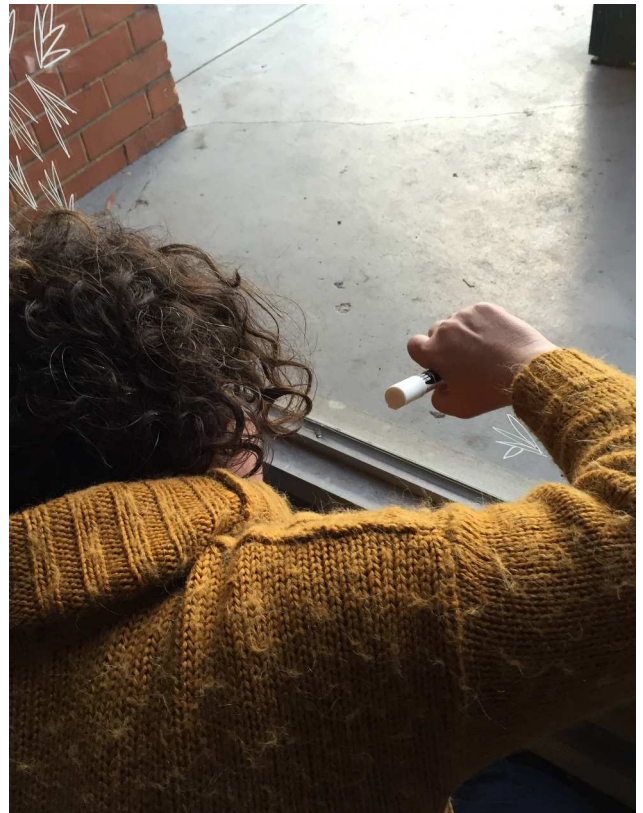


CIVIC HEART

A COLLECTION OF WORKS BY RMIT ART IN PUBLIC SPACE MASTERS
CANDIDATES & STAFF AT THE BROADMEADOWS TOWN HALL, 2015

SUPPORTED BY THE CITY OF HUME AND RMIT UNIVERSITY.



WHITE TO THE RIGHT

BY CHRIS BOLD

The urban spaces we occupy and share are arenas of difference, how we choose to negotiate these spaces