

THE
COURT
OF
THE
MAGISTRATES



Open House Melbourne has worked with artist and writer Fayen d'Evie to provide additional accessible content. Please scan the QR codes placed throughout the publication for audio transcripts of the text, image descriptions and downloadable PDFs. Visitor information can be found at takeholdoftheclouds.com

Co-producers



MONASH
ART
DESIGN &
ARCHITECTURE

Government Partners



Philanthropic & Corporate Partners



Media & Print Partners



ziLLA & bROOK
Publicity and Production



Acknowledgement of Country

Our programming exists on what always was and always will be the land of the people of the Kulin nation. We pay our respects to Elders past, present and emerging, as well as to all Aboriginal and Torres Strait Islander people in the wider Naarm Melbourne community and beyond. Indigenous sovereignty has never been ceded in Australia and we try to be mindful of this in everything we do, given our focus on the modern built environment.

Contents

- 11 List of Works and Sites
- 17 **Foreword: Take Hold of the Clouds**
Fleur Watson and Tara McDowell
- 27 **You Have Climbed to the Heavens
and Taken Hold of the Clouds**
Tara McDowell
- 37 **Unvanised – (St Kilda) Rainbow Lorikeet #2**
Kent Morris, St Kilda Foreshore Vaults
- 43 **A flight of bright birds arise from
the concrete**
Timmah Ball
- 47 **Joanna**
Julia McInerney, Villa Alba Museum
- 53 **Walking through a garden that belongs
to a house**
Becky Beasley in conversation with Julia
McInerney
- 59 **Conversational audiodescription**
Fayen d'Evie
- 61 **The Eye**
Alicia Frankovich, Brunswick Baths
- 66 **I enter through the mouth**
Erin Hallyburton
- 71 **These Thoughts Large and Public**
Snack Syndicate, Victorian Trades Hall & Literary
Institute
- 76 **Join your union**
Ender Başkan
- 81 **Sojourner**
Cauleen Smith, Melbourne Quakers Centre
- 86 **A space-object for peace**
Toby Reed
- 91 **Circular Temporalities**
Ying-Lan Dann, Mission to Seafarers
- 96 **This building wants to go back to the sea**
Charity Edwards
- 100 **Orison**
Justin Clemens
- 105 **Cloud Studies**
Forensic Architecture, The Capitol, RMIT University
- 110 **Word cloud**
Guest, Riggs
- 119 **Open House / Open Access**
Fayen d'Evie, Luke Rigby and Yue Yang
- 124 Biographies
- 134 Acknowledgements
- 140 **Reading List – Word Cloud**
Guest, Riggs



List of Works and Sites

Kent Morris

Unvanished - (St Kilda) Rainbow Lorikeet #2, 2022

Four-panel photographic installation

Courtesy of the artist and Vivien Anderson Gallery

St Kilda Foreshore Vaults, St Kilda

Julia McInerney

Joanna, 2022

Gelatin silver prints, 16mm film with sound, and mixed media installation

Courtesy of the artist and Greenaway Art Gallery, Adelaide

Villa Alba Museum, Kew

Alicia Frankovich

The Eye, 2022

Performance

Courtesy of the artist, Starkwhite Auckland and 1301SW Melbourne

Brunswick Baths, Brunswick

Snack Syndicate

with collaborators, friends and comrades

These Thoughts Large and Public, 2022

Two days of public programs, in-person and live radio broadcast, tea and pastries

Courtesy the artists

Victorian Trades Hall & Literary Institute, Carlton

Cauleen Smith

Sojourner, 2018

Single-channel HD video projection with sound, 22:41 minutes

Courtesy the artist and Morán Morán, Los Angeles
Melbourne Quakers Centre, West Melbourne

Ying-Lan Dann

Circular Temporalities, 2022

Single-channel HD video projection,

2-channel audio

Courtesy of the artist

Norla Dome, Melbourne Mission to Seafarers, Docklands

Forensic Architecture

Cloud Studies, 2021

Single-channel HD video projection with sound, 26:09 minutes, with archival films

Principal Investigator: Eyal Weizman

Researcher in Charge: Samaneh Moafi

Research: Robert Trafford, Martyna Marciniak, Lola Conte, Lachlan Kermode, Mark Nieto, Leigh Brown

