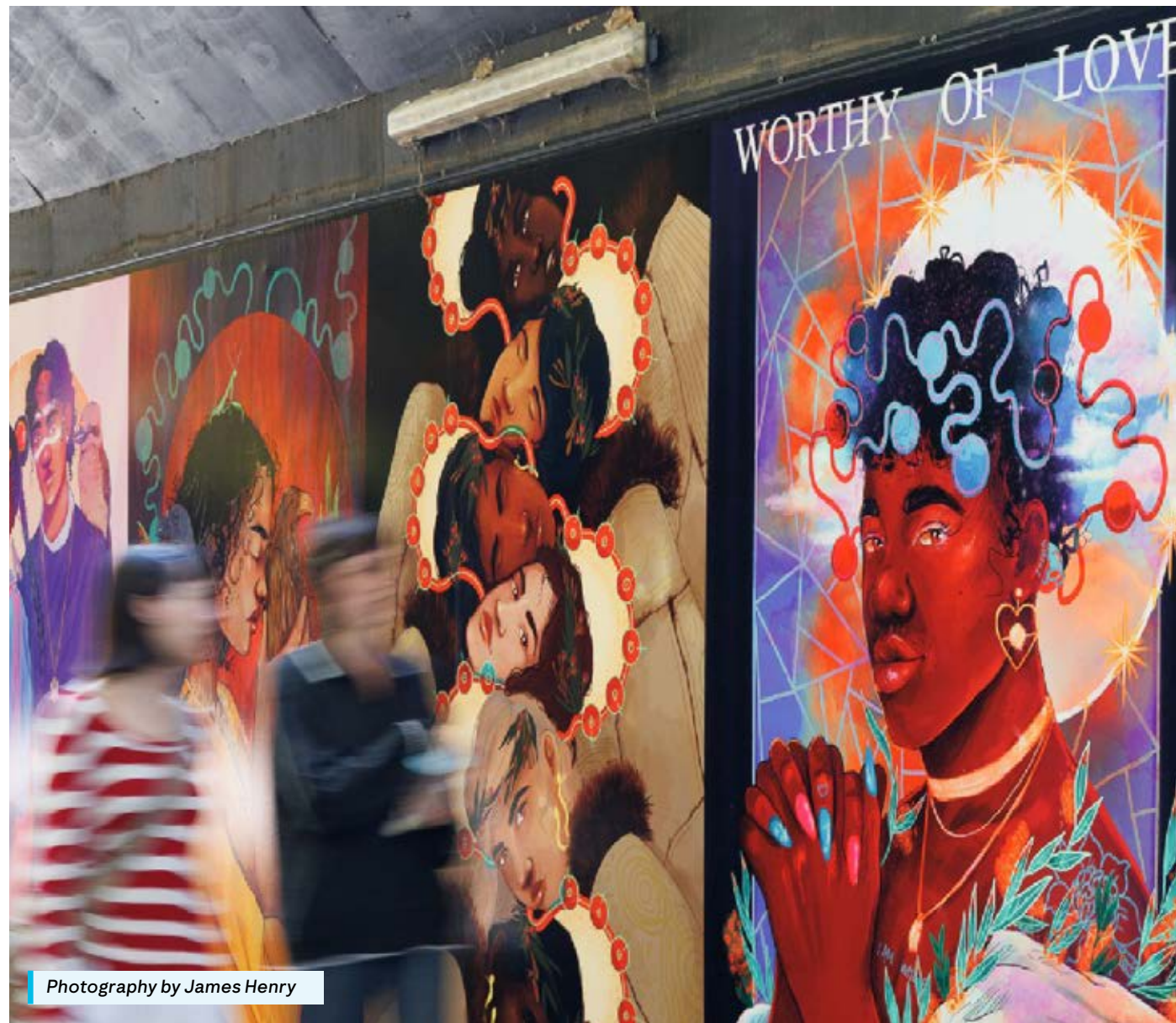
of Fine Arts (2010) and Master of Fine Arts (2017) at RMIT University in Melbourne.

Through examining the role our multi-faceted identities play in translating and conveying our experiences, Hayley works across photography, collage and film to interrogate and abstract autobiographical narratives and themes relating to her own identity – drawing on spirituality, Indigeneity, womanhood, motherhood and the psyche. Her oblique storytelling methods and methodologies encourage us to embrace that the passage of identity, culture and memory are not linear nor fixed.

This artwork was commissioned by PHOTO Australia for PHOTO 2021 International Festival of Photography.

Coffinbirth: Black Lub

2023



Photography by James Henry

Artist statement

'My work often places Indigenous women within landscapes, with animals, at front-line protests or in intimate conversations. These deeply personal scenes present clear definitions of self-empowerment and freedom, offering guidance, suggesting actions and philosophies of how histories can be re-read, and how an individual's personal aches can be shared as a moment of relief and acknowledgement.'

The *BlackLub* series of work by Coffinbirth has been co-curated by Sherene Stewart (Taungurung) and J-Maine Beezley (Wakka Wakka), and is presented by the Metro Tunnel Creative Program to celebrate [YIRRAMBOI Festival](#), 4-14 May 2023.

About the artist

[Coffinbirth](#), aka Charlotte Allingham, (Wiradjuri, Ngiyampaa) works across illustrations, zines and comics, creating graphic imagery deeply reflective of her thoughts connecting to culture, identity, the broader impacts of colonisation and how one can activate change.