need not be through conflict. White to the right suggests that alternative strategies are available to us all. Viewers of this work are encouraged to move across it making their own mark on the Broadmeadows Town Hall – leaving a record of their presence.







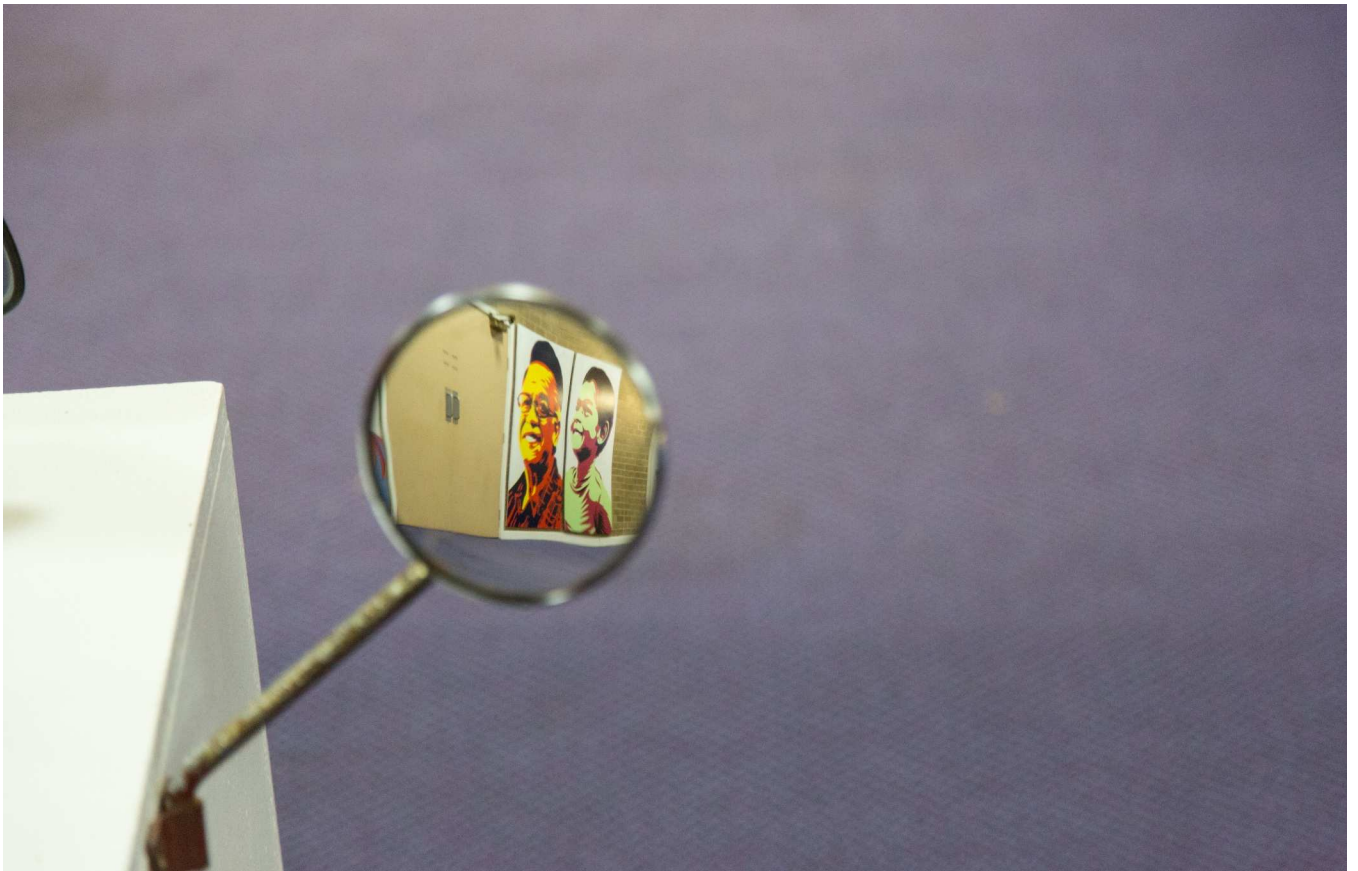
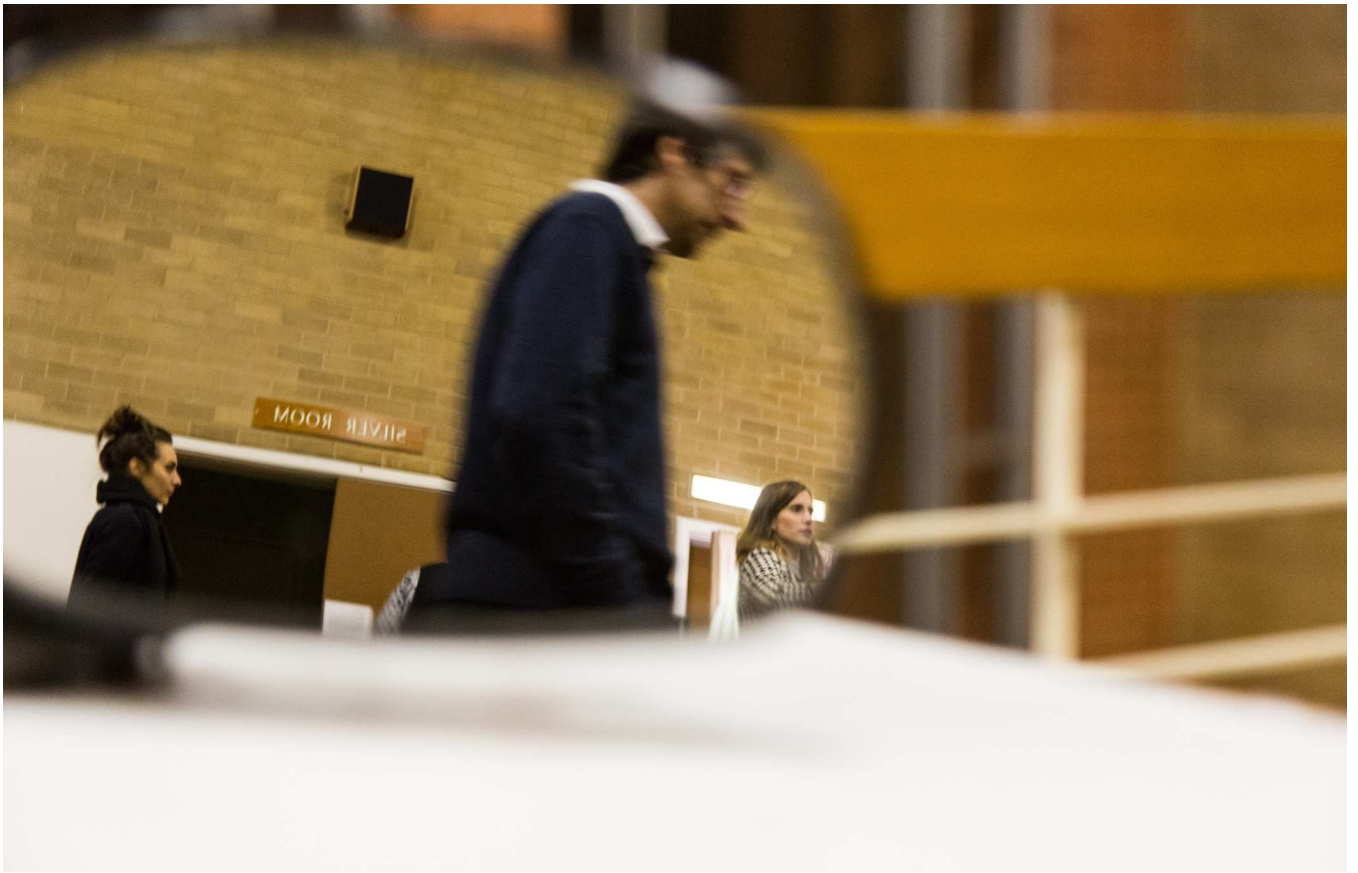
REVEAL YOURSELF

