

## Reflective examination of works

### Dualities

Each of the works in the series acknowledge the elastic tension of the competing forces that shape place: reiterated through the use of dualities in their titles. Both human and natural forces are examined throughout the works: through dominant dialectical tensions (native/foreign; mastery/harmony; old world/new world; global/universal) and cosmological, geological and environmental processes (space/time; meteorological/geological; survival/ extinction; migration/germination). Together these dualities are posed as a means of broadening the frame of reference of the symbiotic human-nature relationship in shaping place, and propose dialectic enquiry to seek a holistic 'true' representation of place (Lin 2015; Kolodziejcki 2015).

The overarching duality of *Human/Nature* informs each work's siting: with the very 'human' environment of a derelict industrial factory, paired against a man-made reserve for 'nature' at the Gardens. While the factory housed introduced geologic and botanic material, the Gardens cottage contained an installation symbolising technology. Further dualities abound in the works titles. *Native/Foreign* references the Garden's introduced flora with the introduced materials at the factory; setting up a tension between the introduced, and the endemic. *Global/Universal* draws on the narrative journey posed at the factory site, as the next frontier being Mars — and further plays on the inward/outward thinking it poses with the duality to be discovered in the projection: eternity/gravity. *Space/Time* completed the audience journey with a contemplative walk that embodied the transformation of space into place over time (Alys 2004; Cardiff 1991; Smudge Studio 2011).

### Materiality

Materiality of each of the works is intrinsic to their conception and to the audience experience (Paterson 2016; Bertram 2015). *Act 01: Native/Foreign* used fragile geologic and botanic materials to create delicate, temporary diagrammatic stencils of duelling forces for the audience to explore, guided by an audio narrative that revealed their relationship to the deep time evolution of the Gardens site. *Act 02: Global/Universal* used the ephemerality of projection inside the Gardens cottage, its pulsating blue and red

light echoed the LEDs used to grow plants on the International Space Station. *Act 03: Space/Time* engaged visitors in the materiality of the Gardens themselves — with a guided walk, its accompanying audio creating a cogitative temporal experience of the Garden's flora and architectural artefacts: and culminating in a provocation for the audience to build a kind of anti-monument with their imagination.

### *Act 01: Native/Foreign*

Siting of this installation at a derelict industrial factory provided the antithesis to the verdant landscape of the Gardens, and a subjective viewpoint to consider the Gardens origins. The large physical structure of the Ajax foundry was designed to effectively shield the external natural world, to contain its once industrial processes of manufacturing pumps. The entire foot print of the factory spans some 900sqm, though despite its impressive standing — it is largely forgotten or unknown by current residents due to its closure in the 1980s and situation in the town's discreet industrial zone, away from the town centre. The building has become a kind of sleeping monolith, monument to the industrial heyday of another time: its use, future and relevance uncertain as the current owner grapples with extensive renovations needed to waterproof it.

The core of the factory is a vast, empty cavern littered with clues to its past: relics of gantry wiring strung through the metal trusses overhead; rail tracks segment the heavily pitted concrete floor; monumental silos contrast the pool-sized hazardous looking basin inserted neatly front and centre within the vast space. Hundreds of iron-framed windows stud the perimeter, filling the space with light. Offices and toilets flank the western side of the building, each in various stages of demolition and disrepair, adorned with asbestos ridden scars. Everywhere the eye falls in this impressive space, curious details of the past await discovery (Bourriard 2009; Benjamin cited in Gilloch 1996).

Although the installation spanned 150sqm of open floor space, its impact in the space was deliberately subtle. The building itself conveys the industry, determination and might of man that was master of this environment; an apt stage to provoke consideration of the overarching theme of the relationship of humans and nature in shaping place. On entering the space, visitors became audience-explorers (Bourriard 2009): first looking up at the cavernous factory with a sense of awe, taking some time to take the building in before embarking on the installation journey.

Each of the five ephemeral stencils set out on the factory floor were paired with an audio narrative, experienced via supplied Ipods or personal devices via SoundCloud. Their visual representation as diagrams was used allegorically: as a visual symbol and 'third

object' to access their meaning (Froggett cited in Doherty 2015). The accompanying audio narratives elucidated the poignancy of their materiality: acting like an aural didactic emphasising the discursive interpretation of the material world, and centralising the didactic to become part of the work itself (Young 1992). The narrative content was drawn from extensive historiographic and geographic research.

The central diagram *Meteorologic/Geologic* spanned 5.6m in diameter. Its circular formation was created by stencilling its dualistic title: 'Meteorologic' from locally sourced 5mm bluestone aggregate, accented with large outward facing arrows in 20mm bluestone aggregate; and 'Geologic' with locally sourced volcanic soil, accented with inward facing arrows. Formally, it drew on the visual language of the compass — drawing a parallel with its use in navigation, exploration, and the pursuit of progress. A gap in the formation invited visitors to enter, and in so doing — complete the work by becoming a temporary living monument (Hoheisel 1985). By centralising the audience within the work in this way, the audience also becomes a temporal conduit between the ephemeral materials stencilled on the ground, as they listen to the audio narrative and comprehend their poignancy.

The following four diagrams in the installation each demonstrated some of the ways in which global exploration and the exploitation of natural resources have contributed to shaping the Gardens. Formally, they echo scientific diagrams of magnetic attraction and repulsion, and each incorporated the textual dualities of their title. Fine chalk line-work featured in each; its pedagogic symbolism, and ancient geological origins providing a fitting skeletal structure, and each was completed with accents of various ephemeral botanic products that exemplified the duality they posed.

*Survival/Extinction* displayed materials with direct relevance to the gardens, formed from ginkgo leaf extract, and coquito nuts. Ginkgo Biloba leaf extract is a product of the Ginkgo tree, a specimen of which is found at the gardens. The Ginkgo is an example of the longest surviving tree on Earth — its heritage dating back to the Jurassic age. Coquito nuts, harvested from the Chilean Wine Palm adorning the Gardens entrance, were incorporated as an example of a species on the brink of extinction. The crushed coquito nuts spelling out the word 'extinction' slowly vanished over the duration of the festival: consumed by the resident rats and/or pigeons. A poetic and serendipitous example of the propensity of the physical world to entropy, discordant to the human desire to create order.

*Mastery/Harmony* used plain flour and wattle seed to recount the story of the early colonial explorers Burke and Wills, the accompanying audio describing their:

'ill-fated expedition of 1860 was supported by huge stocks of food, medicine and stores — including over 7,000 pounds of flour. With their food supplies exhausted and their expedition on the brink of imminent failure — a shared indigenous recipe for damper made from ground locally harvested seed sustained them' (Stanley 2018: *Mastery/Harmony* audio).

This attitude favouring introduced flora and fauna was common practice of the Victorian era, and spurred the foundation of botanic gardens as colonial gardens of economic botany and 'Acclimatisation' — the practice of introducing foreign flora and fauna as symbolic currency from distant lands (Post Office Gallery 2016).

*Old World/New World* illustrated the exploration, discovery, and trade between the Old World of Europe, Asia, and Africa and the New World of the Americas with Indigo pigment and Red Cocoa powder, botanic products that:

'are globally ubiquitous but once were uniquely endemic to their native land and interwoven with their cultural fabric. The blue colour of denim derives from an old world pigment: Indigo. This natural dye extract from the *Indigofera* plant is amongst the oldest dyes used for textiles by ancient 'old world' cultures. The delicacy of Cacao is thought to originate from the new world of Mesoamerica in around 1900BC. The Aztecs believed that cacao seeds were a gift from their god of wisdom, and the seeds once had so much value they were used as a form of currency' (Stanley 2018: *Old World/New World* audio).

*Migration/Germination* used black pepper and commercial grade seeds (lettuce, basil, coriander, and broccoli) to broach the next frontier of human exploration: Mars.

'100 humans are shortlisted to populate Mars with its first colony in 2033. 24 will be selected for the six-month voyage. Included in their stores will be pepper suspended in oil to counteract the lack of gravity, and seeds to cultivate nutritious plant food. On reaching Mars they will establish a permanent settlement, never to return to Earth' (Stanley 2018: *Migration/Germination* audio).

### Act 02: Local/Global

The caretakers cottage at Kyneton Botanic Gardens is believed to have been relocated from a local school — the design an example of a circa early 1900 storeroom, the plans of which are documented in the Public Records Office of Victoria. The Friends of Kyneton

Botanic Gardens are its current custodians, utilising it to facilitate meetings, events and storage of equipment. A community grant funded the recent restoration of the cottage: its timber panel-clad exterior painted; cornice detailing reinstated; roof repaired and painted; and interior cleaned and restored. The original windows, fireplace and timber flooring remain, and on removing the equipment stored inside, the truly charming, romantic nature of this quaint building was revealed. Stories from the Friends records recounted use of the cottage by the Gardens caretaker in the mid 1900s, and decades of marks are inscribed into the back of the cottage door by those who worked at the garden throughout much of the 1900s.

The cottage was never a public building, unlike other buildings at the Gardens that are hangovers from a brief episode of its past life as a caravan park (in the late 1900s). It has largely been used by the Gardens' caretakers who documented and tended to its flora and fauna — bringing to mind the renowned botanist Ferdinand Von Muller in his cottage at Melbourne Botanic Gardens. Von Muller's colonial experimentation with Acclimatisation, and popularisation of botanic gardens, was a leading proponent in the proliferation of botanic gardens across Victoria (Home 1997). In addressing the cottage with an installation I applied the principle of Acclimatisation and colonisation to human exploration today, where we have shifted from the global to the galactic with the next frontier of Mars.

*Global/Universal* inserted a temporary, pulsating light projection, evoking a lab experiment, and echoed the LEDs used to grow plants on the international space station. Viewing the projection through the blue and red filters on the cottage windows revealed another duality: eternity-gravity, opposing concepts that evoke the sublime scale of the universe, and question the significance of our relationship to that astronomical scale (Stace 1932-1967). A small didactic panel introduced the concept of space exploration for the audience, and conveyed the intention for its multiple readings through the coloured filtered windows. Although it drew narrative from the factory works, and if viewed after visiting the factory the parallels could be connected by the audience — the intention for this installation was that it could be open to multiple interpretations: that the audience-explorer 'discovered' it within the Gardens as an object of intrigue to provoke curiosity about them.

### Act 03: Space/Time

This guided walk through the Gardens again embedded an aural didactic within the audience experience. Similar to *Act 01: Native/Foreign*, a series of audio narrative tracks examined material significance, this time existing flora and artefacts at the gardens were examined.