Emmy Webbers: Power of Community

2023



Photography by Kit Edwards

Artist statement

'This piece was inspired by the 2022 NAIDOC theme 'Get up, Stand up, Show up'. Hearing this gave me such pride thinking back on all the moments the community has stood together to create change, to support and to celebrate. As a community we have always been good at getting behind each other and these moments fill me with strong emotions; I feel pride and strength and support in these moments. When we come together as a community, we create real change and push for a better world for our young mob.'

About the artist

Born and raised within the Kulin Nations of Victoria, predominantly on Bunurong and Wurundjeri Countries, [Emmy Webbers](#) loves going home to Gunai/Kurnai Country and connecting with both the land she lives on and the land she comes from.

'Every piece I create is inspired by my culture in some way, either from being on Country and the incredible visuals and feelings that creates, or through my children, seeing how they interact with our culture and finding ways I can explore through their eyes. I am lucky to have a strong community around me that has so much inspiration to draw from.'

This work won the Metro Tunnel Creative Program 2D Award in the 2022 Koorie Art Show, presented by the Koorie Heritage Trust.

Kent Morris: Sovereign Seconds

2023



Photography by Kit Edwards

About the artwork

‘Moments of transformation reinforcing ancestry, sovereignty and the undeniable wisdom and knowledge of millennia. Country reshaped and reconfigured to make visible a deep time sovereign system of interconnectedness and interdependence. These patterns speak of infinity through a First Nations’ lens and construct a sovereign space to counter the ongoing impacts of colonisation.

Photographic images are transformed from the single-point perspective of the camera’s eye to an immersive, kaleidoscopic network of patterns reflecting First Nations cultural knowledge systems. This process decentres the focus on the individual subject and reinforces community and cultural connection to Country, to a philosophy that has always been here and will always be here.’

About the artist

A Barkindji man who has lived most of his life on the lands of the Kulin Nation in Melbourne, [Kent Morris](#) graduated from the Victorian College of the Arts and is an alumnus of the National Gallery of Australia’s Wesfarmers Indigenous Leadership Program.

Kent transforms the built environment and nature into new forms that reflect First Nations knowledge systems reshaping western frameworks, exploring complex histories and First Peoples cultural continuity since time immemorial. Central themes in his art practice are the connections between contemporary Indigenous experience and contemporary cultural practices and their continuation and evolution.

He is also CEO of The Torch Project, an initiative that provides art, cultural and arts industry support to Indigenous offenders and ex-offenders in Victoria. See work by The Torch artists in the Metro Tunnel Creative Program frames on Franklin Street, opposite the City Baths. Artworks courtesy of the artist and Vivien Anderson Gallery.

Above and Beyond

2023



To celebrate the Wheeler Centre’s Spring Fling, 6 beloved Victorian writers wrote original reflections on the theme Above and Beyond, considering what it means to look further, delve deeper, and ask big questions of ourselves and the world around us. Writers include Claire G Coleman, Jennifer Down, Carly Findlay, Bruce Pascoe, Alice Pung and Nevo Zisin.

This work was commissioned by the Metro Tunnel Creative Program in partnership with the Wheeler Centre as part of their Spring Fling series, which ran 2 – 14 October 2023 at venues across Melbourne.

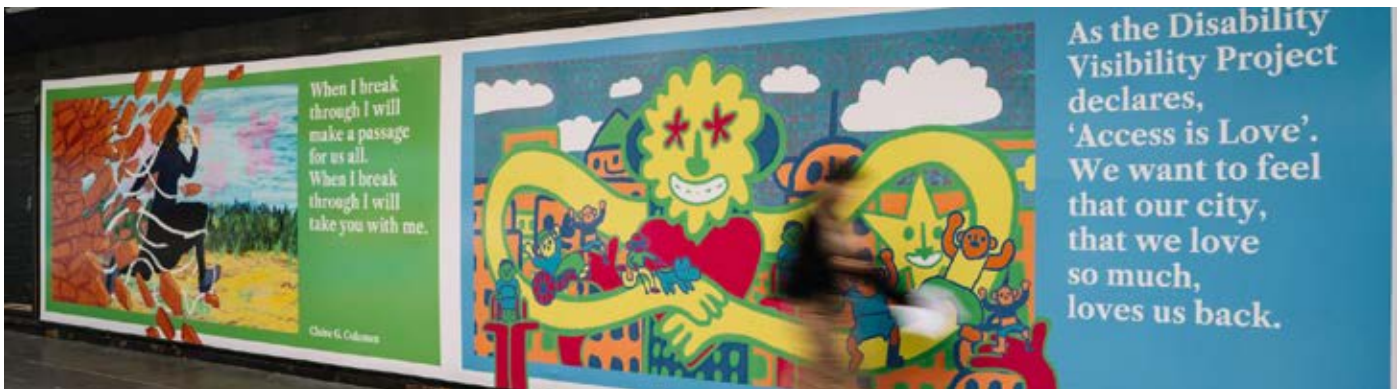
About the Artist

Visual artist ENOKi has created this series of vibrant, visually arresting illustrations in response to the written pieces. ENOKi (they/them) is a proud Dja Dja Wurrung and Yorta Yorta Blak Fulla based on Wurundjeri Country in Naarm (Melbourne). They’re

a multi-media artist with a focus on digital media. ENOKi’s previous work includes the First People’s RISING art tram My Aunty Once Told Me (Routes 58 59) and Apple’s 2023 World Pride Campaign. They also contributed to Solid Lines, a Royal Melbourne Institute of Technology (2022) sponsored report on fostering First Nations involvement in the design and commercial art industries.