BY MOLLY BRADDON

- *Reveal Yourself* asks us to see the rooms of the Town Hall from a different perspective to how we would normally. As you move through the building, more will be revealed.
- Use *Reveal Yourself* to find the way.
- See details of the architecture that you would overlook.
- Experience what's above you rather than just what's in front of you.
- Notice the grandeur of the building that's shown in the little things.
- Use *Reveal Yourself* to see the other artworks around you.
- Reflect on yourself within the space.
- *Reveal Yourself* gives us the opportunity to celebrate a building that remains timeless and inspire us into how it may change in the future.







THE TICKET SELLER

BY PAUL CANDY

A single channel audiovisual installation exploring the ghostly traces of human activity at the Broadmeadows Town Hall.

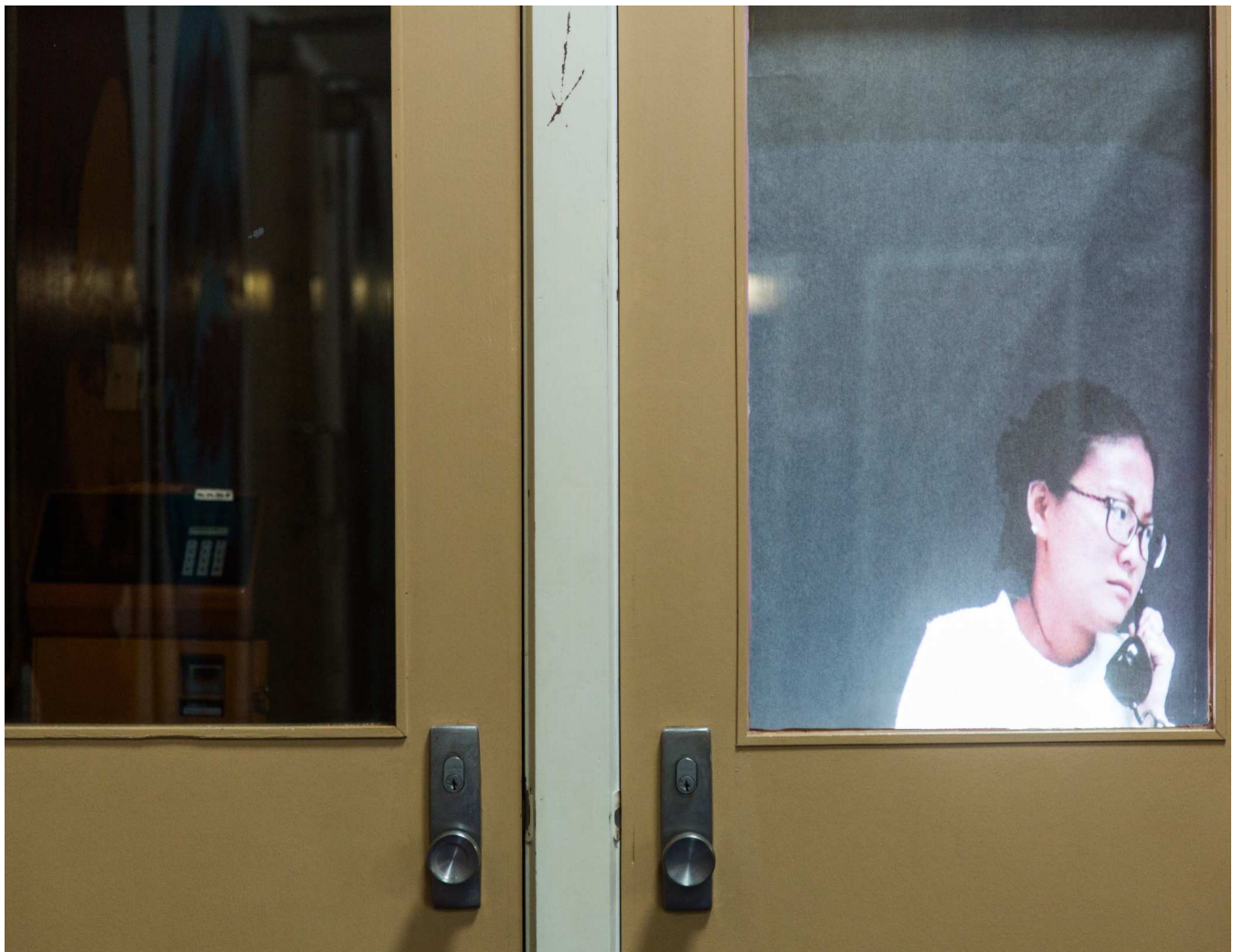


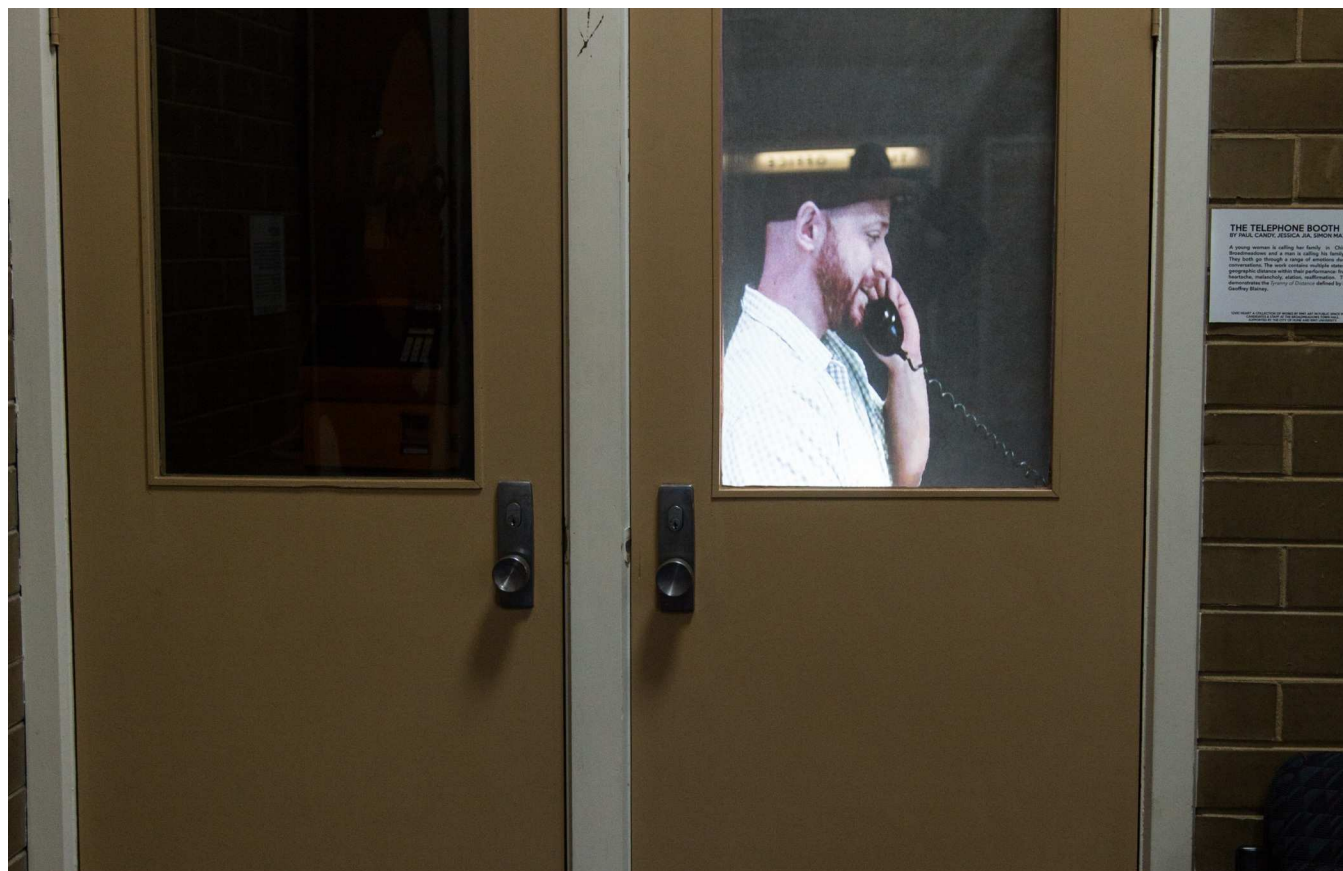


THE TELEPHONE BOOTH

PAUL CANDY, JESSICA JIA & SIMON MAZZEI

A young woman is calling her family in China from Broadmeadows and a man is calling his family in Italy. They both go through a range of emotions during the conversations. The work contains multiple statements of geographic distance within their performance: frustration, heartache, melancholy, elation, reaffirmation. This work demonstrates the “Tyranny of Distance” defined by historian Geoffrey Blainey.