Site 01 Entrance, Track 01 *Space/Time*: Focussing on the Chilean Wine Palm specimen at the Gardens entrance as an example of a species on the brink of extinction, *Space/Time* sets the scene for humans and nature in shaping Earth in this (speculative) age of the Anthropocene: the audio narrative stating:

‘For the first time in Earth’s history, humans are no longer dwarfed by Earth’s size and age: instead humans have become the most dominant force in shaping its landscape, climate, and future’ (Stanley 2018: *Space/Time* audio).

The audio narrative proposes the walk as an artistic method for uncovering ‘a different way of seeing and experiencing place’, to:

‘seek evidence of the passage of time. On the layers of human activity and natural assets: and how they have evolved over time to shape this space into Kyneton Botanic Gardens’ (Stanley 2018: *Space/Time* audio).

It contextualises the shaping of ‘place’ as a symbiotic human-nature process, and respectfully acknowledges the Taungurung as the Gardens’ traditional owners.

Site 02 Gingko Biloba tree, Track 02 *Above/Below*:

Standing before the Gardens’ Gingko Biloba tree, *Above/Below* dwells on its enduring survival as the:

‘oldest living tree species on Earth. Its ancestral group stretches back 200 million years. At that time they reached skyward alongside the dinosaurs of the Jurassic’ (Stanley 2018: *Above/Below* audio);

and unravels its origins and spread throughout the globe, to eventuate with the specimen before them. The audio then shifts perspective to:

‘Below-ground and hidden from our view — the Gardens’ soil horizon tells a narrative of deep time transformation’ (Stanley 2018: *Above/Below* audio),

revealing how the areas geological evolution informs the landscape today.

Site 03 Water Fountain, Track 03 *Monument/Counter-monument*: Considers the monumentality of the gardens 1902 bluestone, sandstone and marble drinking fountain and introduces the concepts of monument/counter-monument:

‘The phenomenon of monumental and memorial structures such as this typify human habitation of place. They mark

a point in time, and represent a desire to imprint a permanent legacy that reflects the position, power, and influence of their benefactor. In their wake they dot the Earth with countless monuments — their meaning often forgotten, or irrelevant. I'm fascinated by this very human desire to memorialise people and events — and in a contemporary art movement coined 'counter-monuments' that responds to the monumental idea of heavy permanence, with temporary memorable experience' (Stanley 2018: *Monument/Counter-monument* audio).

Citing the example of German artist Horst Hoheisels *Ashcrott-Brunnen* monument — the audio introduces the idea that the only place a memorial can truly exist is within our own minds — as a memory made from our own experience.

Site 04 Algerian Oak tree, Track 04 *Create/Destroy*:

Cites the Gardens' Algerian Oak as an example of the duality of create-destroy...

'planted here in 1863 at the inauguration of the Gardens in honour of Queen Victoria. Its journey echoes those first plants brought in to Australia that trace a path back to British Royalty in the early 1700's' (Stanley 2018: *Create/Destroy* audio).

Elaborating on that passage from its royal origins, its title insinuates the destructive wake of colonisation.

Site 05 Sierra Redwood tree, Track 05 *Profit/Value*:

Traces the history and competing interests of profit-value of the introduced Sierra Redwood, the largest living thing on Earth by volume. The first and largest redwoods discovered by colonisers in California were stripped of their bark for display in London, and cut down for their timber. The walk culminates with the audience conjuring a cogitative monument in response to the audio:

'Like human beings, redwoods manifest a broad genetic range — no two are identical. Contrary to humans, the coast redwood genome is ten times larger than the human genome. Within the human body every cell contains an entire genome, and if each base pair of our genomes were side by side, they would span just over a metre. If we were to print out the data of our 3.1467 billion base pairs — the same data would fill 1.2 million A4 single sided sheets, forming a stack of around 130 metres' (Stanley 2018: *Profit/Value* audio).

## Ephemerality

The impermanent, fleeting, fragile materiality of each of the works is of special note to their conception and audience experience. In addressing the unsustainable development of place within this research, I have become increasingly uncomfortable about perpetuating unsustainability within my own practice. This ethical unease, coupled with learnings during this research about the effectiveness of embodied experience (over monumental symbolic gestures), have contributed to this development within my practice.

The ephemeral stencils created for *Native/Foreign* used a range of botanic and geologic materials that were temporarily transferred onto the derelict factory floor — their materiality the focus for contemplating the accompanying audio. Each material was chosen for its narrative relevance, and as evidence of mans' transformation and consumption of natural assets. Of a cycle of short-lived ephemerality of natural assets that we perpetuate: grow/mine/harvest — distribute — consume. In this way they worked as a physical embodiment of the sublime in reverse. Instead of feeling fragile compared to the wild force of nature — the viewer becomes the potentially destructive force. The accompanying audio elaborates on this tension on the human-nature balance of power, and underlines our agency in this sublime relationship (Kolodziejcki 2015; Lowenthal 2016; Carrington 2016).

Further to the ephemerality of the materials used: geologic and botanic, light projection, and walking through space; the documentation and reproduction of the works through social media, the web, and indeed this publication, add another layer to their ephemerality. In this way, the works can continue to engage with an audience without their physical presence — an aspect of ephemerality for future exploration.



Fig. 58. Preparatory mapping of Brunswick's history for Marking Time.

## Iterative field works

The following iterative projects in developing this research have been created within city settings. Their siting is influenced by my initial preoccupation with the city: its palimpsest of meanings and interpretation; its richly woven interconnected tapestry through time; and its capacity to affect our relationship with space (Duff 2010). In developing the major body of works in the regional Victorian town of Kyneton, I discovered a similarly dense palimpsest, that echoed the symbiotic human-nature relationship of shaping place.



Fig. 59. *Navigating 1888* (2016)  
in situ at Moreland Station.  
Photograph Jessie Stanley.



## Project 01

### *Marking Time*

Artist in Residence, Moreland Station Waiting Room

23 October – 18 December

MoreArts 2016

From my outlook as Artist in Residence at Moreland Station's waiting room, I created a series of field works over the eight week residency that inscribed the narrative of the area's evolution across multiple sites. Framed within MoreArts overall theme of 'Passage', they revealed the historical and cultural significance of the Upfield railway line, and a deep time perspective of the geological processes that enabled its creation.

### Site

Moreland Station is situated in the inner north Melbourne suburb of Coburg, on the Upfield railway line that connects the city to the increasingly gentrified suburbs of Brunswick and Coburg, terminating at the outlying working class suburb of Coolaroo.

I focused my preparatory research on the station's brick construction: which opened a fascinating window into Moreland's past, and how the geological assets of a location coupled with cultural ideologies are an important key to how places evolve over time. I traced the brick's history to their creation in Brunswick's brick manufacturing boon of the 1800s — which was fuelled by the arrival of white settlers to the area who transported their ideologies of mining and manufacture; and the discovery of rich local clay deposits (Summerton et al 2009). The bricks used in the construction of the station originate from Hoffman's Brickworks (est. 1870), and in those early days of the Brickworks the raw clay material was also sourced on-site at Hoffman's (Stuart 1989). Pre-existing white settlement, the indigenous tribes of the area have very different associations with clay, and believe that Bunjil (their creator spirit being) formed the clay into the shape of a man and breathed life into him (C Woolmore 2016, pers. comm. 27 Sept). I concluded my research by investigating the deep time origin of clay, formed from the weathering and transformation of ancient marine sedimentary rocks 450-350 million years old: 'which contains elements from star dust, that formed the earth: formed into rocks: were squashed into mountains: eroded and deposited on the sea floor: then uplifted to the surface, and slowly weathered over millions of years to become clay' (Dr M Quigley 2016 pers. comm 6 Dec). Research was conducted via textual historical records such as newspapers and books and websites; aural history records from the local historical society; and in consultation with

Fig. 60. *Research Lab: Typical Composition of Bricks*, Jessie Stanley, 2016. Installation at Moreland Station's waiting room: science bench, measuring instruments, sand, clay, lime, acrylic cases, lithographic prints, vintage sign.



Charley Woolmore at the Wurundjeri Tribe Council and Dr. Mark C. Quigley, Associate Professor in Active Tectonics and Geomorphology, School of Earth Sciences at The University of Melbourne.

### Field works

Moreland Station's waiting room is a disused relic of a bygone era: its shelter and seating contained and displayed behind a padlocked gate. For the duration of the festival, I reclaimed it for public access as a 'Research Lab' and quasi museum space: as a threshold to embark on a journey through space and time. Contrary to the function of museums as institutionalised bureaucratic repositories for presenting a curated version of history (Cresswell 2015), the Research Lab invited the public to contribute their aural history about Brunswick's bricks, and engage in conversation about the project. In so doing, it reclaimed this disused public space as a counter-monument to a traditional museum, and provided the focal point for the community to participate in the work as it developed, in conjunction with the project website, Instagram feed, and Facebook page.

Within the Research Lab a reclaimed science bench displayed an assemblage of vessels containing the components of bricks: sand, lime, clay, magnesia and iron oxide. Stage lighting highlighted the assemblage and the interior brick wall; an illuminated sign displayed the project website [markingtime.com.au](http://markingtime.com.au); and *Time 2004* posters I had previously created were repeated across the rear wall.

A number of field works were created for relevant contiguous sites. Hoffman's brick works had a number of clay pits on site, which have been transformed into a sporting oval and parkland: and named Gilpin and Clifton Park. Numerous other clay pit sites are evident in Brunswick's landscape today: distinguished as parklands and green sites. Throughout the course of the 1800s they evolved from ancient nurtured lands of the Wurundjeri-Willam tribe; to industrial brick manufacturing sites; council tips; to their current form as parklands. Each of the associated sites were used to link the railway line with its surrounding suburb, and enmesh the narrative of the suburbs evolution with daily life as people commuted and walked through their local parklands.

From the central vantage point of the waiting room, I tested three participatory approaches at these contiguous sites along the railway line, and at the original clay pit sites and brick works:

Durational (Bishop 2006) anti-monuments: Ephemeral stencils appeared over a month. The works could be haphazardly encountered, with each individual stencil contributing to a narrative cumulating over time; or they could be followed via social media where their context and narrative was curated;

Performative & embodied anti-monuments: I led and narrated a duo of Time Walks that immersed the participants in walking as a means of decoding the city (Alys 2004);

Passive anti-monument: A short animation was projected onto a disused silo at an outdoor festival, and shifted the audiences interpretation of the narrative from active to passive.

### Series 01: Durational anti-monuments

Various ephemeral stencils were temporarily installed at contiguous sites, created from the raw materials used in brick manufacture (i.e. lime, sand, clay). Each revealed an aspect of their site's history, contributing to an overall narrative that gradually unfolded. They were documented at the project website and via social media as they evolved, so they were experienced virtually as well as in-situ. The corresponding expository text, and the narrative journey it created for the audience was an integral part of this series of works. When the ephemeral stencils were experienced in conjunction with the narrative, together they created a kind of living magazine of place; designed to expand the audience's experience and perspective of place (Colors 1993).