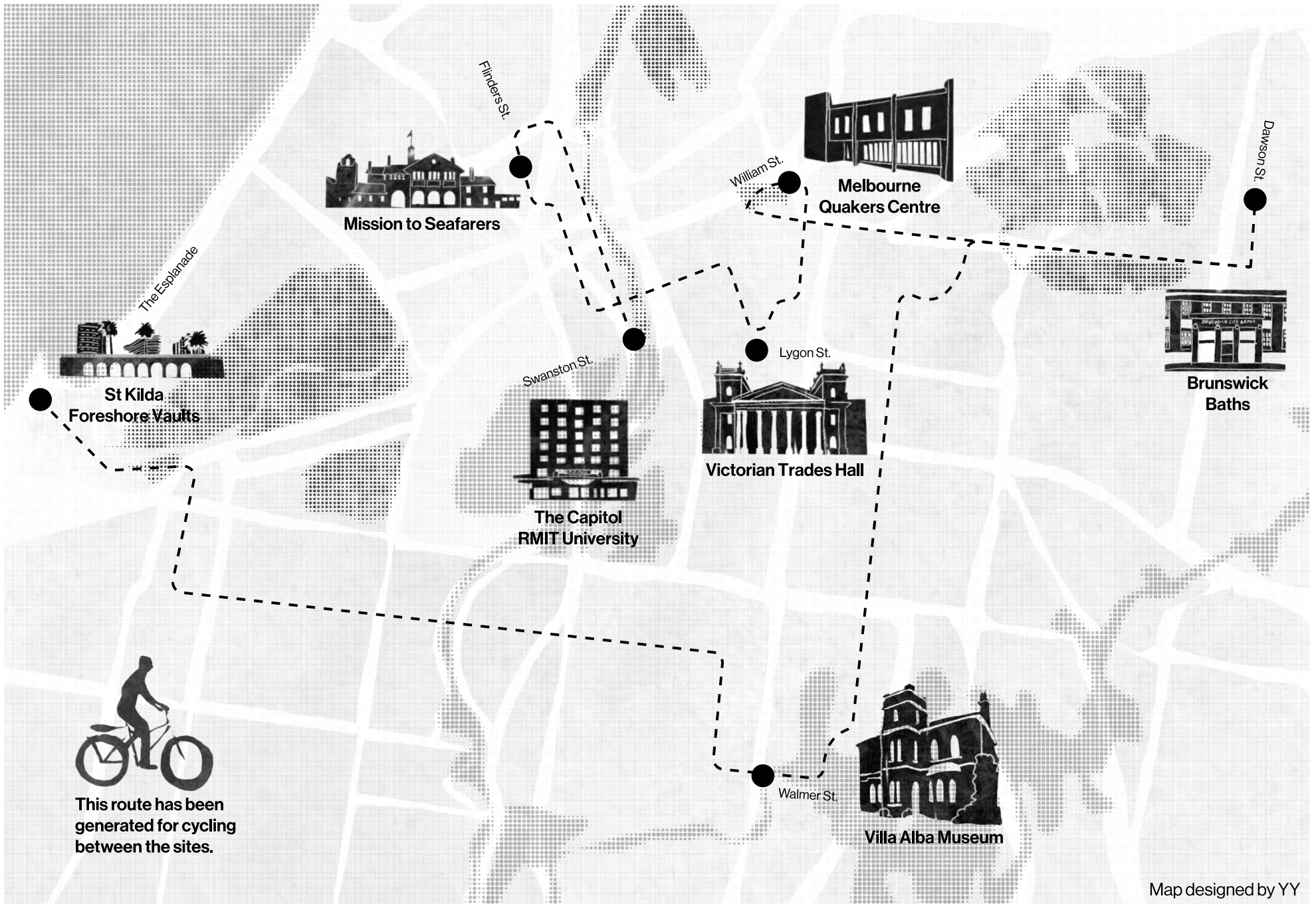
Project Support: Sarah Nankivell, Christina Varvia, Amy Cheung, Shourideh C. Molavi

The Capitol, RMIT University, Melbourne

Fayen d'Evie, with Luke Rigby and Yue Yang

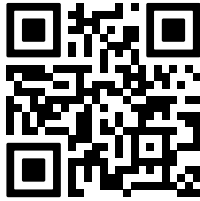
Open Access | Open House, 2022

Publication, website and wayfinding, various sites



This route has been generated for cycling between the sites.

Map designed by YY



Foreword: Take Hold of the Clouds

Fleur Watson and Tara McDowell

In 2022 – after two years of virtual programming due to the COVID-19 pandemic – Open House Melbourne’s July Weekend makes a long-awaited return to physical form to ‘open up’ a diverse range of heritage and contemporary places and spaces across the city for the public to experience and encounter.

The overarching theme for this year – Built/Unbuilt – seeks to catalyse a city-wide conversation about the future of architecture, landscape and urban design through the lens of the pressing issues facing cities today, including how the built environment contributes to and shapes public life; the relationship between the built and natural world; and how to reveal, reconcile and acknowledge the pre-histories and afterlives of places, spaces and buildings.

Built/Unbuilt celebrates the contribution and impact of good design in our built environment yet also explores the city and suburbs at diverse scales and systems – the urban, civic, public, landscape, interior; as well as those spaces that are ‘unbuilt’ and in-between – the intangible, divergent, porous, interstitial and inter-connected.

We reflect upon the atmospheric impact of the built and profile projects that pursue sustainable practices and net-zero outcomes. We also consider the experience and ongoing impact of the pandemic and how the experience of extended isolation shapes expectations of how we live, work and gather together in public, community and private spaces.

This year, we are pleased to present a curated exhibition titled *Take Hold of the Clouds* and produced in partnership with Monash University. *Take Hold of the Clouds* brings together cross-disciplinary creative practitioners from the visual arts, architecture, design, sound and film to make an installation or creative work in response to their selected sites, ranging from buildings to urban landscapes to community spaces, as part of the flagship OHM 2022 July Weekend.

Beyond simply placing artworks in buildings, the exhibition – distributed across seven different sites across Naarm Melbourne – stages a series of thoughtful encounters between site-specific and temporal creative works and architecture, in which each practitioner responds to both form and context, adding a new layer to how we understand these buildings and spaces in relation to the world around us.

To this end, each of the creative practitioners draws our attention and reveals previously invisible connections, stories and issues implicit in these much-loved spaces of the city: the unbuilt as well as the built; architecture as porous and leaky; bodies and histories rendered invisible or obsolete by buildings; progressive forms of architecture to build community; the natural world in relation to the built environment and the atmospheric effects of man-made processes and matter.

Importantly, by using the city as an exhibition space rather than a traditional gallery, *Take Hold of the Clouds* models best practices for high-impact

yet sustainable and resource-sensitive exhibition-making to support the production of curated projects that are light in footprint.

In this respect, *Take Hold of the Clouds* is a curatorial experiment that sets up the conditions for a series of critical interventions and socially responsive content within the umbrella of the large-scale public architecture festival.

Take Hold of the Clouds features two key works by renowned international contributors – Forensic Architecture’s *Cloud Studies* (2021) and Cauleen Smith’s *Sojourner* (2018) – along with five, newly commissioned, responsive works from local and national creative practitioners. This spirit of exchange offers opportunities between artists and architects across locations as well as bi-cultural investigations into the spatial and social histories embedded within the seven sites and in full acknowledgment of Indigenous connection to Country across these unceded lands.

In many respects, the two international works mark the counterpoints for the exhibition: Smith’s video work *Sojourner* is deeply utopian in its imaging of a feminist Afrofuturist future through a tour of community-based architectural sites in America; while Forensic Architecture’s *Cloud Studies* is confronting and dystopian in its incisive and rigorous investigations of different chemical compounds released into the air by man-made actions and political oppression.