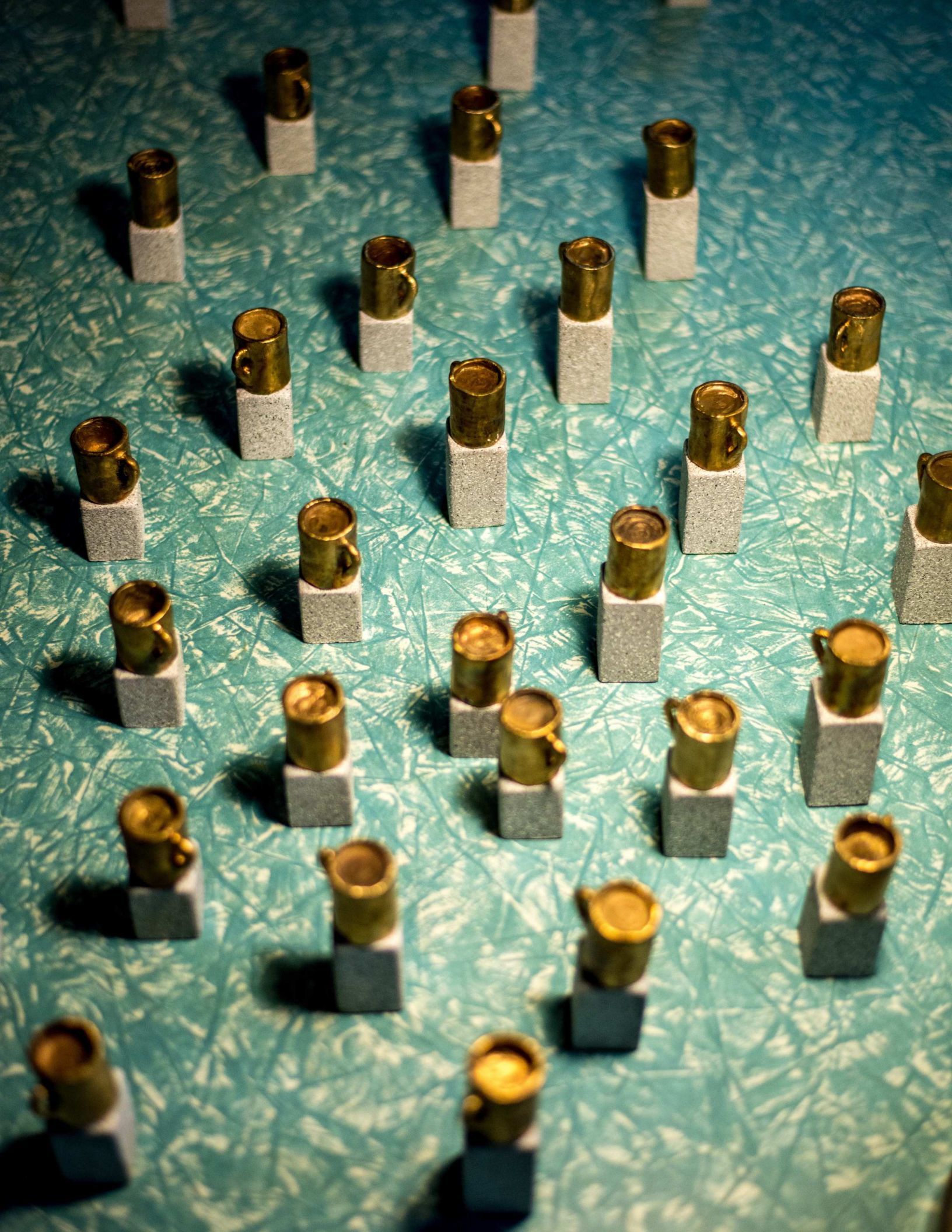
FOR ALL THE PEOPLE I DON'T KNOW ANYMORE

BY ROSE HAWKER

Around half the population of Broadmeadows is from overseas. Whatever the reason for migrating here, the sense of what, or who, we have left behind is something shared by anyone who finds themselves living outside their country of birth. Coming from the UK, the artist has found the distance from her old life brings thoughts of people she used to know to the forefront of her mind.

Each tea or coffee cup represents someone who was once a part of our lives.







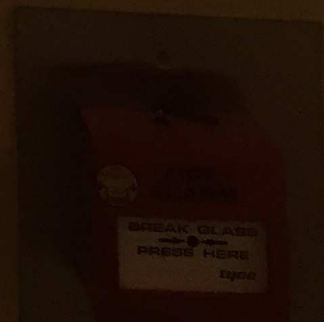
SPREADER

BY DR GEOFF HOGG

Dr Geoff Hogg grew up in the old city of Broadmeadows. Arriving in 1956 and attending Glenroy Primary School where his father was the headmaster, Geoff remembers the construction of the Town Hall as a confident statement of modernism in a vast field of scotch thistles. Geoff's work draws on images collected from that time – remade and translated through a range of media. The work explores experience and the handmade, asking when does a note become a formed idea? And how does personal experience of a location and a time, viewed through assembled material, manifest itself as a formed work operating in a contemporary reality?