The first ephemeral stencil in the series: *Navigating 1888*, required the viewer to be embodied in the work to complete it (Hoheisel 1985). By standing in the centre of the stencil, and following its directional arrows, it revealed how the land lay in 1888: acting as a kind of 'time compass'. With active participation; embodied audience experience; ephemerality; and its partnering with social media to further uncover the historical narrative of its siting: *Navigating 1888* made a temporary living statue of its audience, and brought to life one moment in time.

### Series 02: Performative & embodied anti-monuments

I created two Time Walks; each of which traced the narrative of Brunswick's clay deposits evident in its buildings; place names; and aural history, and uncovered their instrumental role in shaping Brunswick into the place we experience today. They were developed as a series, but could also be experienced in isolation.

To enhance historical context for the attendees, I began each Time Walk by sharing imagery. I created a printed map for *Time Walk 01* that I gave to each attendee, which illustrated the route alongside historical photographs. I changed this strategy for *Time Walk 02*, and instead shared one pertinent historical photograph.

Reading from a script, I narrated at intervals throughout the journey. Whilst there were undertones of the performative (with an enactment of a timeline spanning the Earth's circumference); on the whole my spoken delivery was understated and conversational.

I considered costuming, but instead opted for dressing in my usual clothes, as I didn't want to stray too far into the performative space. It felt important to maintain a level of the everyday, and anchor the Time Walk in the stage of everyday life (Duff 2010).

### Series 03: Passive anti-monument

The final field work I created was a short animated projection. It evolved iteratively from the Time Walks and takes the audience on a similar narrated journey through time and space: revealing the origin of Moreland Station, and its iconic context in the shaping of Brunswick. It was screened at a festival event *Lighten Upfield*, where it was projected onto a disused silo. It's also published on the project website and Vimeo, and shifts the audience participation from active to passive.

### Multi-faceted audience experience

The project website [markingtime.com.au](http://markingtime.com.au), Facebook and Instagram pages were created to test and explore their effectiveness in creating a multi-faceted audience experience (Lin 2015). The Facebook page featured theoretical and artistic research and inspiration. The Instagram feed and website featured photographs of the ephemeral works in situ, which were published along with short expository narratives that elaborated on how they related to their siting's history. In this way, the Instagram feed and website were intended to operate as a digital publication.

Reiterating a connection between the ephemeral stencils in situ, and their online counterparts was somewhat awkward: with a stenciled URL appearing near the work. Experiencing the ephemeral stencils primarily via Instagram was more successful, expanding the audience, and creating a richer experience of the works with their corresponding expository text. The Facebook page also contributed to a more layered audience experience with comments, conversation, and engagement in the research, process and ideas behind the project.

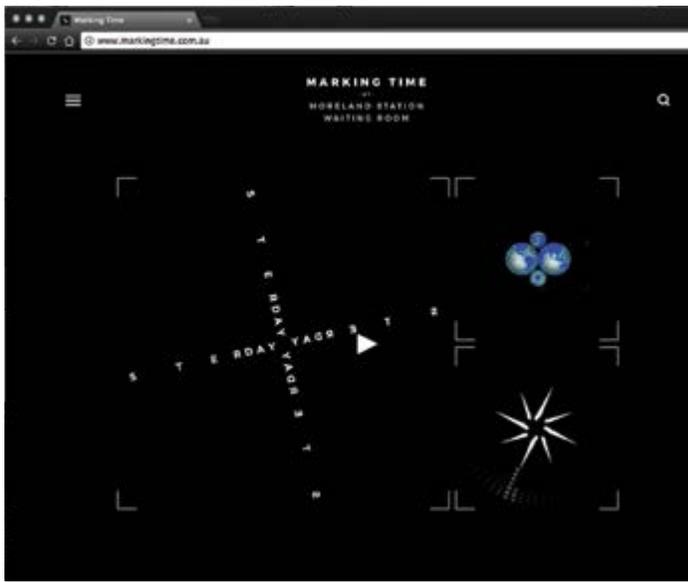


Fig. 61. Project website home page, featuring *Marking Time* (2016) animation.

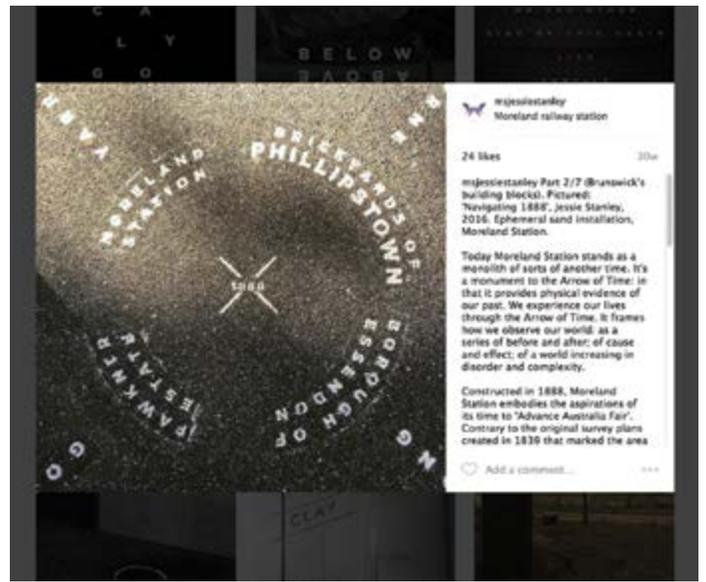


Fig. 62. Instagram feed detail, *Navigating 1888* (2016) published with expository narrative.



Fig. 63. Project website URL displayed alongside *Threshold #2* (2016) at Moreland Station, Coburg.

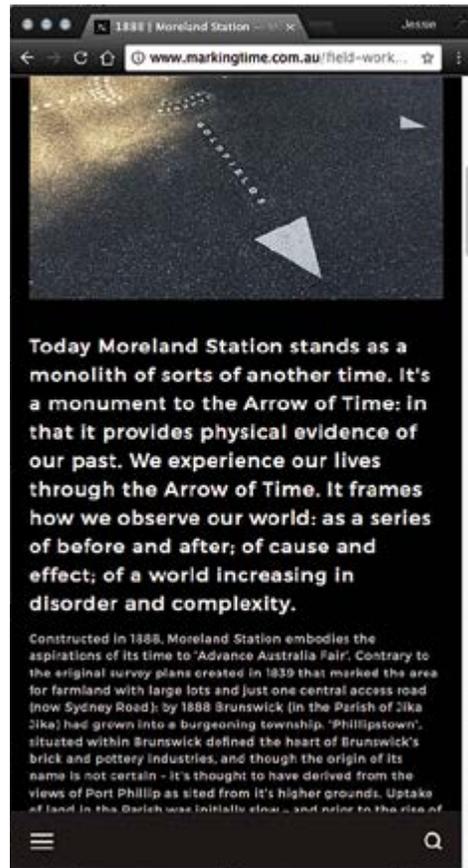


Fig. 64. Website detail, *Navigating 1888* (2016) published with expository narrative.

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Fig. 65. (Left) Research Lab, *Untitled*, Jessie Stanley, 2016. Ephemeral sand stencil, Moreland Station.

Fig. 66. Series 01, *Navigating 1888*, Jessie Stanley, 2016. Ephemeral sand stencil, Moreland Station.



Fig. 67. Remnants of *Navigating 1888* (2016) one week after install.



Fig. 68. Series 01, *Below Above* (detail), Jessie Stanley, 2016. Ephemeral lime stencil, Hoffman's brickworks site, Brunswick.



Fig. 69. Installing *Flux* (2016) at Brunswick Park alongside an inquisitive audience of local children.



Fig. 70. Series 01, *Flux*,  
Jessie Stanley, 2016.  
Ephemeral lime stencil,  
Brunswick Park, Brunswick.



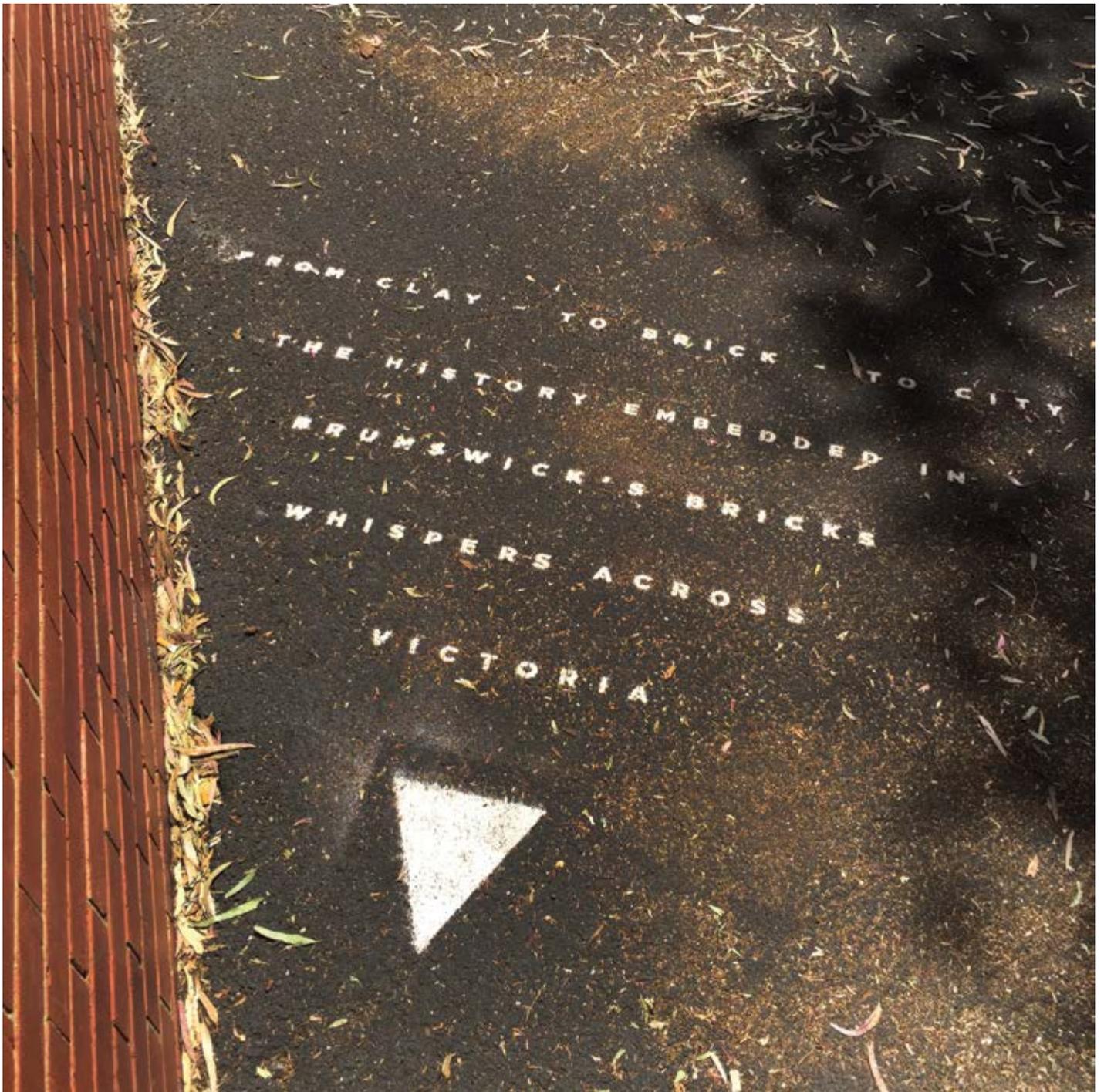


Fig. 71. (Left) Series 01, *Flux* (2016) in situ at Brunswick Park, Brunswick.