About the Wheeler Centre

[The Wheeler Centre](#) is Melbourne’s home for books, writing and ideas. Based in the Melbourne CBD, the Wheeler Centre exists to support writers, readers and thinkers. Through live and digital conversations, debates, readings, performances and discussions, it deepens public engagement with the most pressing topics of the day. It is dedicated to creative collaboration, community engagement, diversity, and innovation.



Shelley Horan: Composition #22 with Blocks and Glassware

2023



Photography by James Henry

About the work

'Compositions' is a series of still life photographs of common objects that you might find around the house. Across the series there's functional things like a toothbrush, and a felt pen. And some things that are normally discarded like a champagne cork and ribbon from a birthday present. It's a joy to make ordinary things look precious.

To make a still life picture, I'll poke around in the fridge or under the bathroom sink. I'm looking for objects with potential, pleasant shapes and textures. I don't start with a clear idea so there's a lot of experimentation. I'll try different arrangements and will change the direction and quality of light. I'll fuss and tweak for hours until the picture feels right. This image is more about the experience of looking, than it is about these particular objects. I selected them for their surface quality and materiality, because I am drawn to objects that have potential to arrest the viewer's attention.

About the artist

Shelley Horan makes vibrant and surprising pictures of people and objects. Her work focuses on the core features of photographed subjects and objects; playing with the ways they clash and harmonise, exploring unlikely marriages of textures and brilliances, toying with uncanniness and scale, and squishing these diverging elements together to form a unified image.

This work by Shelley Horan is presented by the Metro Tunnel Creative Program in partnership with Melbourne Fringe. The Melbourne Fringe Festival returns from 3-22 October, re-imagining the city as an epic art adventure playground. For over 40 years Melbourne Fringe has been serving up Victoria's biggest independent arts festival, with a wild and diverse program of theatre, comedy, cabaret, visual art, dance, circus, experimental art and much more.

Underground Short, Short Films

2023



Still from Now & Then, Down Below (2023), Juliet Miranda Rowe

About the artwork

Four filmmakers were commissioned through the Metro Tunnel [Creative Program Artist Pool](#) to create short, short films. Each film incorporates the theme of 'Underground' using construction footage from the Metro Tunnel Project.

All 4 films will be screened every 30 minutes:

- On the main screen in Fed Square each evening between 5pm and 9pm from Tuesday 24 October 2023 until the end of the year.
- In the Fed Square Atrium between 5pm and 9pm from Friday 20 October 2023 until the end of the year.

About the artists

New City. New Face. Same Us (2023), Lilah Benetti
Lilah Benetti is an artist and director based in

Naarm who explores lore stories of otherness, intersectionality and nuances that shape cross-cultural and non-binary identities.

Now & Then, Down Below (2023), Juliet Miranda Rowe
Juliet Miranda Rowe is an artist, writer and educator based in Naarm. They are known for their animation and illustration filled with heart and humour.

Tunnel (2023), Jacqui Shelton
Jacqui Shelton is an artist, filmmaker, performer and writer based in Naarm. She explores how voice, language and image can collaborate or undermine one another.

Down The Tunnel (2023), Glynn Urquhart
Glynn Urquhart is an animator, artist and composer living in Melbourne who creates surreal animations and videos.

New City. New Face. Same Us (2023), Lilah Benetti

2023 - 2024



It's 'the little things', we treasure, mourn and celebrate during this time that truly unites us."

Neon LED flex by [Electric Confetti](#).

2023



65

Robert Michael Young: The Twelve Days of Christmas

2023 - 2024



Photography by Kit Edwards

About the artwork

“For this is the season of giving and this is what I give to you.
A retelling of a Christmas classic;
12 gifts from a love that is true.

May you find Hope, Joy and Peace during this time of year.
And as you roam far and near.
And into the goodness that is here.

So please sing this song for all to hearthank you,
thank you my dear”

About the artist

Robert Michael Young is a Gunnai, Waradjurie, man who is very passionate about his Culture and People.

An established artist, Robert has created fine art, paintings, murals and sculptures for exhibition, as well as designs for PUMA, the AFL and Richmond FC, Cricket Australia and the Australian Open, among others. He was also one of the first contestants on the television show “Making it”, in 2021, and has played a key role in changing the conversations around his People, Culture and Art.

Robert believes in leading with love in all that you do, that this has a more profound impact. “Give life and substance to everything that you can do and you can overcome any obstacle”, he says.

Patricia Stewart from The Dax Centre

2024



Photography by Kit Edwards

About the artist

Patricia Stewart is a prolific artist, a performer, a song writer, and an opera singer. Her artistic practice involves a stream of consciousness approach to drawing and creative expression. She considers creating art a ‘tool for healing’.

‘My passion is to share my experience, strength and hope with others. I have found art to be a unique tool, in that it has the potential to meet the needs of the traumatised soul’, Patricia says.