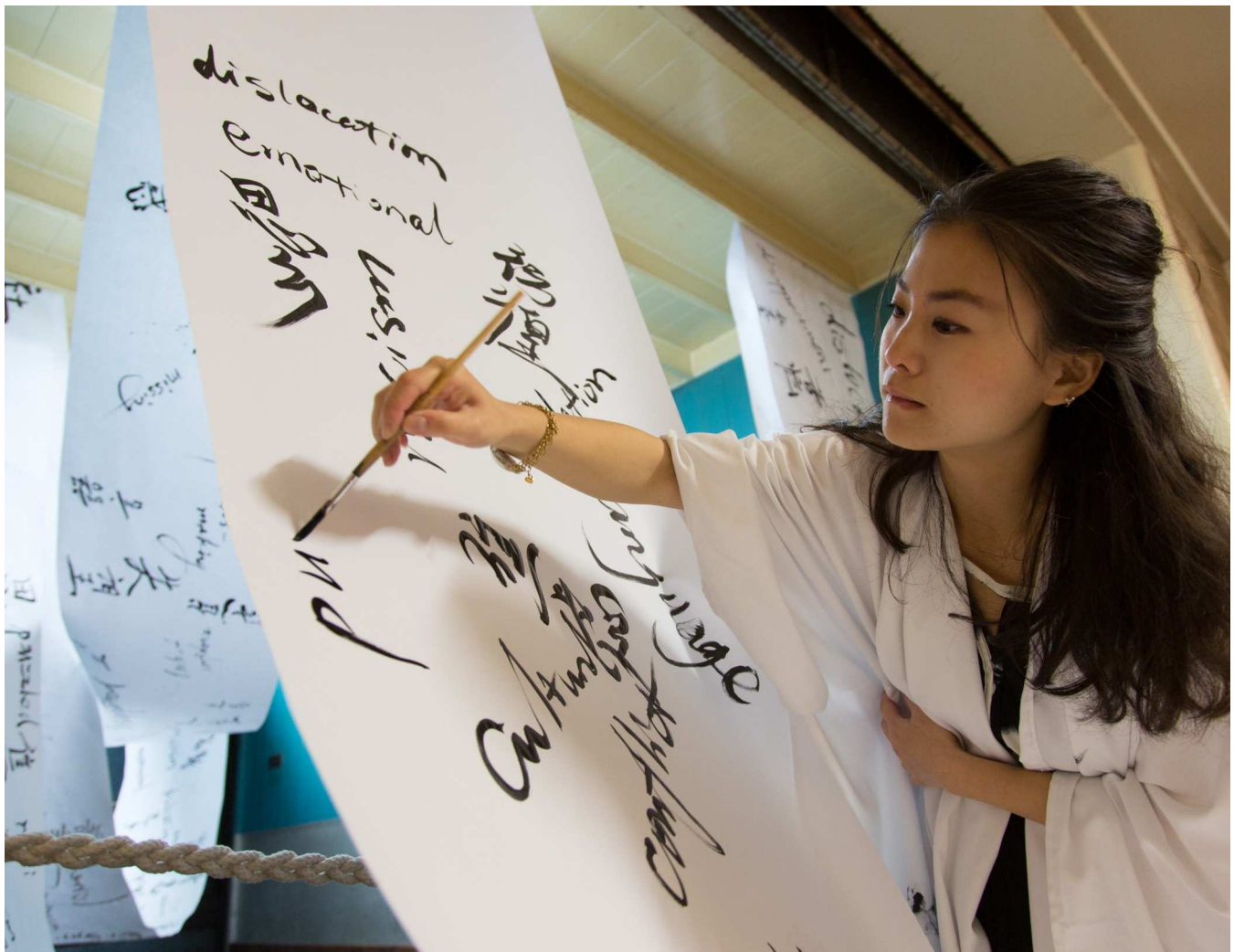




EMOTIONAL DISLOCATION

BY JESSICA JIA

Through performance and bilingual calligraphy, Jessica Jia explores the emotional dislocation of migrants in the car lift, which migrates through the floors of the hall. Originally from China, Jessica has had first hand experience of migration and the melancholy, surprise and dislocation that occurs when one finds oneself in a new country with different customs, cultures and language.





location
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lack of
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lack of
confidence
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frustration