The sites for these two central works are equally compelling with Smith’s *Sojourner* making

its Australian premiere at the Melbourne Quakers Centre in West Melbourne, positioned at the heart of the Worship Space – a circular zone open to the sky and housed within a tent-like structure. In counterpoint, *Cloud Studies* will occupy the immense screen of The Capitol at RMIT University; an iconic Melbourne cinema designed in 1924 by architects Walter Burley Griffin and Marion Mahony Griffin – the form of its extraordinary ceiling recalling the organic qualities of a crystalline cave. The positioning of *Cloud Studies* within this magical space is, at once, startling as well as confronting.

Moving from The Capitol to the Mission to Seafarers in the city’s Docklands precinct, Melbourne-based architect and artist, Ying-Lan Dann’s installation *Circular Temporalities* (2022) responds to the heritage-listed volume of the Norla Dome – once used as a gymnasium and recreation space for mariners when on land. Here, Dann’s work brings together audio and video field recordings with live performance to reveal the significance of this building as a meeting place for global seafarers – never more poignant than in recent times when mariners were stranded at sea during extensive and desolate durations throughout the pandemic.

Continuing south, Barkindji artist and long-time local resident Kent Morris brings our attention to the often-overlooked arches that mark the St Kilda Foreshore Vaults – once a site for foreshore amenity and since bricked over to facilitate the widening of a road. Morris brings our attention to these forgotten spaces with a major new public

artwork in his *Unvanished* series, a four-panel photographic installation of local rainbow lorikeets that moves across the panels from black and white to full colour. Morris's work and the resonant beauty of the lorikeets – photographed immediately behind the site – sharply bring into focus the greed and short-term thinking in the relentless colonial-settler pursuit of built 'progress'.

To the east of the city at Villa Alba, Julia McInerney's installation *Joanna* (2022) – a title that pays tribute to the artist's mother – brings together works across photography, sculpture, and film, that slowly unfold through the faded glory of the interior spaces of this once renowned family home, former boarding house and now treasured museum. The installation is informed by McInerney's research into Melbourne's first female landscape architect Ina Higgins and, by extension, highlights the overlooked, unrecognised and unrecorded work of women that continues today.

Moving to the north of the city, Alicia Frankovich presents a live performative work titled *The Eye* (2022) at the interior pool of the Brunswick Baths. Frankovich invites the audience to stand or sit by the water's edge for an encounter in which she performs the effects of rising sea levels on the precarity of the land and spaces in which we live and critiques political, industry and community inaction in the face of climate emergency.

Culminating – or perhaps commencing the journey depending on one's selected route – is Snack Syndicate's (Astrid Lorange and Andrew

Brooks) occupation of the Victorian Trades Hall & Literary Institute, a much-loved city space that is central to the Open House Melbourne program. Here, Snack Syndicate presents over the duration of the weekend *These Thoughts Large and Public* (2022) – an interactive radio broadcast accompanied by tea and pastries. The broadcast recalls and references the historic 3KZ radio station with a series of readings and public programs that reflect on the future of labour.

Integral to the exhibition is a research-led access project by artist and writer Fayen d'Evie with an accompanying design project by Luke Rigby and Yue Yang in collaboration with students from d'Evie's Experimental Typography course at RMIT University. The project explores diverse strategies that increase and enhance accessibility including experimenting with wayfinding, alt-text and typographical treatments, plus a publication (print and online) that contains QR codes for audio-recorded responsive texts. Additionally, a specifically designed microsite will expand this experimentation further by continuing to document and reflect on the project post-closing. In this respect, the microsite for *Take Hold of the Clouds* will become a kind of 'journal of record' to map the ideas and research that develop from this iteration of the project to the next.

Take Hold of the Clouds marks the first in what we hope will be an ongoing series of partnered curatorial projects that set up the conditions for critical interventions into Open House Melbourne's

large-scale, annual festival-like program. Exploratory and research-led partnered projects such as this are vital to Open House Melbourne's commitment to instigating cross-disciplinary exchange across expanded spatial practice; and, most importantly, our remit to empower citizens to be active participants in the shaping of better futures for their city.

Finally, we sincerely thank and acknowledge the generous funding of the following organisations without whose support this project would not have been possible: the Victorian Government, Creative Victoria, Besen Family Foundation, Monash University, Create New South Wales, City of Melbourne, City of Port Phillip, Moreland City Council, All Are Welcome, Boom Studios and RMIT School of Architecture & Urban Design.

Fleur Watson
Executive Director and Chief Curator
Open House Melbourne

Tara McDowell
Associate Professor and
Director Curatorial Practice
Monash University Art Design & Architecture





You Have Climbed to
the Heavens and
Taken Hold of the Clouds

Tara McDowell

This exhibition wants to do a few things. In the essay that follows, I try to explain what those few things are. I use words like ‘want’ and ‘try’ because at the time of writing, in April 2022, the exhibition is yet to happen. It’s entirely in the realm of the propositional. But its propositions are, I think, worthwhile. After attempting to lay this groundwork, I turn to the seven projects included in *Take Hold of the Clouds*. One by one, I describe them, as best I can, for you, my reader. I imagine you, inside Trades Hall or the Quakers Centre or the Mission to Seafarers’ Norla Dome, or one of the other sites included in the exhibition, wanting to know more about what it is that you’re experiencing. And so I’ve written a brief entry on each project in the spirit of a short guide, and with what I hope is a generosity of intention. By this I mean I’ve written what I would like to learn about each of these projects, if I were there, on a winter’s day, wanting to know more. But *Take Hold of the Clouds* is an incredibly brief exhibition – just two days, over the Open House Melbourne Weekend, 30–31 July 2022 – and so you may well be encountering these words afterwards, in which case the strangeness of my use of the future tense is a real possibility. Though it’s not one I mind.