About The DAX Centre

The Dax Centre provides artists with lived experience of mental health issues and opportunities for creative expression while fostering social change by expanding the public’s awareness of mental illness

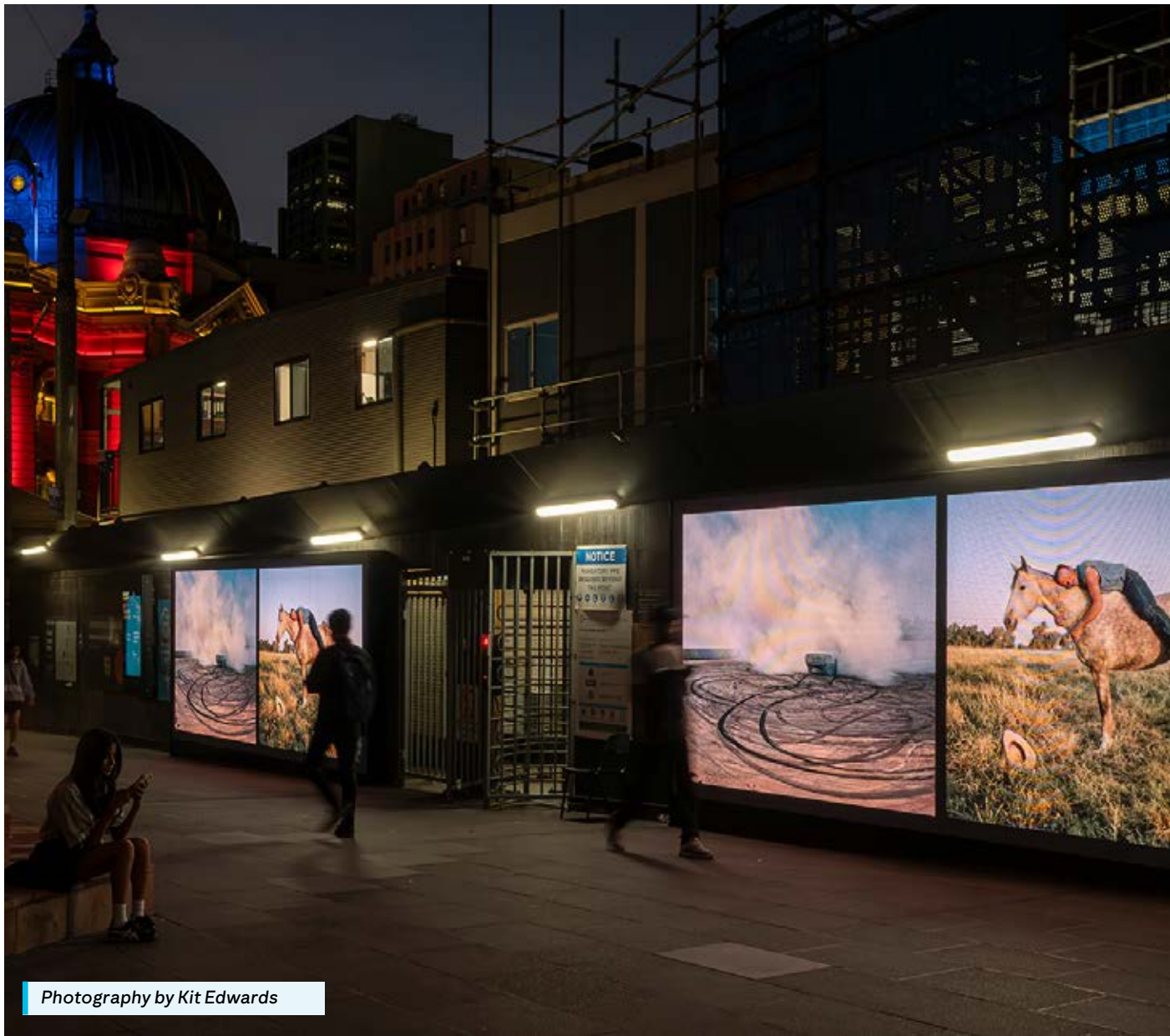
and breaking down stigma through art. The Centre is proudly part of SANE, Australia’s leading national mental health organisation for people with complex mental health issues and for the families and friends that support them.

It houses the heritage-listed Cunningham Dax Collection of art containing over 16,000 works which have all been created by people who have a lived experience of mental health issues and/or psychological trauma.

Patricia Stewart’s artworks have been featured in several exhibitions at The Dax Centre including the 2020 Child and Mother exhibition. Her artworks continue to be an important part of the Cunningham Dax Collection.

Adam Ferguson: Big Sky

2024



Photography by Kit Edwards

About the artwork

What is coming to pass on this enormous continent as the Earth changes? What does the future hold for communities facing the impact of the climate crisis?

Big Sky is a photographic survey of this nation's heartland. In this ambitious project, Adam Ferguson takes in the fading yet iconic events of rural life, shrinking small-towns, Aboriginal connection to Country, pastoralism, the impacts of globalisation and the adversity of climate change. In doing so, he asks whether the Australian identity of yore still rings true, particularly when seen in the context of the complex realities of contemporary life in the outback.

Big Sky was on display at the Federation Square screens as part of PHOTO 2024.

About the artist

[Adam Ferguson](#) is currently a Master of Fine Arts research candidate at the Royal Melbourne Institute of Technology School of Art. Adam began his career as a photojournalist covering the U.S led war in Afghanistan and has worked internationally exploring narratives around conflict, displacement and the implications of the industrial military complex. His current body of work attempts to challenge and position archetypal tropes of Australian identity with the complex realities of contemporary life in Australia's remote interior.

Curated by [PHOTO Australia](#) for PHOTO 2024 International Festival of Photography.