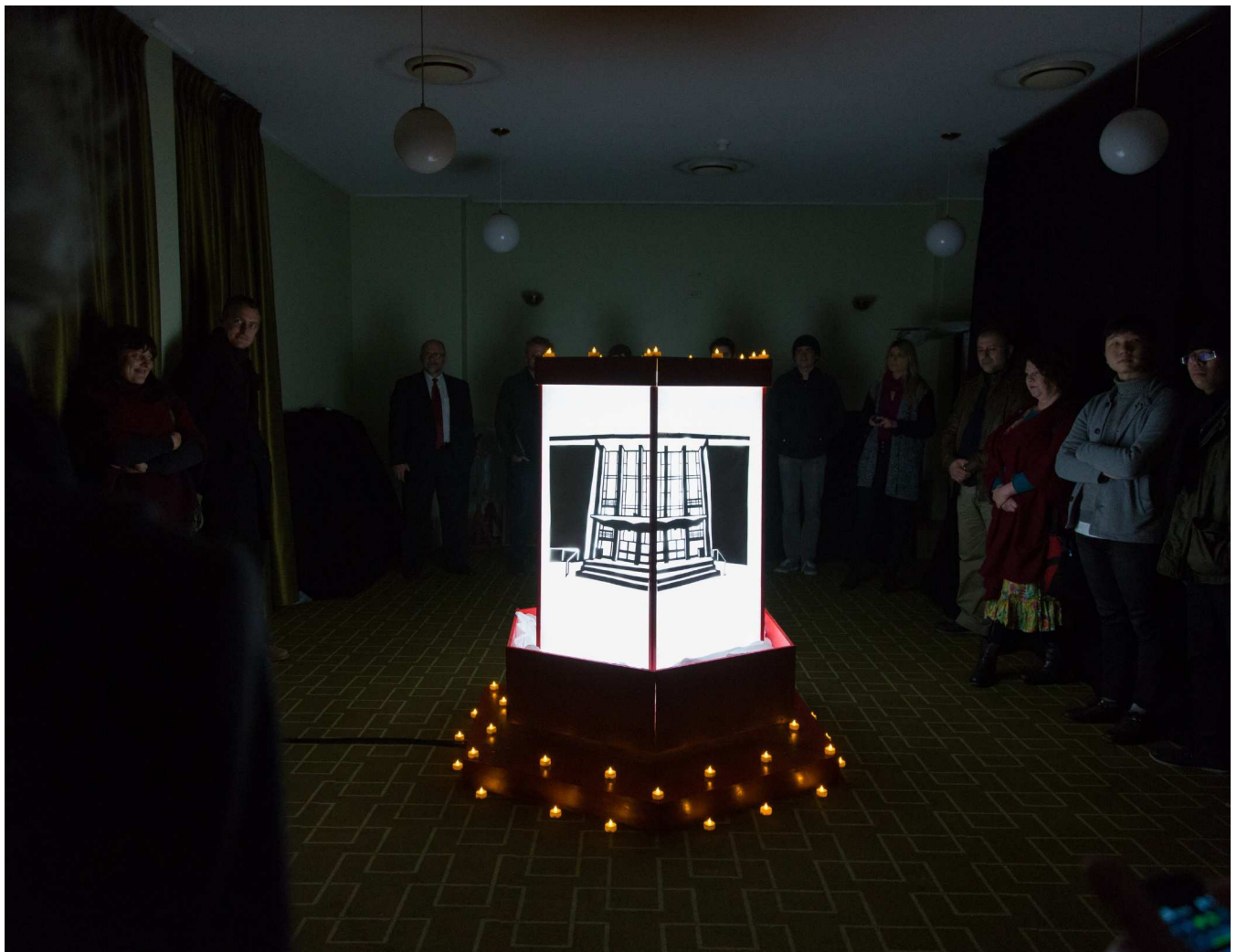
family

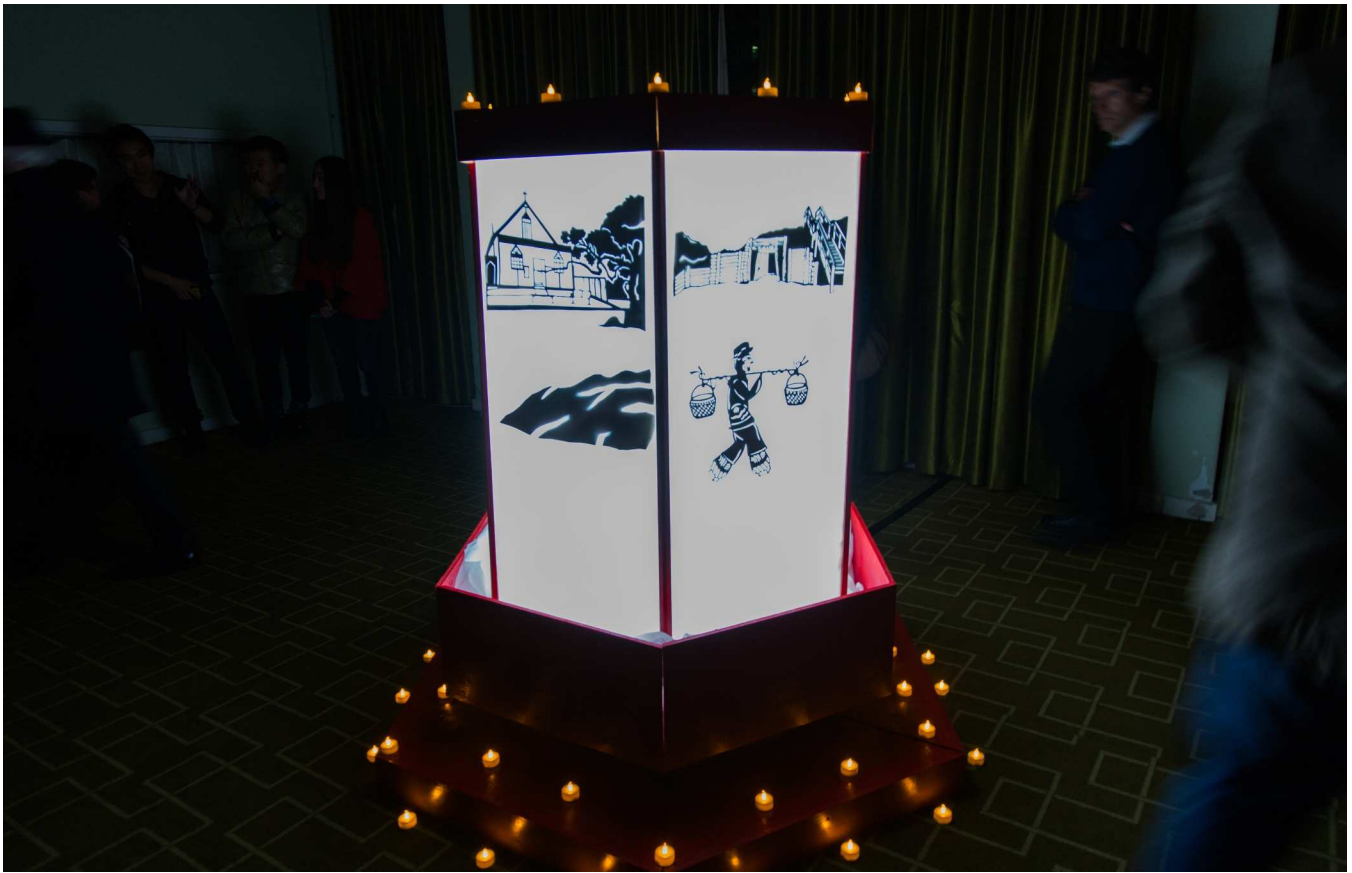
isolation

SHADOW

BY PENG LIU, MINGREN LU & JIE SHU

A traditional Chinese form - the Beijing Opera lantern, and traditional Chinese artistry - paper cutting, are combined in *Shadow*, a giant backlit sculptural form. Originally from China, the three artists that collaborated to build the structure, Jie Shu, Peng Liu and Mingren Lu, have used the skillset and artistry of their cultural heritage to tell Broadmeadows' post settlement history. Their traditional paper cuts celebrate the city's pastoral history, the impact of the gold rush on its economy and the construction of the Broadmeadows Town Hall.





THREE STROLLS THROUGH THE BROADMEADOWS TOWN HALL

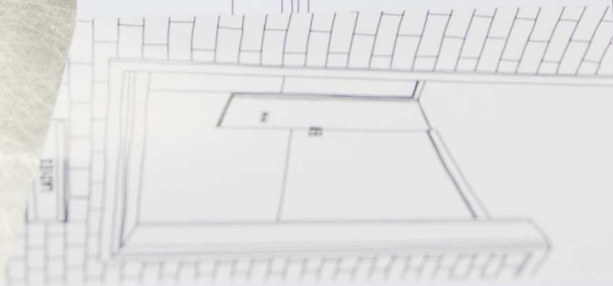
BY CLARE MCCRACKEN

A stroll through the Broadmeadows Town Hall can be a nostalgic one. From the attendance chair at the entrance to the ladies bathroom to the beautiful and robust stainless-steel stockpots in the kitchen, the building is a museum of lost technologies, traditions and architectural details. *Three Strolls Through the Broadmeadows Town Hall* is a close analysis of some of those details through illustration, a memory of the elements that will be changed and lost when the hall is redeveloped and modernised.

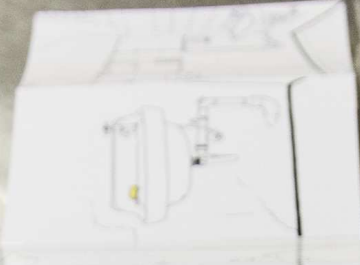
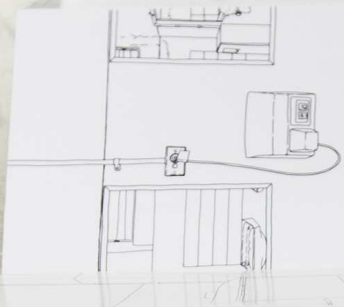