The ideas that inspire this exhibition are unwieldy and messy and too big. I kept returning to a phrase by the artist Ruth Buchanan, who is also a beautiful writer: ‘where architecture meets mothers meets the words of others meets cities meets bodies meets these words of mine’.¹ The staccato assemblage of her words resonates with

the character of this exhibition, which is ultimately about the unbuilt as well as the built environment. Here unbuilt means the porosity of buildings; their prehistories and afterlives; the bodies they render invisible or obsolete and in turn, the use and misuse of space by bodies; the natural world that they eclipse or historically have stood in opposition to; and lastly, the atmospheric effects of the man-made. ‘Outside architecture is always inside bodies, sexualities, history, culture, nature,’ Elizabeth Grosz writes, ‘all those others it seeks to exclude but which are the constitutive edges, the boundaries, of its operations’.²

I found myself being held and buoyed by other voices – those of the artists, first and foremost, but also those of the writers commissioned to write experimental wayfinding texts on each site included in the exhibition. To make more visible this community of voices, and the nourishment it has provided, each artist’s project that follows is introduced by an epigraph. Even the exhibition’s title is not my own. It’s drawn from a line in Cauleen Smith’s 2018 video *Sojourner*, which is to be shown at the Melbourne Quakers Centre over the weekend. Smith’s film is narrated by the voices of women, who speak words of wisdom and power, including Alice Coltrane Turiyasangitananda, the Combahee River Collective, and Rebecca Cox Jackson. Jackson is an extraordinary figure: a freeborn African American woman who lived during the 19th century and was a visionary, a preacher, a lesbian and founder of the first Black Shaker

community in the United States. In Smith's film, we hear her recounting a dream in which God tells her, 'you have climbed to the heavens and taken hold of the clouds'. The line is an admonition, for her too-lofty ambitions and lack of humility, but it's also a call to recognise her own power. She has agency over her situation. While written two centuries ago, this line, especially its Icarus-like narrative of climbing too high, of tremendous achievement but also hubris, rings so true to the world we live in.

It's impossible to take hold of the clouds, of course. And yet the atmospheric, however elusive, however unlike the built environment at first glance, has never been more significant. Think of the invisible, unbounded virus that kept some of us in our homes for two years. Art historian Caroline A. Jones provocatively calls the virus 'sovereignty-shaped', pointing at the way in which it single-handedly reinforced both the state and its borders.³ Or think of the catastrophic bushfires that raged across Eastern Australia in the Black Summer of 2019–2020, burning 24 million hectares of land, causing 33 human deaths, and killing or displacing almost 3 billion animals.⁴

Over the years a number of writers have become enchanted by clouds, including amateur meteorologist Luke Howard, who first attempted to classify them in his 1803 treatise, *Essay on the Modification of Clouds*. Like Howard, poet Lisa Robertson and semiotician Hubert Damisch were drawn to the unrepresentability of clouds, the way in which they are in a constant state of

transformation.⁵ It's an unexpected, but perhaps generative metaphor for a festival focused on the built environment – like Open House Melbourne July Weekend 2022. It's generative for the way it insists on mutability and temporality as givens in architecture, what literary theorist Laurel Peacock, writing about Robertson's book *The Weather*, describes as 'a soft, viable architecture lining the movement of days and weeks and years'.⁶ It's generative for the cloud's ability to remind us of our own porosity and interconnectedness. Damisch captures this quality well, when he writes, 'A cloud belongs to the class of "bodies without surfaces", as Leonardo da Vinci was to put it, bodies that have no precise form or extremities and whose limits interpenetrate with those of other clouds'.⁷ The porous nature of bodies, their lack of precise form or limits, is something that quantum physicists and feminist new materialists agree on.

It's further proof of the profound relationality of all life on this planet, which is something that First Nations peoples have known for millennia. Aileen Moreton-Robinson, a Goenpul woman of the Quandamooka people of Moreton Bay, and author of *Talkin' Up to the White Woman: Indigenous Women and Feminism*, writes, 'In Indigenous cultural domains, relationality means that one experiences the self as part of others and that others are part of the self; this is learnt through reciprocity, obligation, shared experiences, coexistence, cooperation and social memory.'⁸ Mykaela Saunders, a Koori and Lebanese writer, explains, 'climate is intimately tied

to the health of Country, which depends on the intelligent stewardship of humans – encoded in Aboriginal cultures'.⁹

Intelligent stewardship of Country, of cities, of communities and culture, has never been more urgent. One of the things this exhibition wants to do is to model sustainable, resource-sensitive exhibition making for the art, design, and architecture community. Rather than freighting artworks or building walls, we have chosen to design an exhibition that relies on existing resources. In other words, found architecture. Or perhaps, the city as gallery. We invited artists and architects to select a site from the Open House Weekend July 2022 program, and to work within that site to generate an encounter, or conversation between creative work and built form. The projects are intended to be modestly resourced, with light carbon footprints. It is an intense exercise in resource sharing, rather than resource extraction or acquisition. As a form of curatorial labour, Fleur Watson, Executive Director & Chief Curator of Open House Melbourne, and co-curator on this iteration of the project, and I have functioned more like mediators. We own nothing, and we control very little. Instead, we have had to rely on the generosity and goodwill of each building's stakeholders, of councils, of the creative practitioners themselves, of architects, of staff and interns and technicians and small businesses. In a sense, the entire exhibition is borrowed – from its locations to its equipment. This creates a web of interdependence and obligation to

one another that fosters community in a long-term sense, and it refuses the capitalist logic that would make everything we do purely transactional.¹⁰ Not for nothing was the pandemic called the Great Separation.¹¹ Refusing separation, and rebuilding relations, to each other and to place, is an underlying value of this exhibition. Resource-sharing is a curatorial ethic, I would argue, and is crucial to sustainable exhibition-making for the future.

Take Hold of the Clouds features seven projects: Forensic Architecture at The Capitol, RMIT University; Ying-Lan Dann at Mission to Seafarers; Alicia Frankovich at the Brunswick Baths; Julia McInerney at the Villa Alba Museum; Kent Morris at the St Kilda Foreshore Vaults; Cauleen Smith at the Melbourne Quakers Centre; and Snack Syndicate (Andrew Brooks and Astrid Lorange) at Victorian Trades Hall & Literary Institute. The exhibition also includes an access consultancy with Fayen d'Evie and design program by Luke Rigby and Yue Yang.

In what follows, the wayfinding texts that accompany each work are introduced by a typographic treatment by students from d'Evie's Experimental Typography class. Over the course of the semester, the students responded to the exhibition's themes and projects, and the commissioned texts and titles, to generate typography deeply attuned to subjectivity, class, ethnicity, life experience, and access.