Fig. 72. *From Clay*, Jessie Stanley, 2016. Ephemeral lime stencil, Jewell Station.



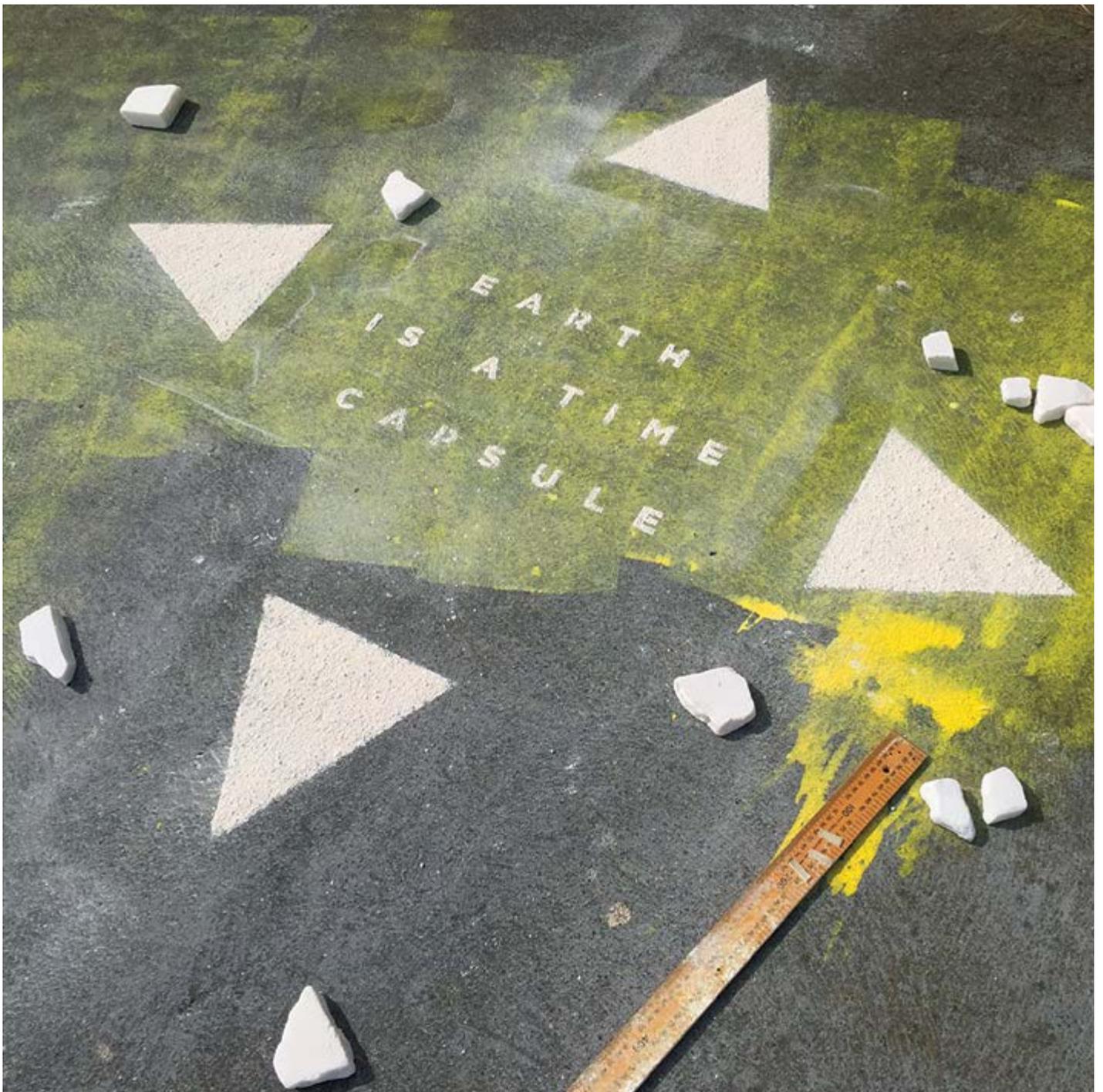


Fig. 73. (Left) Series 01, *Soil Horizon #1*, Jessie Stanley, 2016. Ephemeral sand and lime installation, Clifton Park, Brunswick.

Fig. 74. *Soil Horizon #2*, Jessie Stanley, 2016. Ephemeral lime installation, Lighten Upfield, Brunswick.

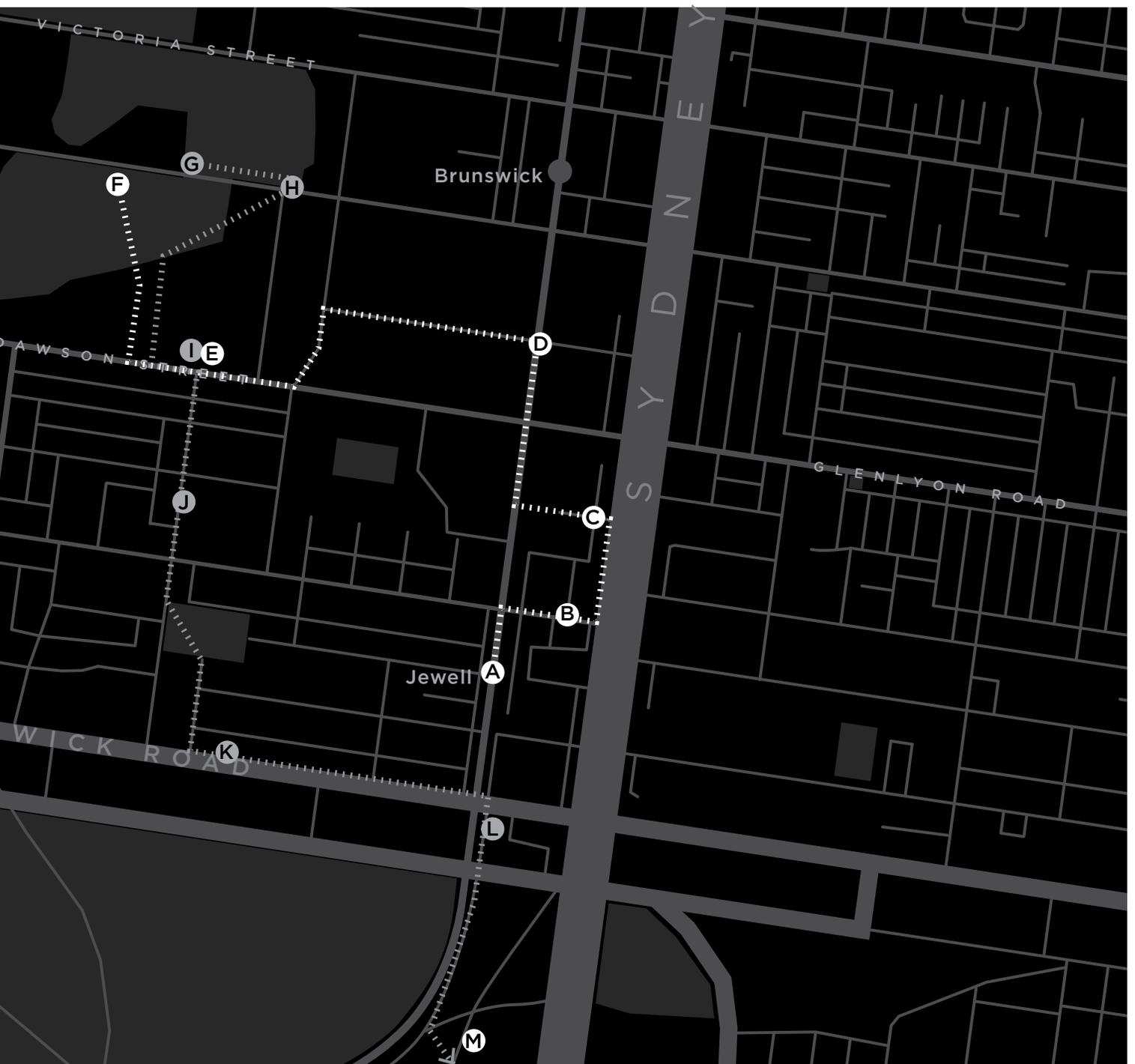


Fig. 75. Routes of Timewalks:

*Timewalk 01*

Jewell Station to Gilpin Park  
 A contemplative exploration of place, time, evolution of Brunswick's brick industry, clay mining, and cultural identity.

Route:

- A Jewell Station
- B Manallack Street
- C Brick and Clay Industry Monument
- D Phoenix Street Overpass
- E Hoffman's brick works site
- F Gilpin Park

*Timewalk 02*

Clifton Park to Silurian turbidites  
 A contemplative exploration of place, cosmology, geology, the fabric of the community, Hoffman's brickworks, housing, and people.

Route:

- G Clifton Park
- H 373 Albert Street
- I Hoffman's brick works site
- J Barry Street
- K 357 Brunswick Road
- L Electricity Meter
- M Exposed Silurian Turbidites



Fig. 76. Participants of *Timewalk* 02 traverse through Gilpin Park, en route to Site I: Hoffman's brick works site, December 2016.



Fig. 77. Site H: 373 Albert Street, this house is the sole remaining evidence of the Hoffman's No. 1 Works, built in circa 1875.



Fig. 78. Site I: The residential development of Hoffman's brick works conceals its rich history, and reflects its boom and bust.



Fig. 79. Site K: 'Prestonia', built in 1890 for local brick maker and business man James Stroud.



Fig. 80. En route to Site L participants traverse the Upfield Bike Path adjacent to the railway.



Fig. 81. As we walked to the final site to view the exposed silurian turbidites, we serendipitously encountered a saxophone player rehearsing — a delightful juxtaposition to conclude the themes explored in the walk.