Kate Pullen: Shapes of the City

2024



Photography by Kit Edwards

About the artwork

"This design takes its inspiration from shapes and lines found around Melbourne. It might be the arc of Princes Bridge, the grid of the CBD, or the flow of the Yarra River, which together interact to create a colourful and seamless design. Among these shapes are various flowers, a reminder of our connection to the natural world amidst the urban jungle. The overall result is an abstract pattern that blends colour and shape, celebrating the bones of our city and the nature that surrounds it."

About the artist

Kate Pullen is a letterer and illustrator. While her work is varied, ranging from murals to editorial and digital illustration, it has a common theme reflecting her belief in the ability of the visual arts to inspire and lift spirits, to spark conversation and personal reflection. Through her practice,

Kate has worked to create pieces that support issues and causes she believes important, as well as shining a light on the beautiful aspects of the everyday that are sometimes overlooked.

Mia Mala McDonald: Darcy Vescio

2024



About the Artwork

“Darcy Vescio is a hero of AFL Women’s League”, Mia says.

“Darcy played in the inaugural AFLW season with the Carlton Blues. I took my 5-week old daughter to the game, Carlton scarf in hand. We sat in awe amongst a crowd of thousands watching them kick 4 goals on debut ... kicking more than Collingwood’s entire score by themselves!

Darcy is an advocate for gender equality and agreed to be photographed by me as part of a project supporting women/ trans/ non-binary people experiencing homelessness. Darcy is also very funny.”

About the Artist

[Mia Mala McDonald](#) has dedicated her career to capturing the true essence of her subjects through portraiture.

In 2021, Mia won the prestigious Martin Kantor Portrait prize with this image of Darcy Vescio. Mia’s talent has also been acknowledged through numerous accolades, selected as a finalist in competitions such as the National Portrait Prize, Olive Cotton Photographic Prize, Josephine Ulrick and Win Schubert Photography Award, Bowness Prize, Iris Portrait Prize, and Moran Portrait Prize. In 2023 she was awarded the Australian Women in Music Award, Photographer of the Year.

Under Foot

2024



View of inside the Tunnel Boring Machine (TBM) shield, before being lined into the walls of the train tunnel at Town Hall Station, 3 November 2021

About the project

The [Metro Tunnel Project](#) includes twin 9km tunnels that run from Kensington to South Yarra, and 5 new underground stations – Arden, Parkville, Anzac, State Library and Town Hall Station, which is located below this artwork.

It also includes a next-generation signalling system, allowing bigger and better trains to run safely closer together through the new tunnel. The Metro Tunnel will free up space in the City Loop and give

passengers direct train access to new destinations across Melbourne.

About the artwork

The Metro Tunnel Project is a massive feat of engineering that has been documented at every stage of its construction. These photographs reveal the hidden beauty of the construction process, rather than just the progress of works: the intricate details, challenges, and achievements of the project.

The collection of photographs shown here offer an insight into the work happening beneath your feet, at the new Town Hall Station.

Vandal: budyabudya and budyaan

2024



Photography by James Henry

About the Artwork

This artwork featured the Blue Satin Bowerbird (*Ptilonorhynchus violaceus*) - budyaan - which has decorated its bower with native Blue Devil (*Eryngium ovium*) flowers, while Emperor Gum Moths (*Opodiphthera eucalypti*) and various colourful butterflies and moths - budyabudya - fly and play around it.

About the Artist

Tricia "Vandal" Van Der-Kuyp is a proud Wiradjuri woman and Melbourne-based mixed media artist (Bundadhaany).

Her art tends to focus on Australian balugan (animals) and gurawiny (flowers). It is distinctive, bold, energetic and full of imagination, love and whimsy. Her work has been described as 'a wonderment for the eyes and a spark plug for the mind.'

Yirramboi: Akin

2024 - 2025



Photography by Kit Edwards

Akin explores the world in which a First Nations queer artist navigates.

Three worlds intertwined, expression, identity and unbroken ancestral connections.

Akin is a collaborative piece from [Yirramboi](#), led by Sherene Stewart in collaboration with the artists listed below. Sherene Stewart (b.1990) is a queer Taungurung & Filipino woman, director, curator and artist, living and working on Boonwurrung and Wurundjeri Woiwurrung Country.

Sherene creates and curates collaborative, anti-hierarchical approaches to the facilitation of artistic involvement. She prefaces equitable and commodious collaboration and inclusion for First Nations artists across a local, national and global scale.