-
- 1 Ruth Buchanan, *Where does my body belong? From institutional critique to infrastructural transformation, Or Standards and Mothers* (Vancouver: Artspeak, 2021), 5.
- 2 Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Mass.: MIT Press, 2001), xvii.
- 3 Caroline A. Jones, "Virions: Thinking Through the Scale of Aggregation," *Artforum* 58 (May-June 2020). <https://www.artforum.com/print/202005/caroline-a-jones-82828>. Accessed 27 April 2022.
- 4 Royal Commission (2020), *The Royal Commission into National Natural Disaster Arrangements Report*, Canberra: Commonwealth of Australia. <https://naturaldisaster.royalcommission.gov.au/publications/royal-commission-national-natural-disaster-arrangements-report>. Accessed 27 April 2022.
- 5 My brief foray into cloud research has benefitted from Ada Smalbegovic's beautiful and timely book, *Poetics of Liveliness: Molecules, Fibers, Tissues, Clouds* (New York: Columbia University Press, 2021).
- 6 Laurel Peacock, "Lisa Robertson's Feminist Poetic Landscapes," *Open Letter* 14, no. 5 (2011): 89.
- 7 Hubert Damisch, *A Theory of /Cloud/: Toward a History of Painting*, trans. Janet Lloyd (Stanford, Calif.: Stanford University Press, 2002), 124.
- 8 Aileen Moreton-Robinson, *Talkin' Up to the White Woman: Indigenous Women and Feminism*, 20th anniversary ed. (St Lucia, Queensland: University of Queensland Press, 2020), 16.
- 9 Mykaela Saunders, "The Law is the Land: on climate fictions and relational thinking," *Art + Australia* 57.1 (2021): 26. In this powerful essay, Saunders also notes (echoing Tony Birch), that 'The climate grief many Australians increasingly feel in the wake of local bushfires and global warming has been felt acutely by Aboriginal people since 1788, when the first swathes of forest were cut down to make houses and farmland in what is now Sydney'.
- 10 These ideas are indebted to Rebecca Solnit, *The Faraway Nearby* (New York: Viking, 2013), and David Graeber, *Debt: The First 5,000 Years, Updated and Expanded*, 2nd ed., (New York: Melville House, 2014).
- 11 Achille Mbembe, "The Universal Right to Breathe," trans. Carolyn Shread, *Critical Inquiry* 47 (Winter 2021): 59.





Unvanishing - (St Kilda) Rainbow Lorikeet #2

Indigenous wisdom can illuminate the path to a sustainable future. Grounded by relationships to Country, family and culture, Indigenous people have survived oppression, genocide and several ice ages and other environmental crises. The opportunity to share these values and knowledge of Country can have profound and lasting effects on environmental justice.

– N’arweet Carolyn Briggs AM¹

Kent Morris, a Barkindji man living on the lands of the Bunurong people in Naarm Melbourne, has selected the St Kilda Foreshore Vaults as the site of a major new public artwork in his ongoing *Unvanished* series. *Unvanished - (St Kilda) Rainbow Lorikeet #2* (2022) is a four-panel photographic installation of local rainbow lorikeets transforming from black-and-white to full colour. In recent years Morris’s work has become iconic. He photographically reshapes birds in the built environment into vibrant, graphic images inspired by Indigenous designs and knowledge systems. His images contain repeated First Nations motifs that generate mesmerising and kaleidoscopic patterns, transforming an often-overlooked inhabitant of our built environment into a powerful symbol of Aboriginal sovereignty and identity.

This visual language can be deceptively simple. Its symmetry, for example, is an assertion of balance, in a world – ours – that has become profoundly imbalanced. ‘When the Europeans arrived, there was a sophisticated system of land management’ already in place, Morris explains, one that understood and respected ‘the interconnectedness of all things’.² Reshaping imagery in his work is about reshaping our way of thinking and our relationship to the world. Jonathan Jones, a member of the Wiradjuri and Kamilaroi nations of south-east Australia, writes of Morris’s work, ‘As both object and country, these images speak simultaneously to the dichotomy of dislocation and unification present in our everyday

lives. Undercurrents, shifts and chasms are pacified. The displaced are centred'.³

The iconicity of Morris's images is also purposeful – an aesthetic as well as political act of visibility. Or perhaps better, of making visible, of insisting on a way of being in the world that those of us who are settler-colonists would do well to pay more attention to. Choosing a high-traffic site like the St Kilda Foreshore Vaults, which face Jacka Boulevard, is another way in which Morris insists on visibility, again both aesthetically and politically. He photographed the rainbow lorikeets perched on the gutter of an apartment building in Wimmera Place, just behind the Vaults. Morris had often visited a home there, recently demolished, that teemed with birds, because the woman who lived there filled her yard with feeders of sugared water, attracting a colourful, cacophonous community of lorikeets.

Listening to Morris speak about birds is itself a transformative experience. He speaks eloquently and powerfully about how ancient, resilient and adaptable native birds are, and how sophisticated their forms of social organisation and communication are. The world's songbirds, parrots and pigeons originated in Australia some 53 million years ago, and migrated outwards to populate the rest of the planet. For millions of years, then, they have cared for Country, played important roles in creation stories, and adapted to an increasingly inhospitable built environment, itself the product of a violent and dispossessing colonialism. Visitors are encouraged to view the work from across

Jacka Boulevard. Those who wish to experience it up close should approach the work from the Esplanade to the north-east of the site. – TM

-
- 1 N'arweet Carolyn Briggs, "Identity and Connection," *Overland* 240 (Spring 2020), <https://overland.org.au/previous-issues/issue-240/feature-identity-and-connection/>, accessed 27 April 2022.
 - 2 Conversation with the author, 4 April 2022.
 - 3 Jonathan Jones, "Kent Morris: A Sense of Balance," in *Tarnanthi 2021*, exh. cat. (Adelaide: Art Gallery of South Australia, 2021), 144.



a flight of
Bright Birds
arise from the
concrete

Typography designed by Jinge Han

A flight of bright birds arise from the concrete.