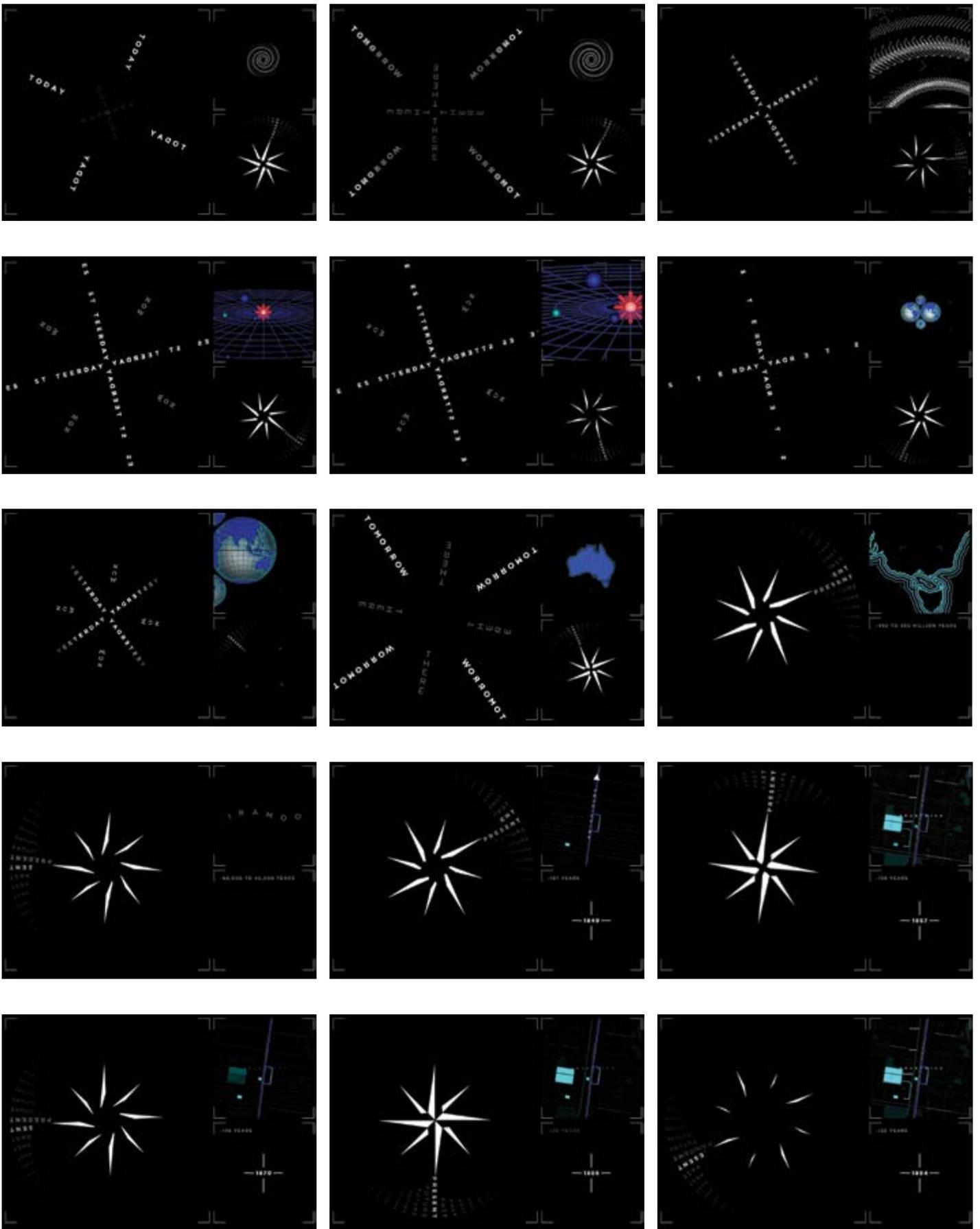


Fig. 82. Stills from *Marking Time*,  
 Jessie Stanley 2016. Digital  
 animation 10:05.



Fig. 83. *Marking Time* animation projected onto disused silo at Lighten Upfield, Brunswick, 2016.

**Project 02**  
***A Place to Meet***  
**Finalist, Jewell Station Public Art Competition**  
**January 2017**

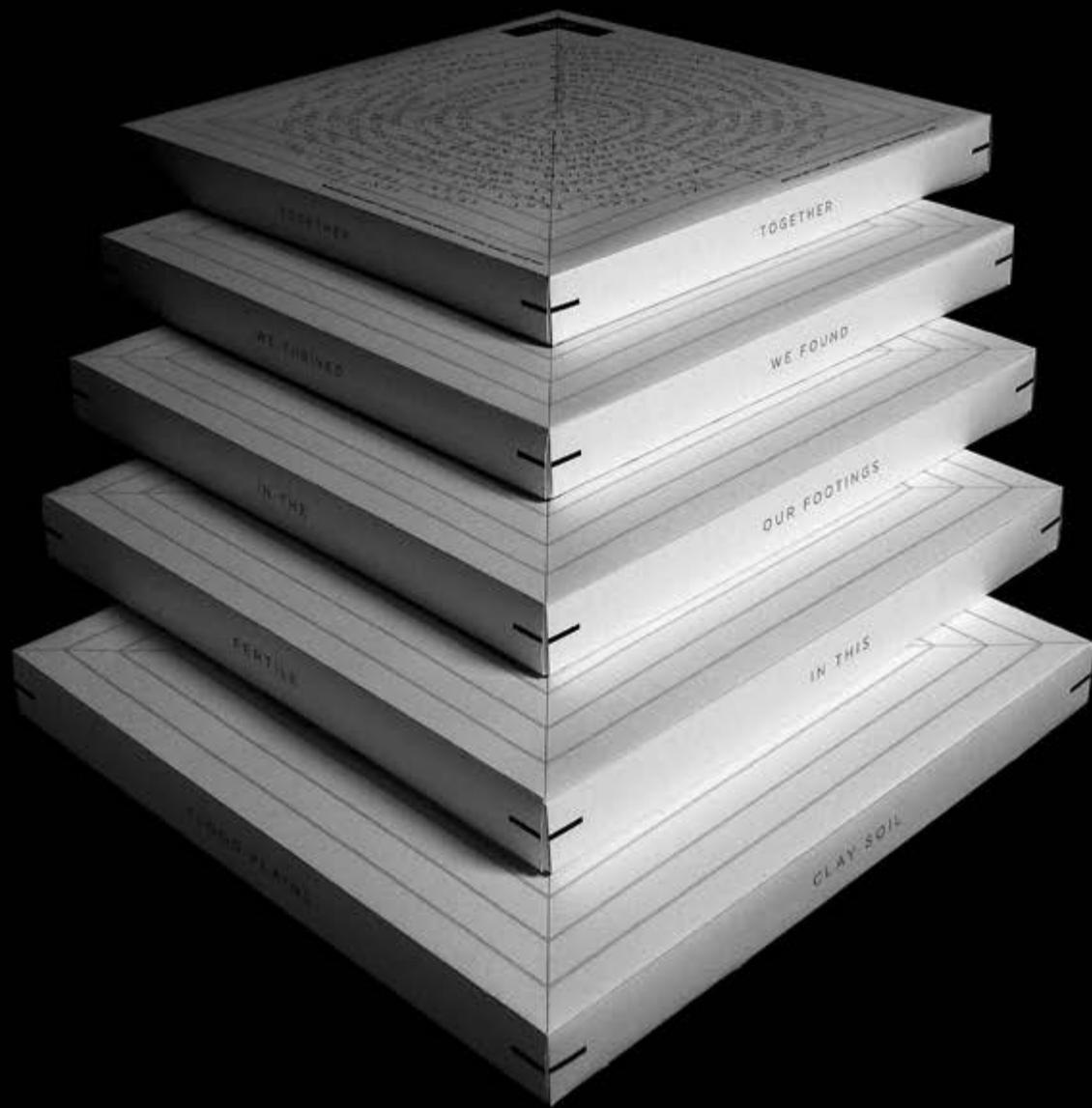
*A Place to Meet* is an interactive counter-monument proposed for Jewell Station's redevelopment. The competitive EOI process for this competition called for a permanent public artwork to be sited at the eastern entrance of Jewell Station, as part of the area's redevelopment into a combined residential, commercial, and public space. Key considerations within the brief were relevance to site; community consultation; and durability. My submission was shortlisted amongst four finalists, then fully developed for consideration by the judging panel which included NeoMetro as the developers, VicTrack, City of Moreland, RMIT Cast, along with the curator, Melissa Loughnan of Utopian Slumps. There was also an opportunity for the public to vote, subsequently *A Place to Meet* was awarded the People's Choice Award.

Site

Jewell is a heritage railway station, built in 1884, situated in the densely populated inner suburb of Brunswick, City of Moreland. The redevelopment project retains the heritage station, and introduces landscaping and high density retail and residential complexes. Its audience is broad: encompassing all ages and a rich diversity of cultures. Given its close proximity to Moreland Station in neighbouring Coburg, the geographical research I conducted for the Moreland Station residency informed the conception of this work.

Prior to European settlement, the area Jewell occupies was known as Iramoo by the Wurundjeri-Willam: who regarded its fertile flood plains as hallowed hunting grounds for tens of thousands of years. Post European settlement, new settlers discovered Brunswick's clay deposits: fuelling Brunswick's brick and clay manufacturing boon in the 1800s, and spurring its transformation into an industrial town. These two epochs reveal the pivotal aspects that have shaped Brunswick: and the relationship between people, culture, geology and time in shaping place.

Fig. 84. Paper maquette  
for *A Place to Meet*,  
northern approach.



## Proposed work

*A Place to Meet* sought to reconcile Brunswick's history, and provide a place to come together for a shared future. The concept for my proposal was informed by the two existing River Red Gums that flank its siting. Their typical lifespan of 500 to 1000 years dwarfs human lifespan, and their environmental proclivity provides an inclusive analogy that echoes humans attraction to the area: thriving in inland flood plains (or river beds), and preferring clay soils.