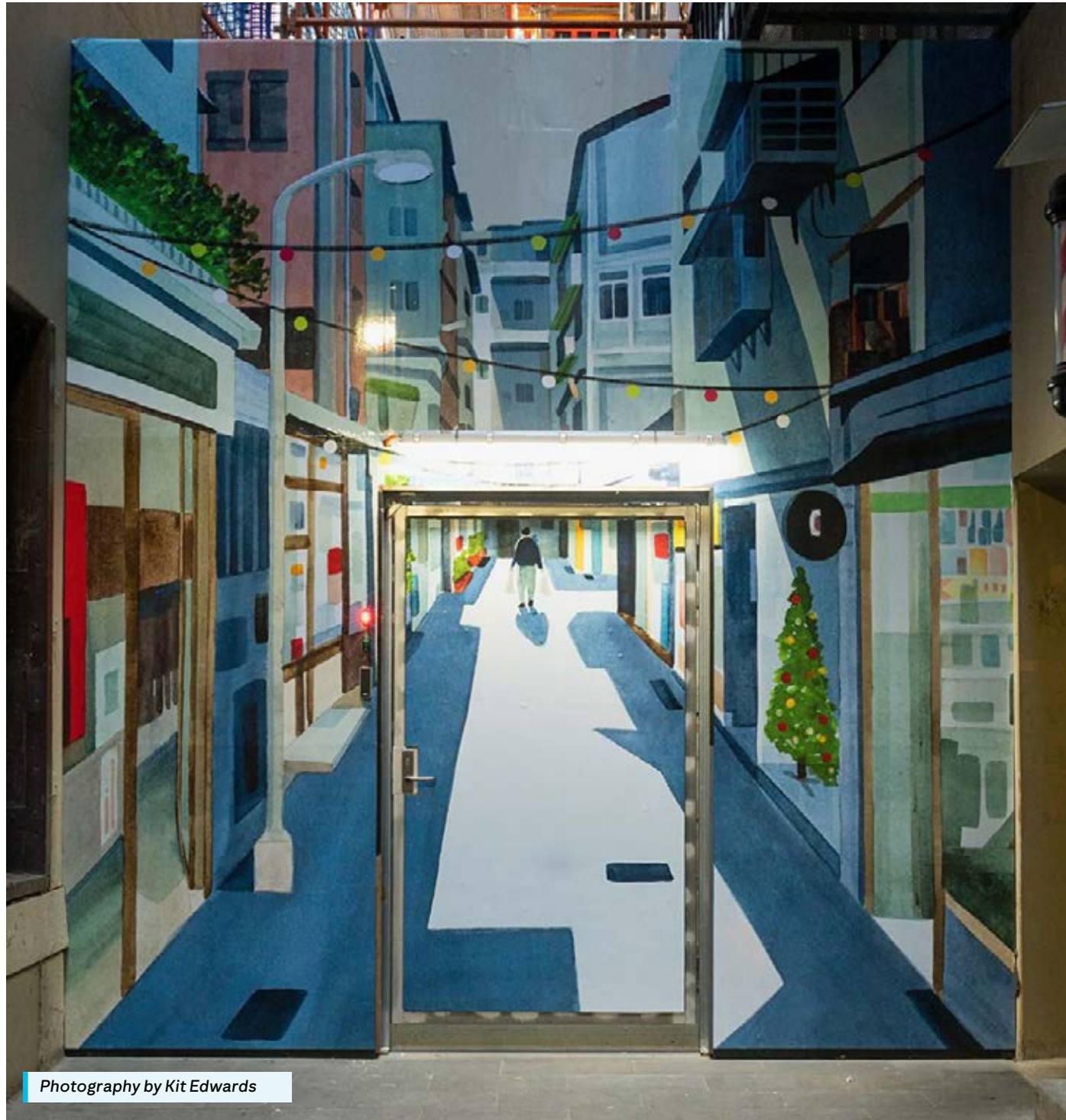
Collaborators:

- J-Maine Beezley (He/Him) Wakka Wakka/Kabi Kabi
- Peter Waples-Crowe (He/Him) Ngarigo | On Boonwurrung Country
- Stone Motherless Cold (She/They) Arrernte | On Wurundjeri Country
- Sage Nokomis Wright (She/Her) Anishinaabe | On Boonwurrung Country
- Daniel Temesgen (He/Him) Ethiopian | Photographer

The Metro Tunnel Creative Program has enhanced the existing digital place experience in Federation Square with the addition of two large screens integrated into the construction hoarding facing into the square. Digital totems are also installed in the hoarding, allowing useful information about project and traffic updates to be easily communicated with thousands of passers by.

Marc Martin: Christmas Shopper

2024 - 2025



Photography by Kit Edwards

About the Artwork

As the afternoon sun descends, a lone figure makes their way home after a day of shopping.

Created using watercolour and pencil on paper, this image aims to extend the existing laneway of Scott Alley towards an imaginary ongoing network of alleyways and shops

About the Artist

Marc Martin's work is a world of dense colour, rich textures and the odd scribble. He draws inspiration from his surroundings, nature, animals, and the city he lives in.

Marc's picture books have been published world-wide and have won numerous awards, including Best Illustrated Children's Book by the New York Times for *A River* (2017) and *We Are Starlings* (2023).

Meagan Streader: Wall Whispers

2024 - 2025



Photography by Kit Edwards

About the Artwork

Wall Whispers is a series of black and white photographs taken of Meagan's recent installation, Sky Whispers, exhibited in the Melbourne Now exhibition at the Ian Potter Centre: NGV Australia, in 2023.

These abstracted, blurred images reveal fragments of the original immersive light installation which explored the dynamic interplay of light entering and refracting throughout the building's architecture. In this context, the work transcends its initial presentation illuminated by light tape, now shimmering with iridescence. Reflecting the sunlight and surrounding city lights, Wall Whispers evokes the radiance and movement felt in the original installation