If you drive along the Esplanade or Jacka Boulevard they are almost invisible, easy enough to pass. It is only the painted, wood-panelled door with two padlocks that suggests another world existed here. Slow down, wind your window or better still find parking along the Boulevard and look closer.

A row of identically shaped arches is all that remains of the St Kilda foreshore vaults, which quietly blend into the infrastructure like they were never there. The vaults housed a group of 10 shops built in the 1890s, frequented by both tourists and locals who flocked to the foreshore at the time. After the shops' removal in the 1950s, the area was bricked over in the 1970s to facilitate road widening, which took precedence. In some ways, their disappearance reflects how the desire for something 'new' or the need to go 'faster' will always eclipse pre-existing uses in the settler-cities' logic.

But their vacancy also offers time to think and space to park your car along the widened road. There is no need to rush. There is something else to see.

There is a group of rainbow lorikeets emerging from the disused vaults. Their presence unravels even more layers of the built environment, revealing much more than the quaint seaside shops that were once here – if we look and listen closely. The lorikeets transform from black and white to full colour as they dance against the grain, unlimited by the city's imprint. They embody the resilience,

agility and survivance of First Nation peoples, flora and fauna which adapted and thrived. Unlike the shops that disappeared behind the disused vaults, bricked over and painted a bluish grey, the lorikeets remained. They hid amongst city streets or in plain sight in the city's sky even as so many other western architectures vanished, in the settler cities' short history. Because what was always here is never lost even as environments shift. See beyond the built form that you live in. Look closer, watch the birds fly over you as you walk back to your car. Follow their direction instead of the widened road.

Stop; observe the past and see the future

Open the door to find another view;
someone else
lived here before you

Listen to the songbirds and parrots that originated here 53 million years ago. They still remain even as another luxury apartment building materialises and alters the settler city again.

Timmah Ball



Joanna

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Julia McInerney
Villa Alba Museum

*And when I say 'women' I mean nothing like an
arcane suppleness or a forged memory of plenty.
I'm painting the place in the polis of the sour heat
and the pulse beneath our coats, the specific entry
of our exhalations and words into the atmosphere.
And when we pass each reflective surface,
glimpsing our passage among sibylline products,
what are we then if not smeared stars, close to it,
close to what happens; the sequin, the syllable,
the severance.*

– Lisa Robertson¹

Julia McInerney's new installation *Joanna* (2022) includes photographs, sculpture, and film, and unfolds in several rooms of the Villa Alba Museum. An exploration of artistic practice as a series of reparative acts, the installation is inspired by the often unrecorded or invisible work of women, as well as its domestic setting. An Italianate mansion overlooking Studley Park in Kew, Villa Alba was built in the 19th century as a private family home, and decorated by the Paterson brothers with an abundance of floral ornamentation and murals, including an extraordinary room in which Edinburgh faces Sydney. In the postwar period, the house became a dormitory for nurses – another undervalued and often invisible care worker – working at the Royal Women's Hospital, and many of the patterned walls were painted a clinical white.

The work is titled for the artist's mother, Joanna. With restraint and sensitivity to the building itself, McInerney places a series of artworks that become partial glimpses of her mother, a way to 'circle her absence through fragments', the artist explains.² While the title names its protagonist clearly, the installation is more elliptical and oblique. It is an exploration of what it means to attempt, in a prismatic and partial way, to know someone, or to bring them into view. A beginning of sorts is in the Villa Alba's ornate front drawing room, in which appears a small photograph, printed the size of a palm, and titled *Winter Garden Photograph* (2020), in homage to Roland Barthes' discussion of a photograph of his mother – never reproduced

– in his deeply felt treatise on photography, *Camera Lucida*. We see Joanna from behind, as she attempts to repair an arrangement of camellias by placing the fallen blooms back on their stems. The camellia recurs throughout the installation, in photographic and sculptural form. It refers to Joanna’s reparative act as well as to McInerney’s ongoing investigation into Ina Higgins, Melbourne’s first female landscape architect. Most of the gardens planted by Higgins no longer exist, and McInerney is in the process of propagating some of the camellias that she once grew. Photographs of camellias or their seeds appear sporadically throughout the house, all in black-and-white, occupying an aesthetic register distinct from the warm, muted floral tones of the home’s own decorative scheme.

McInerney, a sculptor as well as a photographer and filmmaker, has made slight sculptural interventions onto the house itself. She has rolled up the carpet in the dining room, to expose the wooden floor beneath while hiding the carpet from view. She has also opened some windows in the house to the winter air, as if allowing the house to breathe, or to exist in a bare state, unornamented. McInerney is interested in capturing what she calls the ‘non-performance’ of the house, and of her mother. The heart of the installation is a film, also titled *Joanna*, playing in an upstairs bedroom. We hear Joanna before we see her, playing a piece of music by Felix Mendelssohn. The film, however, is dedicated to Fanny Mendelssohn, Felix’s sister, and the piece of music Joanna plays

is now thought to be inspired or even authored by Fanny, who was told that music could be an ornament in her life, but nothing more. McInerney’s installation provides a counterpoint to the home’s ornamentation, and the way in which that quality was historically associated with the feminine, and the superfluous. – TM

-
- 1 Lisa Robertson, “Seventh Walk,” in *Occasional Work and Seven Walks from the Office for Soft Architecture* (Astoria: Clear Cut Press, 2003), 268.
 - 2 Conversation with the author, 1 April 2022.



Walking Through
a Garden That
Belongs To a House

Typography designed by Jai Mudgerikar

Becky Beasley Walking through a garden that belongs to a house, and entering a house, for me, it's always something very special to go from outside to inside; although it's something that I think we all do a number of times a day without really thinking about it too much. You've spoken about the window in your own apartment that has been permanently sealed that's been on your mind for the last three years; and now inside the Villa, thinking about those windows and the garden. Do you want to speak a little bit about your relationship with the windows of Villa Alba?

an interior, particularly a sort of formal villa house where so much is opulent in its own fashion, relative to other kinds of humble dwellings, and that sort of emotional weather of human life. We also open windows to freshen up rooms, don't we?