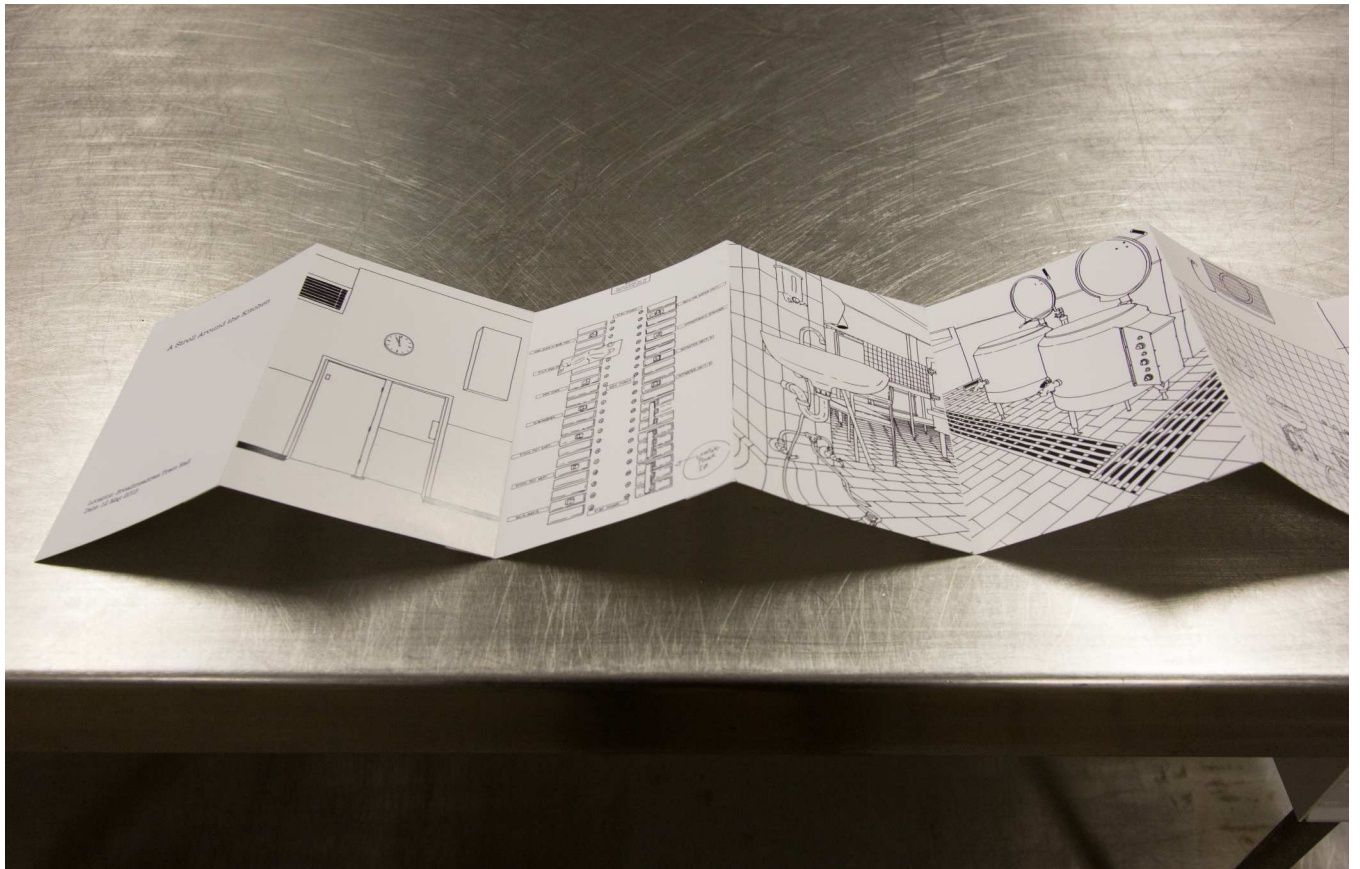
A Street Around the Ladies Toilet

London, Southwark, 1850
May 1850



LADIES





PROUD TO BE

BY SIMON MAZZEI

The Broadmeadows Town Hall represented a new chapter in the history of Broadmeadows, putting it on par with other well-established urban communities. With a rapidly growing population and thriving industry sector, a new town hall presented an opportunity to make a statement and have a place to host school functions, social and cultural gatherings and other large-scale events.

The community is the *civic heart* of any municipality and its people form the backbone of its presence within society. By using images of some of the real people in Broadmeadows, Simon inspires the viewer, asking them to rediscover their own emotional connection to the place they call home and acknowledge why they should be *proud* to be a part of that community.





THE FORGOTTEN PAST

BY CLARE WALTON

Inspired by the wild and beautiful grasslands that used to cover Broadmeadows and beyond, *The Forgotten Past* is an exploration into what was once here. The native grasses, flowers, insects and waterways that filled the area, prior to white settlement, have inspired the patterns that make up the installation. Their imprints are ghost like, a memorial to what has been lost, now only existing in fragments across the suburb and municipality.