About the Artist

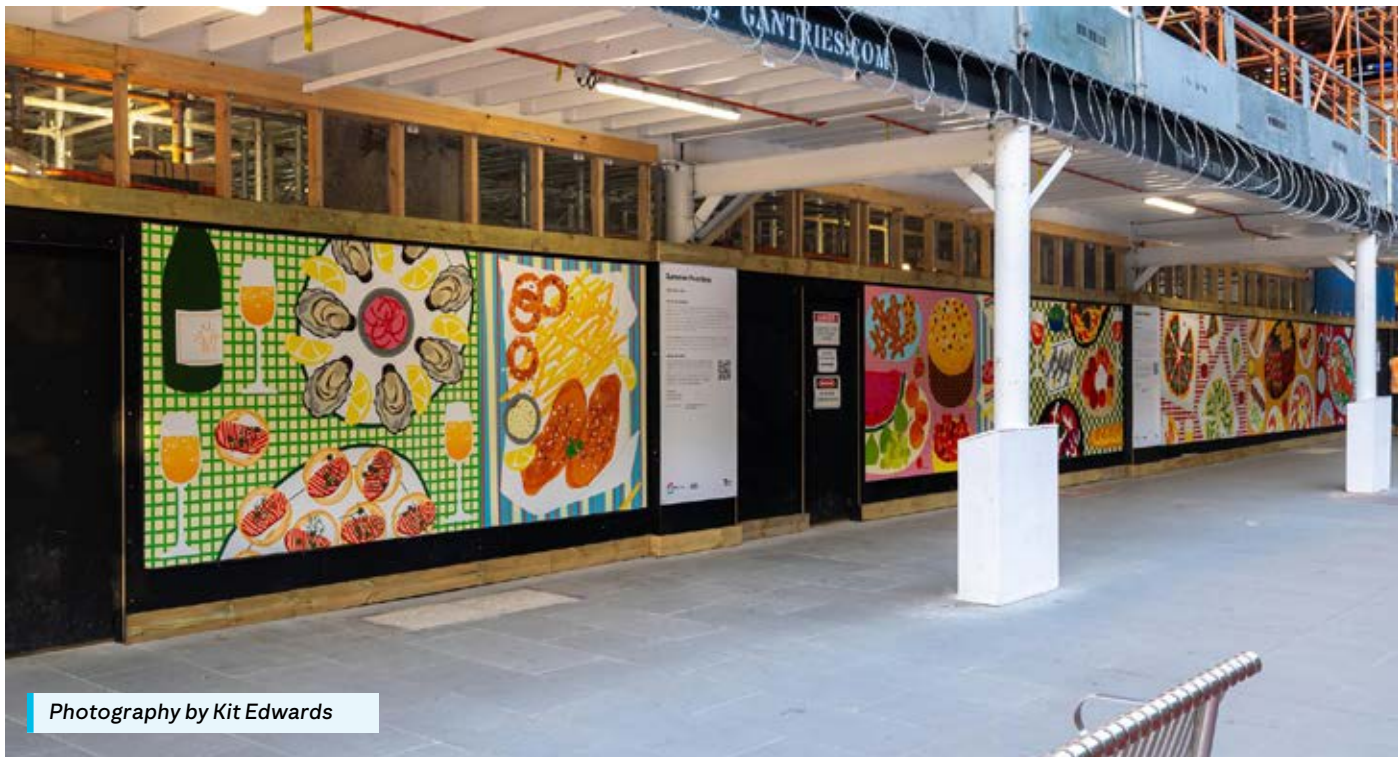
Meagan Streader works with the realm of light and space, predominantly in sculpture and installation.

In her art practice she manipulates, reinterprets and extends upon the existing boundaries of constructed spaces, with her site-specific interventions changing the viewer's relationship with the surrounding architecture and sense of scale. It's in this way that her work reveals and interrogates the pervasive role of light in the way we experience fabricated spaces.

Meagan is represented by MARS Gallery.

Alice Oehr: Summer Feasting

2024 - 2025



About the Artwork

‘I create my work using a combination of mediums, including collage, pastels and ink, and assembling them digitally. I love to cut shapes out of paper, and scan in hand-drawn textures to combine with digitally-drawn shapes. I also love to make patterns, which is why each of these summer feasts is on its own tablecloth, picnic rug or beach towel. Eating in summer to me is always outside – an icecream at dusk, summer fruits, and lots of Christmas seasonal treats.

Summer Feasting is a tapestry of summer culinary delights, to be enjoyed with family and friends when the weather is warm. From fish and chips at the beach

to pizza in the park, Christmas pud at the table, or an icecream on a warm summer evening – it’s a delicious time of year. Enjoy it!’

About the Artist

Alice Oehr draws for business and for pleasure. She is interested in design that walks the line of good taste. Her distinct, colourful style incorporates a love of food, pattern, collage and drawing. Alice’s commercial work is sought-after by local and international clients and has appeared in numerous books as well as on textiles, homewares and large-scale installations



Paul Yore: Skull/Map series

2025



Presented by Midsumma Festival and the Metro Tunnel Creative Program

About the Artwork

“Art takes place in the mind of the viewer, where individuals can bring their own experiences to create meaning for themselves. This makes art exciting and challenging, as everyone has different feelings and interpretations.

My invitation for viewers is to think about the world around them, and so I take text and symbols I find in the everyday environment – be it the internet, television or newspapers, and combine them together into new arrangements

The statements in the images circulate widely in society and are not my own views or opinions, but rather have been reproduced as a point of discussion, to pose questions about the world and provide a moment of reflection.”

About the Artist

Paul Yore lives and works on unceded Gunaikurnai land in the Gippsland region. He is committed to innovative and experimental methodologies, questioning formal conventions, playing with hierarchies of value, and proudly representing queer identity and experience.