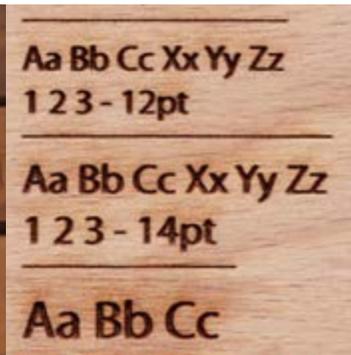
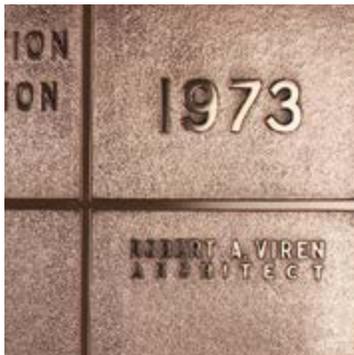
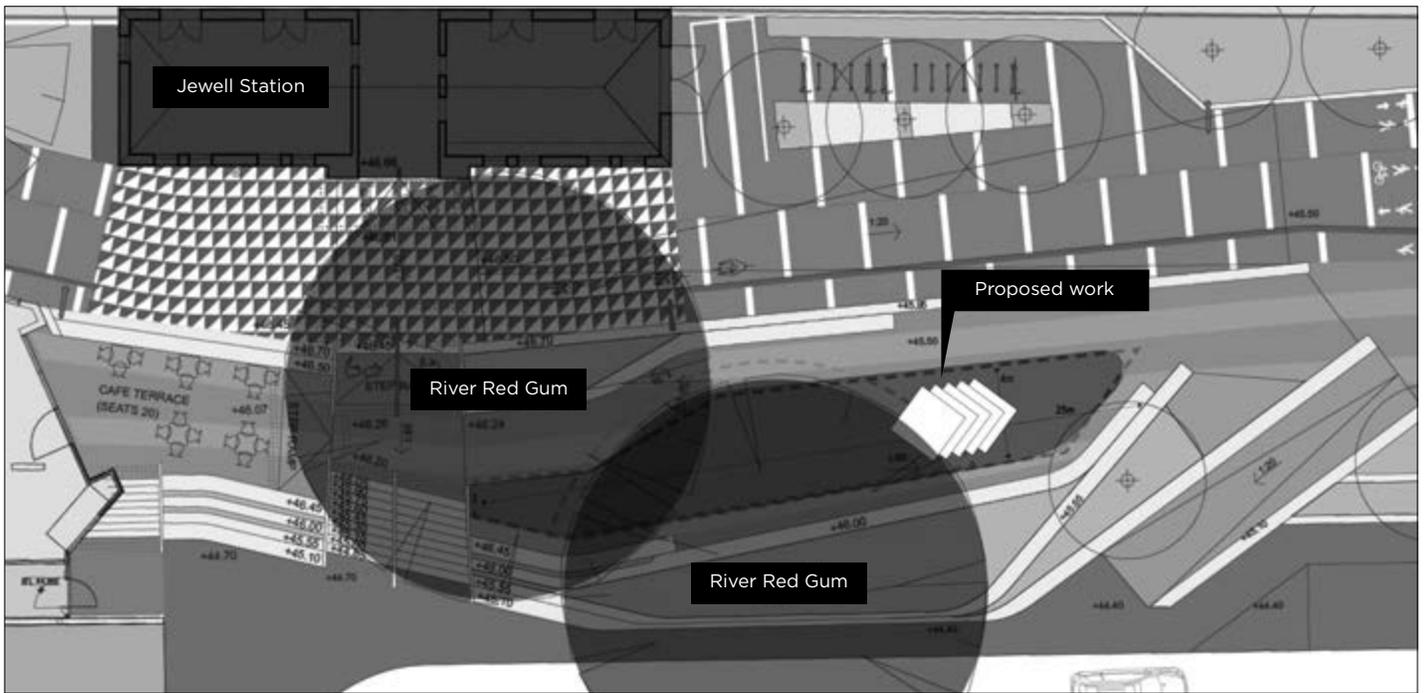
A pedestal structure was proposed; formed from the River Red Gum that was to be removed to make way for the development. Three cantilevered platforms created steps leading up to a top-most pedestal platform inscribed with a timeline equivalent to the Gums lifespan, revealing the areas pre- and post-colonial history. The timeline was conceived to inclusively represent the depth of Brunswick's diverse and rich history with succinct, evocative words and short phrases. Developed with community members and a writer/historian, the intention for the timeline was to capture an overall sense of how Brunswick has evolved, and broaden understanding of place beyond the here and now. The materiality of the proposed work, and it's poetic tree ring timeline were conceived to create a counter-monument for it's community to meet upon, and contemplate a deep time perspective of the history of its siting.

Fig. 85. (Top) Proposed siting of the work at Jewell Station's redevelopment, in proximity to the site's pre-existing River Red Gums.

Fig. 86. Paper maquette of *A Place to Meet*, artists impression of the work in situ between the sites pre-existing River Red Gums.

Fig. 87. Paper maquette of *A Place to Meet*, top view detailing indicative typography of the tree ring timeline.

Fig. 88. Proposed materials palette for *A Place to Meet*: cast bronze; routed text; laser-engraved text; River Red Gum timber.



## Project 03

### *Spectrum*

**A counter-monument in 2 parts:  
Animation for White Night 2017  
Sculpture for RMIT City Campus  
January 2017**

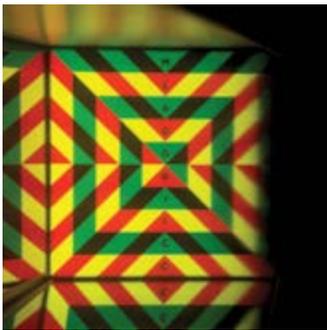
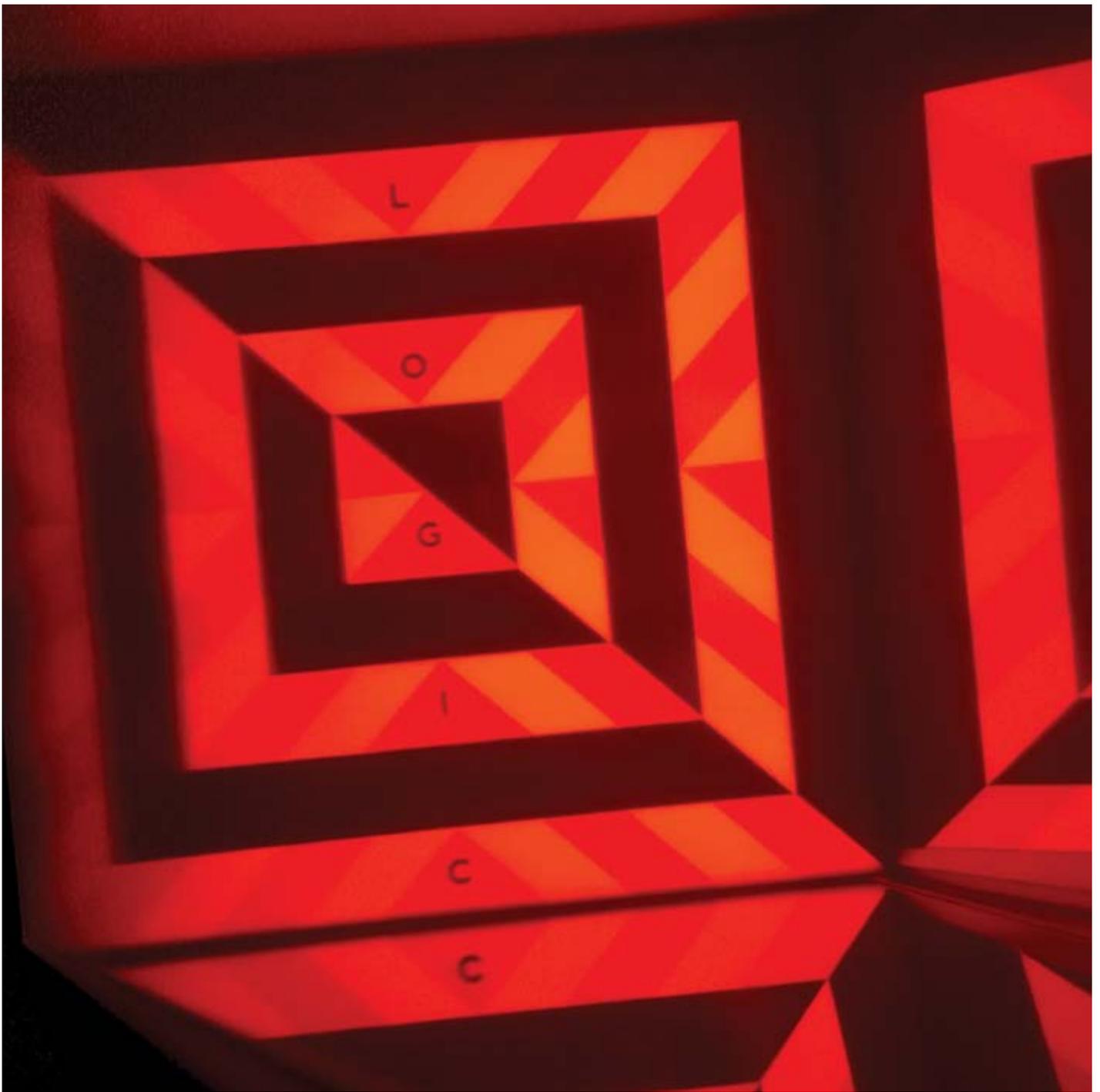
Urban Animators: Living Laboratory in association with the RMIT New Academic Street Project Office, commissioned this work as a 'Transient Urban Light'. The brief was to create an illuminated mobile sculpture to be exhibited during the construction process of the New Academic Street project. RMIT's New Academic Street is an ambitious large scale architectural project transforming the heart of the city campus with laneways, gardens, new student spaces and better library facilities. Urban Animators is a partnering project exploring the potential of building development sites to act as opportunities for artistic engagement. I expanded on the scope with the addition of the animated projection which was screened at RMIT during White Night 2017.

The works concept is informed by the context of the contiguous university environment: founded in 1887 to educate men in science, art and technology, RMIT has organically expanded across the city's north and evolved its pedagogical mandate (to include women, for one). As a leading educational institution it is a symbol of the prevailing ideologies and paradigm shifts that have occurred in Melbourne since its foundation: a symbolic 'Encyclopaedic Palace' (La Biennale di Venezia 2013) of Melbourne's evolution.