Julia McInerney Yeah, I wondered what it might mean for the windows to open onto the elements outside, knowing the exhibition will take place in the wintertime. In a sense, the weather becomes another material in the space. And if it's a cold day, and the windows are opened, one might question why, or what an opening is, or what does this particular window open onto?

BB It's also making me think of something wild, about allowing one to feel that sort of exposure and wildness in relation to

JM We do. I love to open the windows when I'm home, in all kinds of weather. Perhaps because it took some amount of effort to pry open the window in my apartment, that one feels especially linked to my body. I'm thinking now of psychoanalysis, another interest of mine. In the process of opening up the sealed window, I was reflecting on how one opens oneself to another, creating a passage for something else to come in, but also to speak.

BB Yeah, or stay silent.

JM Yeah, the silence becomes optional rather than enforced from the outside.

BB Silent or silenced ... yeah. But also rolling back all the rugs. In

these types of Victorian buildings, rugs are so important for keeping the drafts out, and in rolling all those rugs back, the undersides become exposed, also the floorboards themselves are also an opportunity for more drafts, aren't they?

JM

Yeah, they suggest that its use as a house for living in has been put aside, showing instead something about its underlying structure. Rolling up the carpets and opening the windows re-animates the space, in a way. It could be in preparation for an exhibition, and extending that moment out, making it the exhibition itself.

BB

It's in my mind because I'm sitting here in Hastings and it's early Spring and early morning, whereas it's late at night for you. As we're talking about opening windows and rolling rugs back, what's on my mind, as the sunlight's coming in on a spring morning, is spring cleaning.

I've lived in a lot of Victorian buildings here in the UK, I'm sitting in one now in fact, and one of the things I learnt was that they're built to breathe. We get some cracks but generally that's just to do with how the building is

moving. I'm thinking about where there are no curtains and the rugs are rolled back, there's a sort of exposure.

JM

Yeah, there's so much that we can't ordinarily see when we dwell inside a home, and there is a kind of exposure at play through these gestures. Perhaps this is linked to how a roll of film is exposed to light when the shutter of a camera opens, creating a passage between outside and inside. When you were talking of these reversals, and of being on opposite sides of the world, I thought of the darkroom, too, where there are these reversals from negative to positive. I've also been thinking about the different kinds of rotations that occur throughout the show, and how they might reflect a rotation from object to subject. I'm thinking here of a moment in the film where Joanna turns around, gazes directly at the camera, and smiles.



Conversational audiodescription for
Julia McInerney's installation *Joanna*

Visit in the company of another.
Stand together close to a window, listening.
Stand together close to a photographic image.
Ask: what do you see in this image, and what
do you not see?

Fayen d'Evie



The Eye

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Alicia Frankovich
Brunswick Baths

*was she dipped in paint. split open like achilles.
where was she weak? she looked at her body
and saw only pores, only wet spaces, vessel,
opening. she was whole. was she. born or made.
was she possible? she looked at her fingertips
for a seam. pinched her skin in case it was all a
dream. was she real?*

– Alexis Pauline Gumbs¹

At the Brunswick Baths, Alicia Frankovich presents *The Eye* (2022), a live performance sited at the main indoor pool. The rectangular 20-metre heated pool becomes like a stage or gallery space around which the audience gathers in expectation of a performance to unfold. But while the pool may share some attributes of those more usual suspects for performance, it is an entirely different animal. The Baths have a different function, but also a different sociability, and a different relationship to bodies – both our body, and the bodies of others. This charged atmosphere sets into motion conditions for performance other than a gallery. Frankovich is keen to engage the pleasures and tensions of the boundary between being in or out of the water, and transgressing it. Indeed, transitions and transformations, and how we might collectively experience them, are ongoing interests of the artist. The audience, filing in from a cold winter's night, entering the steamy Baths and surrounding the pool, will experience another transition, one that is multi-sensorial and calls attention to their own bodies, dressed for winter, standing around a pool, waiting for something to happen.

Frankovich's work, which comprises video, photography, installation and sculpture, as well as performance, often toggles between the micro and the macro, between body and planet. Recent work, including *The Eye*, proceeds from climate crisis as a given condition of contemporary life. Frankovich uses the pool environment to imagine, in her words, 'rising waters, the body and the

elements in a conglomerate space where everyone is enveloped in the situation'.² This situation will involve performers, some of whom are regulars at the Baths, dialogue, silence, coloured light and darkness. The work will not be morbid, or moralising. Inspired by philosopher Rosi Braidotti's theory of 'affirmative critique', Frankovich is interested in something more dialectical, more human, and more interesting. Her purpose is 'to articulate the political strategy of this work and the way it uses beauty and the warmth of social bonds between performers and audience members to complicate the horror of dominant representations of climate disaster'.³ – TM

-
- 1 Alexis Pauline Gumbs, *Spill: Scenes of Black Feminist Fugitivity* (Durham and London: Duke University Press, 2016), 15.
 - 2 Email to the author, 15 March 2022.
 - 3 Alicia Frankovich, "Choreography of Climate Disaster as Affirmative Critique," (unpublished manuscript, 22 February 2022), 1.

I Enter Through the Mouth

I enter through the mouth
And pass over a few coins to the teller, warmed
by the heat of my hands.
Down a chrome-lined ramp to a narrow corridor,
propelled forward, I rush towards muffled shouts
and the gushing of water in constant circulation.
Outside the changing room, I pass by a pair of
children waiting for their caregiver. The sweet
smell of shampoo. They are chanting
Old man dead, old man dead, old man dead,
in synchrony, hands clapping against hands

In the belly of the building
I am enveloped by heat, moisture, movement,
and noise
The hot air is pregnant with water and chlorine,
and echoes of the loud static of water rushing
through grates and filters.
The acidic sting of the chlorine is in my eyes
and nose and catches at the back of my throat.