Yore is interested in the deep connection between text and textiles, words which also share an etymological root in the Latin term texere, meaning “to weave”. In this sense, we can think about how meaning is ‘woven’ but remains highly unstable and contingent – it can always be unpicked and unravelled.

Spencer Harrison: Polyphonic

2024 - 2025



Photography by Kit Edwards

About the Artwork

“‘Polyphonic’ builds upon my ongoing exploration of geometric abstraction, examining the interdependent relationship between order and disorder. Bold geometric forms and vibrant colours collide and overlap in the work, creating a dynamic visual rhythm reminiscent of the layered complexity of sounds within classical and jazz music.

The composition’s interplay of contrasting hues references the colour theories of Josef Albers, particularly his insights into how colours interact and shift in perception depending on their context. The piece navigates tensions between minimalism and maximalism, creating a carefully orchestrated balance between these opposing forces. This juxtaposition reflects the human experience: a continuous negotiation between structure and spontaneity, control and freedom.”

About the Artist

Spencer Harrison is a visual artist, whose practice explores a dialogue between formal abstraction and the modern world. His visual language draws on the world around us, referencing design, architecture, technology and the built environment.

Central to Harrison’s practice is the exploration of colour, including its emotive qualities, symbolism and socio-political meaning. He works across a range of disciplines, including painting, drawing, digital video, sculpture and installation.

Harrison has a Masters in Contemporary Art from Victorian Collage of the Arts and his work is held in private collections in Australia, UK and the USA including the Justin Art House Museum.

Polyphonic was also on display at City Square between December 2024 - January 2025.

Angharad Neal-Williams: Connecting Spaces

2025



Photography by Kit Edwards

About the Artwork

“Stopping for lunch, walking with shopping bags, parking a bike and working from a café are scenes that are familiar to Scott Alley and the surrounding laneways.

This playful, quirky illustration explores the idea of a bustling city and the people that fill the streets with movement and buzz. Imperfections in the line work bring the artwork to life, contributing to the juxtaposition of rush, wonder and contemplation and the ways in which we share public spaces, each taking up space in different ways.

At times, the crowded city streets can feel overwhelming, reflected in the scale and lack of focal

point in the artwork, creating a pattern of people, rhythm and flow.”

About the Artist

Angharad Neal-Williams is an illustrator in Naarm/Melbourne, drawing scenes, moments, objects and ideas for a range of creative outcomes. Her work spans public art, graphic recording, branding and illustrations for print and digital mediums.

The subject matter she explores is often playful, inspired by the everyday, and has an optimistic feel. She works with limited colour palettes and line drawing in both digital and traditional mediums to create her distinctive style

Tanderrum Dancers

2025



About the Artwork

“These images celebrate Tanderrum, a revival of a traditional ceremony for the coming together of the Kulin Nation comprising of the Wurundjeri, Boonwurrung, Dja Dja Wurrung, Wadawurrung and Taungurung peoples, an opening ceremony for the Melbourne International Art Festival held at Fed Square from 2013-2019.

This image features (clockwise from top) Olivia Young (Taungurung), Cassie Fisher Patterson (Taungurung/ Dja Dja Wurrung) and Trent Nelson (Dja Dja Wurrung) bottom left.

I was the musical director for Tanderrum from 2013-2015 and as a photographer, I documented it from 2016-2019. I have been working professionally, shooting many Aboriginal events, since 2010.

Aboriginal traditional dance continues to be one of the most exciting things for me to shoot and is of significant importance to both my clients and the dancers involved.”

About the Artist

Melbourne-based artist James Henry works across sound design, composition and photography. He has captured numerous artist portraits for the Metro Tunnel Creative Program over the past seven years.

He says “my ancestral connections are from Yuwaalaraay, Gamilaraay, Yorta Yorta and Yuin and not of the Kulin Nation, so I am very grateful for the trust the Kulin Nation peoples have given me to participate in their cultural revival.”

Gracia Haby and Louise Jennison: A fleeting sense of

2025



About the Artwork

A fleeting sense of what could be. A fleeting sense of what was. A fleeting sense of what the world looks like if you could see, like some birds do, ultraviolet (UV) light. Transmuted from awareness to collage, a fleeting, euphoric sense of pollen, radiating, as dislodged, it settles. See a slither of their spectrum, a tendril of connectivity, to commemorate the death of the last Thylacine (*Thylacinus cynocephalus*), this National Threatened Species Day (Sunday 7th September, 2025)*. To Benjamin, the last of all of them, who died in captivity at Hobart Zoo in 1936.

Listen for a hoot, a snuffle, a rustle in the undergrowth. Find within, a pair of Swift parrots (*Lathamus discolor*); a lone Southern greater glider (*Petauroides volans*); a Brush-tailed rock-wallaby (southern population) (*Petrogale penicillate*); a family of Eastern barred bandicoots (mainland population)

(*Perameles gunnii*); and an inspection of Pookila (New Holland mouse) (*Pseudomys novaehollandiae*). All species who now find themselves, like Benjamin did, on the threatened species list. Pause a while.

*Today, over 2,000 species of plant, animal and ecological communities, including over 590 native animals, are officially listed as threatened under Australia’s EPBC Act 1999 (WWF Australia).

About the Artists

Gracia Haby & Louise Jennison have been collaborating since 1999, using an armoury of play, and the familiar too, with the intention of luring you into their A(rtists’ books) to Z(ines). As artists and wildlife carers, their practice frequently concerns the natural world, addressing themes of conservation and biodiversity.