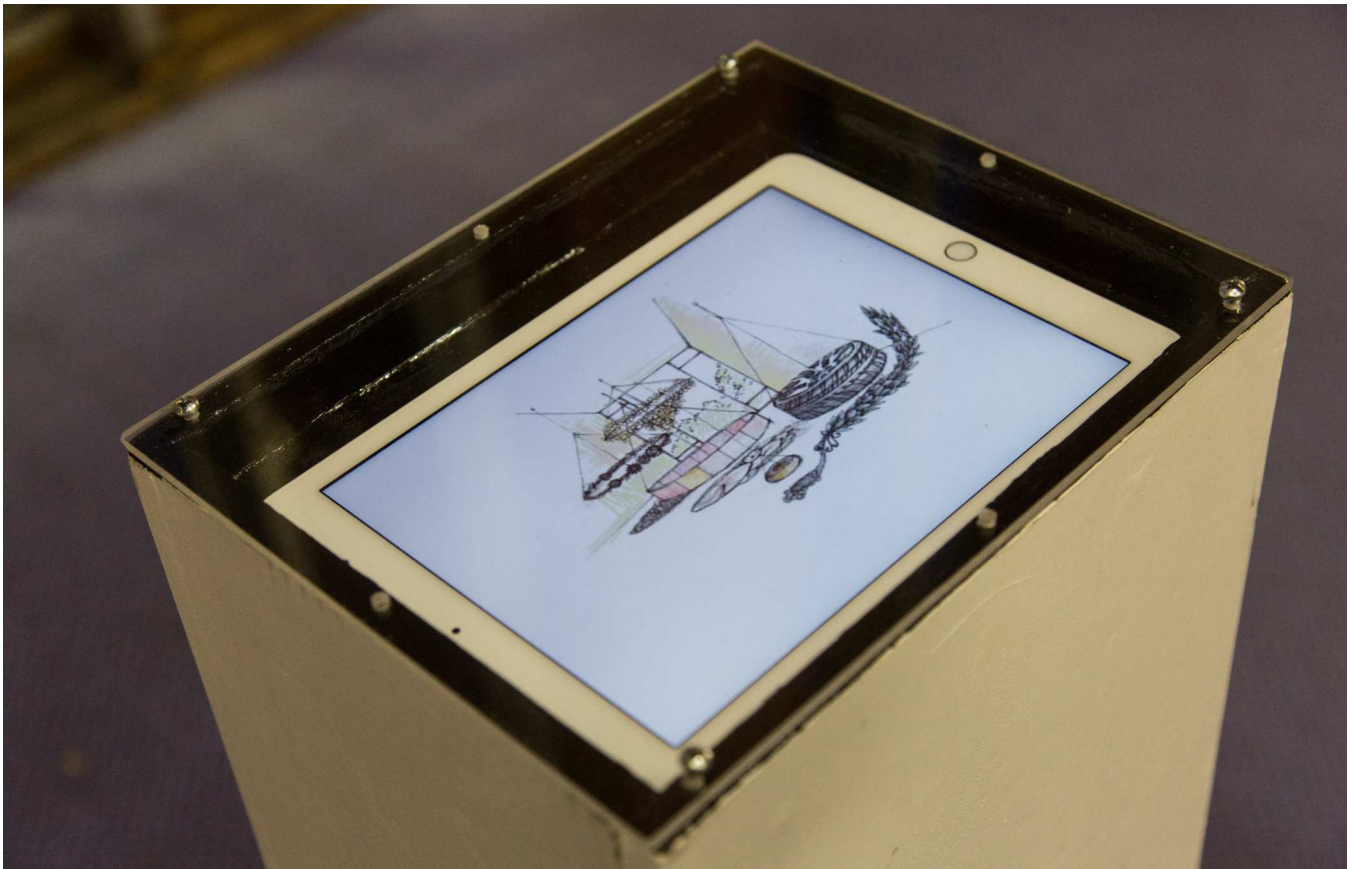
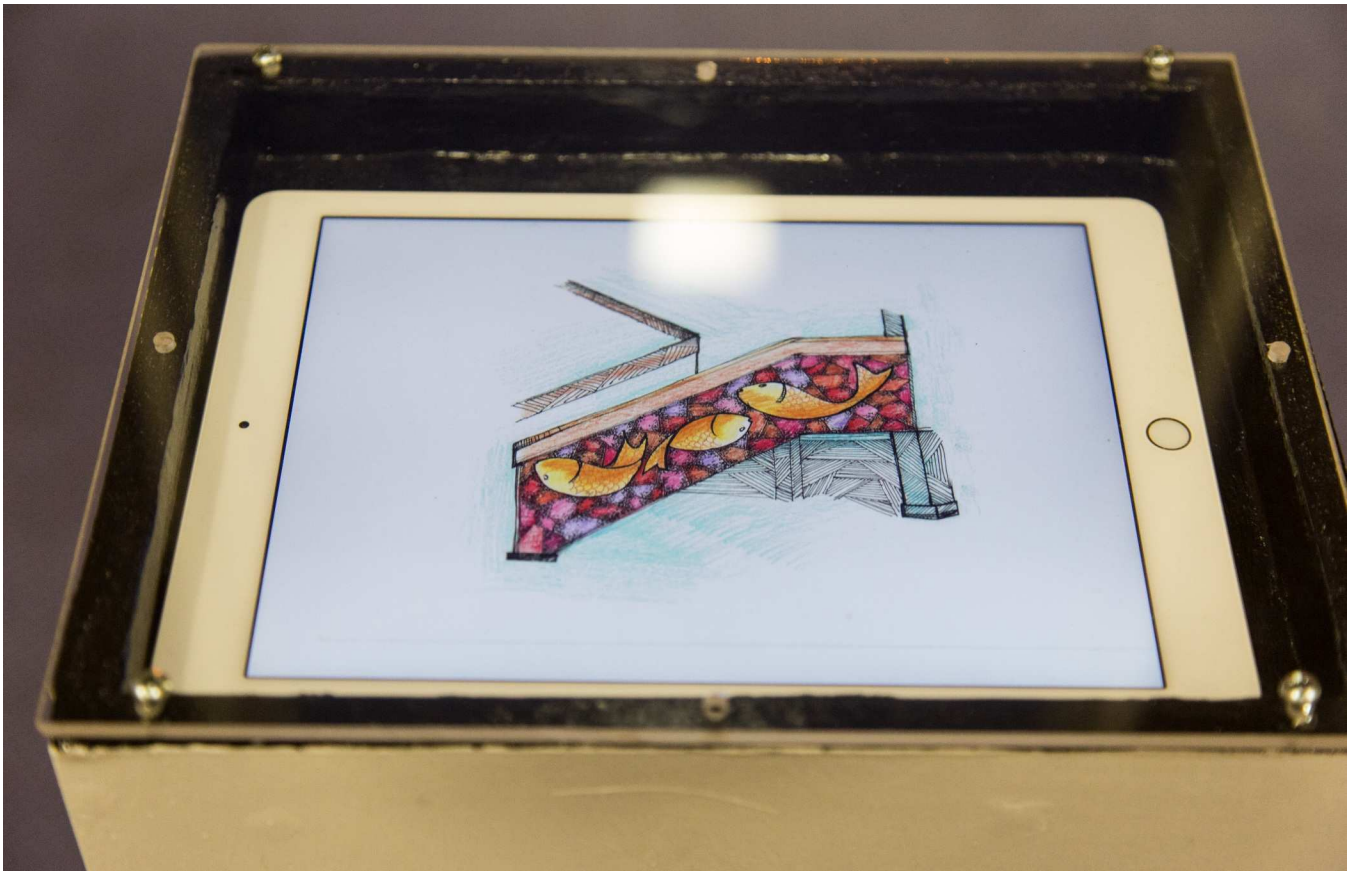


DOUGHNUT STYLE

BY QIYI WANG

On the eve of the Town Hall's redevelopment *Doughnut Style* playfully imagines architectural and sculptural possibilities for the Town Hall's structure, landscaping and fixtures – it imagines what various forms could become. Working from photos of the building now, QiYi then imagines a new and playful life for that object. The doughnut car park out the front of the hall is turned into a sculptural monument to Broadmeadows' industrial past, while a crack in the wall becomes a floral display.





WHO WANTS TO BE THE BROADY MAYOR?

BY LYNDALL WATSON

The Broadmeadows Town Hall is a time capsule – a structure full of the fixtures, materials, textures and tones of 1960s architecture. *Who Wants to Be the Broady Mayor* reflects this history through textile design, while playfully considering both the buildings, and Broadmeadows' future. In this work past and present meet, and visitors are encouraged to don the robe and chains of the mayor, pose and add their portrait to the wall of mayors.











All photographs by Pia Johnson and Andrew Ferris