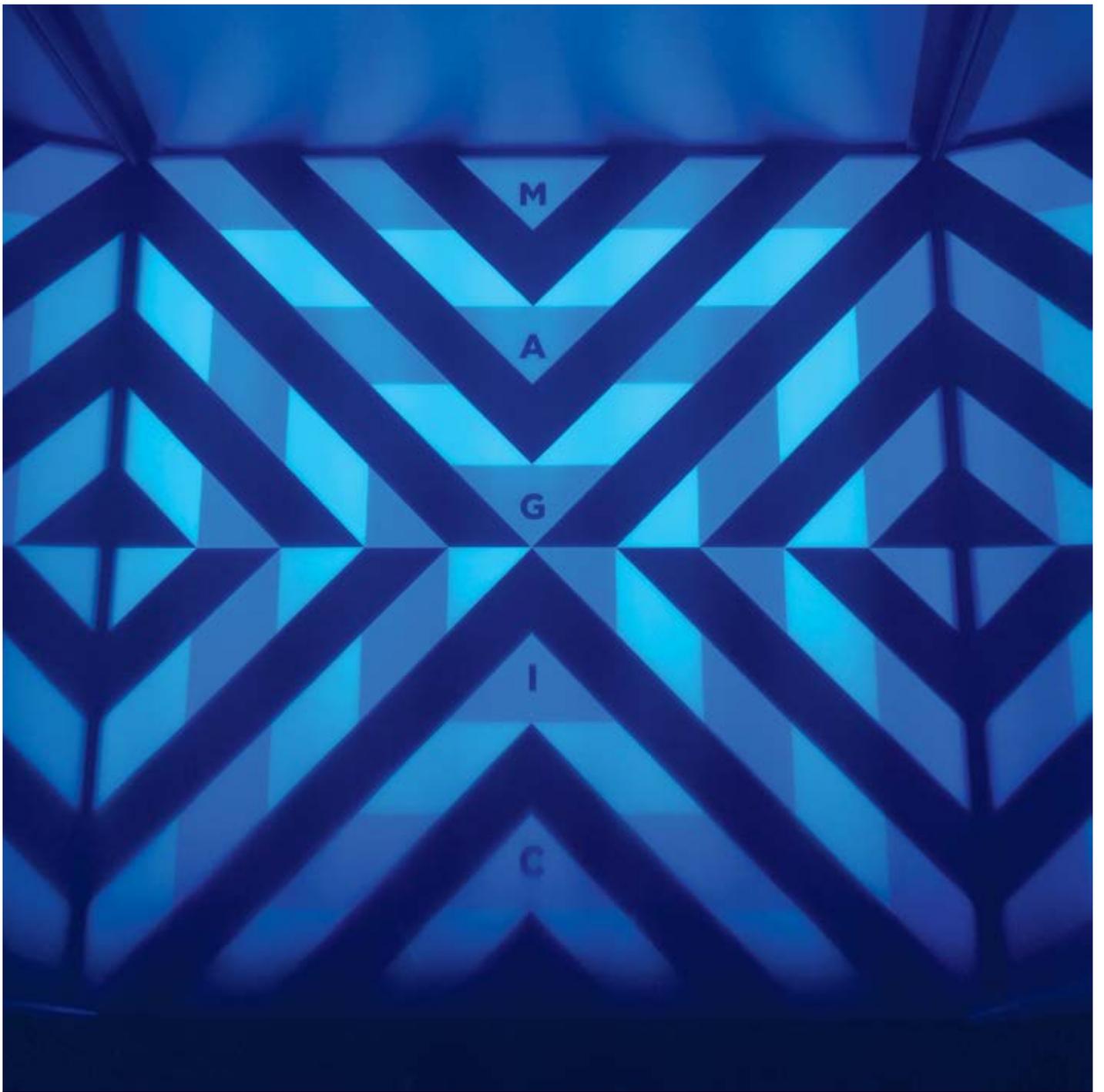
*Spectrum* is a diagrammatic and interactive counter-monument, that extrapolates some of the opposing forces that shape society. It plays with the properties of light and the way we perceive colour to create optical illusions with form and text, and filter dialectic ideologies. According to the viewpoint the visuals shift and change: provoking enquiry. Sited within RMIT's city campus and realised in two parts (an animated projection revealing its conceptual development, and a mobile illuminated sculpture), *Spectrum* responds to the contiguous learning environment with a minimalistic 'Encyclopaedic Palace' and addresses the complexity of the shaping of place.

Fig. 89. *Spectrum*, Jessie Stanley, 2017. Powder-coated steel, acrylic, lightbox, 1.5 x 0.76 x 0.76m. In situ at RMIT Swanston Library.





Figs. 90 (top); from left: 91, 92, 93, 94; opposite: 95. *Spectrum* (2017). Different words and visuals are revealed through colour filtration.





Figs. 96-101. *Spectrum* (Animation, 2017).  
Projection stills, rear of RMIT Building 16,  
Rodda Lane, White Night 2017.

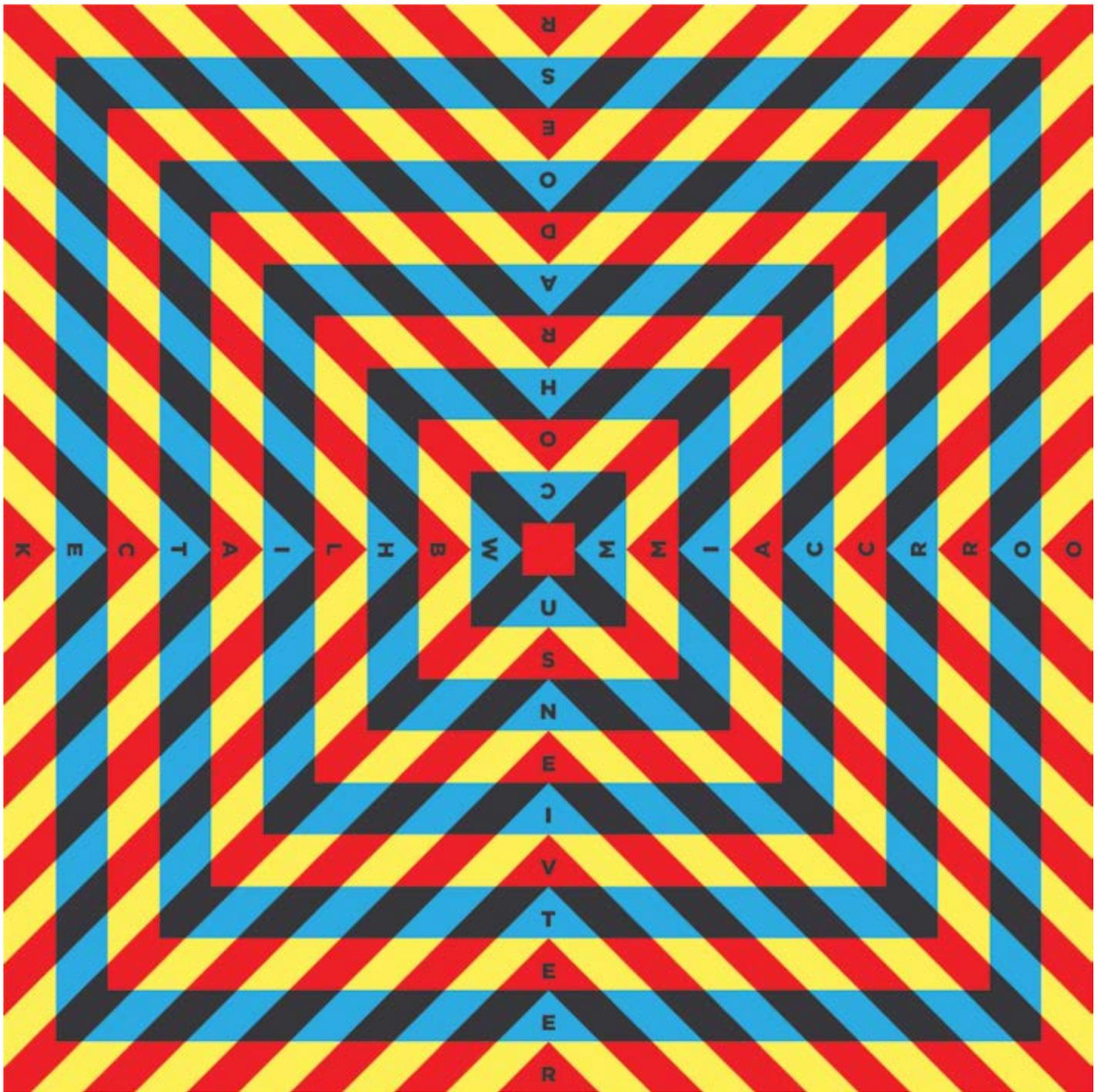


Fig. 102. Conceptual development sketch for *Spectrum* (2017).

## Project 04

### *Time Travel*

Gertrude Street Projection Festival, 10th Anniversary

The Everleigh foyer, 150 Gertrude Street Fitzroy

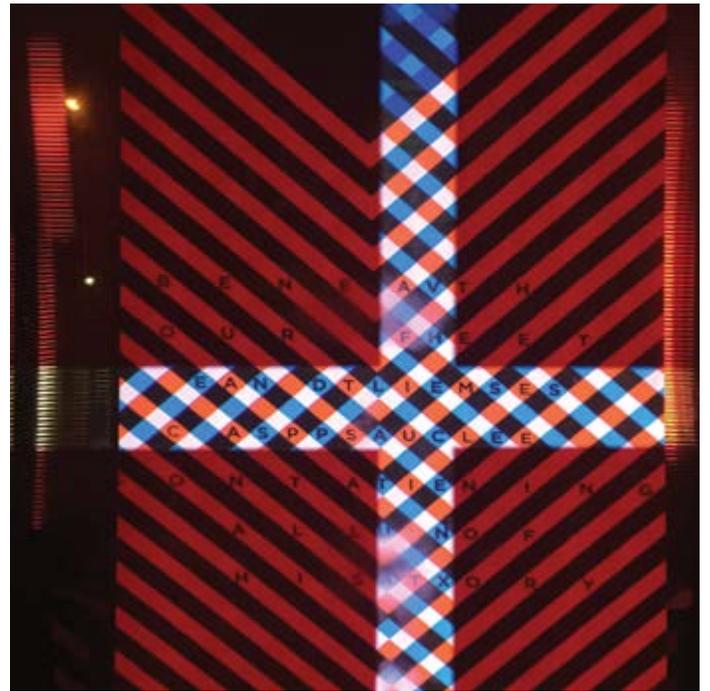
July, 2017

The Gertrude Street Projection Festival is an annual event located in the gentrified inner Melbourne suburb of Fitzroy that presents a diverse program of projection art projects. The festival is a collaborative, volunteer effort of artists and traders, residents and community groups, brought together by the Centre for Projection Art. 'Unfurling Futures' was the curatorial theme for its 10th iteration: reimagining Gertrude Street 'as a time capsule that explores the social, political and environmental epoch of our times' (Gertrude Street Projection Festival 2018, para. 1).

*Time Travel* is an interactive installation of an imagined clock dial that encircles the earth, projected in light. Sited in Melbourne's first suburb of Fitzroy and the ancient lands of the Wurundjeri, it spikes an arrow of time through the past, present and future. According to the viewpoint it transforms, and plays with the properties of light and the way we perceive colour to create illusions with form and text. By viewing the projection through the red or blue transparent windows opposing perspectives are revealed: the perspective beneath us 'a time capsule containing all of history'; or the perspective above us 'the endless infinity of space'.

Fig. 103. *Time Travel*, Jessie Stanley, 2017. Animated projection, transparent window vinyl, screen. Installation area 1.5m(W) x 1.5m(D) x 1.8m(H). In situ at The Everleigh lobby, 150 Gertrude Street, Fitzroy.





Figs. 104-107. Detail images of *Time Travel* (2017). Viewing the animation through the blue or red windows revealed different perspectives via colour filtration.

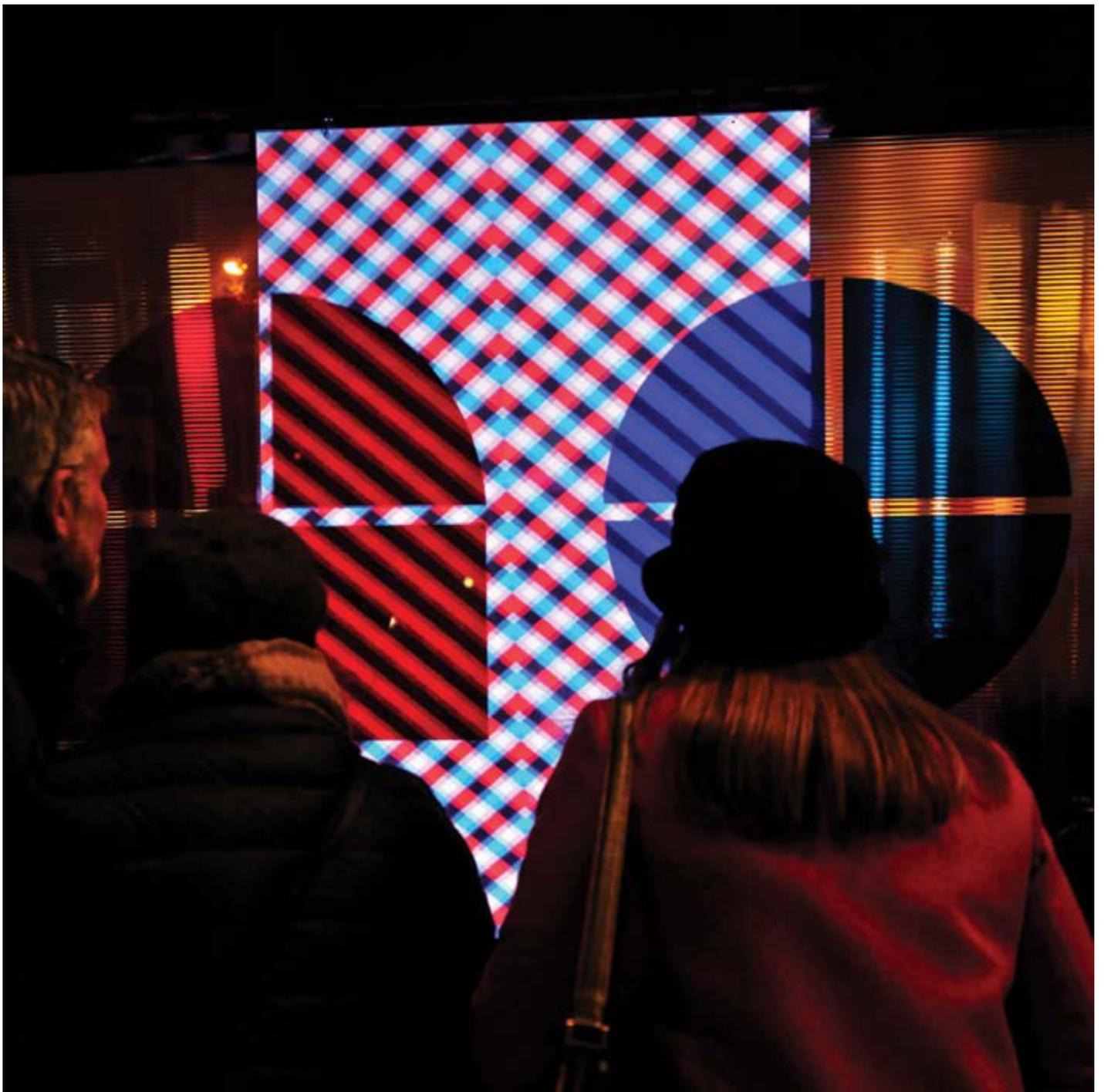


Fig. 108. Visitors at Gertrude Street Projection Festival 2017 viewing *Time Travel* (2017). Image courtesy of Bernie Phelan.

## Project 05

### *Dust to Dust*

Pinpoint Art in Public Space program, City of Banyule

WaterMarc and Council lobby, Greensborough

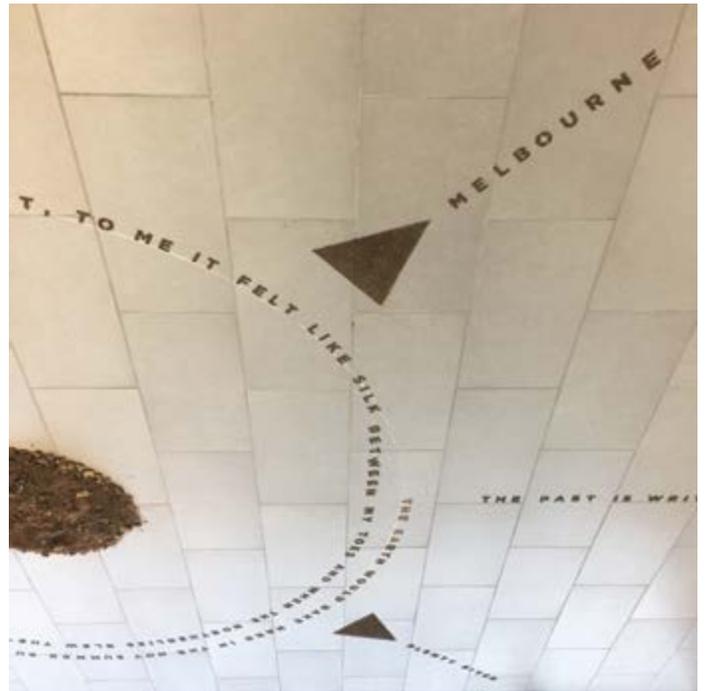
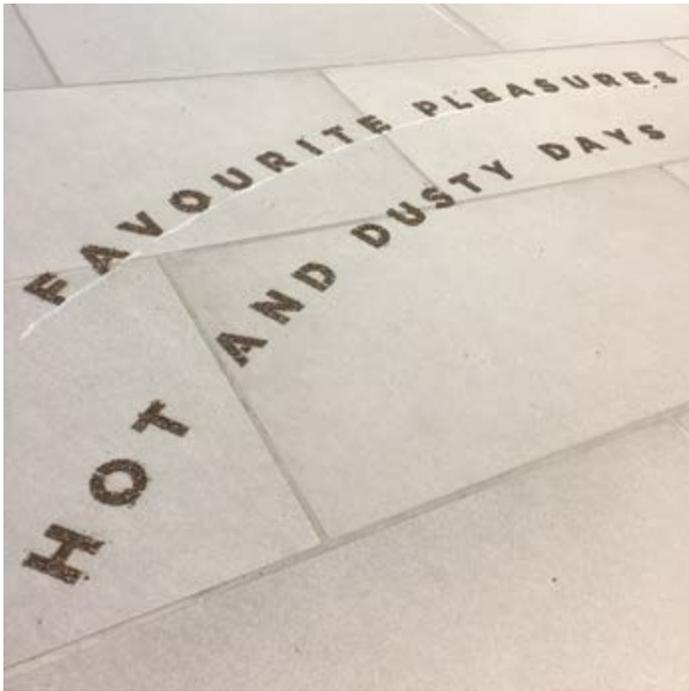
July, 2017

This ephemeral installation was commissioned by the City of Banyule for Pinpoint: their bi-annual program of temporary artworks in public spaces. It was situated in the newly developed council building, which is located on a contiguous path linking it to the main street and railway station. The ground floor on the council building consists of a sizeable lobby area where the work was located, between the adjacent swimming pool, and cafe.

During its research and development I met with the local historic society and we shared our interest in the shaping of place over time, and they were most generous sharing specific information and resources. On the day of installation they set up a table next to my work, which brought a certain level of 'event' whilst also complementing it with a wealth of local knowledge.

The City of Banyule originated from white settlement of the area, which used the exceptionally fertile soil for farms, market gardens and orchards: reshaping the Wurundjeri's traditional lands. Although the areas agricultural origins are no longer evident in its landscape — their private sale and division informs the town plan and street scape today.

*Dust to Dust* is an anti-monument created from locally sourced stencilled soil. Spanning 5x5m and temporarily situated within the City of Banyule council lobby, it broached how the Melbourne suburb of Greensborough has transformed over time. Its installation was durational: taking a full day to complete, and interaction and conversation with the local community during this process was an inherent part of the works conception and realisation. Its compass-like form oriented it within its surrounds, and the text running around its perimeter revealed an aspect of the areas past life. Written by former resident Valerie Wilson — it featured her poetic recollections of growing up in the area in the 1950s. Valerie also visited during the installation, and her presence while I created the work underpinned its relevance. Passersby also engaged in conversation, and interacted with the work by entering it to read and understand it — completing the work by becoming a temporary living monument within it. Two days after its completion the work was swept away and vanished.



Figs. 109-112. Detail images of *Dust to Dust*, Jessie Stanley, 2017. Ephemeral soil stencil, 4.5 x 4.5m. In situ at City of Banyule council lobby, Greensborough.



Pinpoint  
**DUST TO DUST**  
by Jessie Stanley  
Installation from 10 July 2017  
www.pinpointarts.com.au

THE PART WE WRITE IN THE FUTURE  
THE EARTH WOULD HAVE HUNG IN BETWEEN AT TOPS AND WHEN THE BOTTLE  
BETWEEN AT TOPS AND WHEN THE BOTTLE

Fig. 113. *Dust to Dust* (2017). In situ at City of Banyule council lobby, Greensborough.



MELBOURNE

I MAKE FEET ACQUAINT WITH THE DIRT, TO ME IT FELT LIKE SILK

I MAKE FEET ACQUAINT WITH THE DIRT, TO ME IT FELT LIKE SILK

I MAKE FEET ACQUAINT WITH THE DIRT, TO ME IT FELT LIKE SILK



Fig. 114. Installation in process of *Dust to Dust* (2017). Former resident Valerie Wilson chatted with me as I stencilled a passage of her poetic recollections of growing up in the area.

Fig. 115. Detail of installation process of *Dust to Dust* (2017).



BETWEEN THE EARTH AND

M

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WALKING IN BARE FEET

SCUPPING THE DIRT