Blue is everywhere
Blue water, blue tiles, blue pool covers, blue pool
noodles, blue boards for learning how to swim
Red is a warning
A red LED sign of the time and temperature, red
warnings; don't run, don't dive, shallow water,
And the fast-moving red hand of the clock
Yellow observes

Yellow lifeguards pace up and down, yellow life
boards hang above the pool, watching and waiting

Clothes and shoes, bags piled up on benches,
chairs around the perimeter

A few bored people sit and wait, they watch

Walking through the space I feel exposed

Spandex stretched tightly over my flesh offers little
disguise,

I move quickly

The hurried slapping of my bare feet against wet
concrete betrays my haste

To the water

I grip the silver railing, slide into cool water,
where breath comes in short gasps as I adjust to
the change in temperature

There is both a feeling of weightlessness,
And an awareness of each movement that occurs
when the body is exposed to gentle resistance.

The water holds me, eases the pain in my back and
my joints

What is it to be immersed in a body of water with
others?

My body registers the currents created by the
bodies around me, and sensation connects us

Erin Hallyburton





These Thoughts Large and Public

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Snack Syndicate
Victorian Trades Hall & Literary Institute

How can we more intensely feel the physics of our surround, our social aesthetic, the gravity of our love and loss, our shared, radically sounded, radically sent incompleteness?

– Stefano Harney and Fred Moten¹

Snack Syndicate will inhabit the Victorian Trades Hall in order to revive the historic 3KZ radio station for *These Thoughts Large and Public* (2022), a series of readings, talks and conversations around the history and future of labour, accompanied by tea and pastries. The program is open to the public and broadcast live over the Saturday and Sunday of the Open House Melbourne July Weekend, with the assistance of radio producer Jon Tjhia and Antony Moore, the Trades Hall Building and Logistics Manager. The talks will take place in Solidarity Hall, recently renovated by Lovell Chen, and comprise six conversations with invited guests to discuss labour history, First Nations' organising, sex work and social reproduction, artistic labour, the gig economy and the history of the building.

Formed in 2014, Snack Syndicate (Andrew Brooks and Astrid Lorange) is a collective living and working on unceded Gadigal land. They are poets, teachers, artists, parents and unionists, but above all, they study. 'We thought we wanted to learn, but actually, we need to study', they write. 'We sit at the kitchen table. We pass snacks and sip tea. We stay hidden, in the open. We have no end, only a common experiment or an experiment with being in common.' And later: 'We study in order to understand how our own unravelling is the condition of being together. We study to become better communists. Study is a way for us to find each other, a way to make a future.'² The two-day program they will curate at Trades Hall for Open House Weekend creates the conditions for study,

and for listening. They have created a way for people to find each other, and perhaps, a way for us to make a future. The aspect they will consider over the weekend is the future of work. How we will work, and how we want to work, is especially urgent in the wake of the pandemic, when working from home became living from work, and so-called 'essential workers' became an underclass, exposed and at risk.

As their friend Tom Melick intuits, Snack Syndicate's work often focuses on others more than themselves.³ This, too, is an aspect of study (of course, study is not selfless). And so, an invitation to participate in *Take Hold of the Clouds*, is détourned, made more capacious by inviting others in, others who they want to listen to and study. Colloquially known as Trades Hall, the full name of this venerable institution is the Victorian Trades Hall & Literary Institute. Snack Syndicate's program of events shifts emphasis to the latter part of this name, as they have also invited a number of Naarm-based poets to give readings. Tea will be provided, along with pastries from All Are Welcome bakery.

–TM

1 Stefano Harney and Fred Moten, *All Incomplete* (Brooklyn: Minor Compositions, 2021), 26.

2 Snack Syndicate, "Endless Study," in *Homework* (Melbourne: Discipline, 2021), 22.

3 Tom Melick, "Homework for Love and Trouble," in *Homework*, 12.



JOIN
YOUR
UNION

join your union

i leapt through 8 pillars and up 8 steps into the bella
union one rainy night after finishing work at the
bakery

i guzzled a beer and gave my first reading
reporting on massive demonstrations i'd witnessed
in istanbul

whispering stuttering chanting and finding my voice
both there and here

art is union business they say
and we are workers of the world

same as those who won the 8 hour day in 1856 and
decided that a people's palace should be built
and they funded it and made it themselves

from timber and galvanised iron
called it the melbourne trades hall and literary
institute

and now underfoot the green carpet is fresh, firm,
boosts me up, is covered in 888s and the image of
bread and roses

they say a worker must claim their work
stay in the form of their labour

the stonemasons were instrumental in getting the
888

and had an office here under one of the concaved
staircases that teemed with workers

i look up and see murals and honour boards

i salute the breadcarters association
the 2000 striking seamstresses
helen robertson and comrades demanding better
the female operatives hall
the parliament of workers
gough
across the road many nights drinking and dancing
in the curtin
across the intersection now looking up at what
remains of the 888 monument
heroic statues gone
they cant tell me why it was stripped back
it seems like they were let go
casualisation, flexibility, the bosses chalet
an anarchist poet stood at the monument after
work each may day and handed out his concrete
poem '888' to passers by
this is a place to campaign they say
below in the new international bookshop i hear
chatter about the war in ukraine
'every generation has a war'
'bush was worse than trump and forget about biden'
'putins nuts'
'scomos a bozo'
'wheres the left?'
'anarchists too busy fighting communists'
'communists too busy fighting anarchists'
our diversity is our strength

some people sing solidarity forever
some people the internationale
in 1978 the poets union was announced here
science and knowledge liberates the working class
8 hours work rest recreation
work life balance is not a new age apparition
but a world historical movement
here 3kz radio proclaimed the end of the war, early
hawke proclaimed the end of child poverty, early
before the universal basic income there was
eight bob a day
that had to be fought for
in solidarity hall banners hang demanding
rebellion progress peace
justice healthcare education
safety dignity organise
solidarity ...
remember
turn left three times to turn right

Ender Başkan



Sojourner

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Cauleen Smith
Melbourne Quakers Centre

If Black women were free, it would mean that everyone else would have to be free since our freedom would necessitate the destruction of all the systems of oppression.

– Combahee River Collective¹

Installed in the Worship Space of the Melbourne Quakers Centre, artist and filmmaker Cauleen Smith's 2018 video work *Sojourner* imagines the possibilities of a deeply generous, feminist, and Afrofuturist community through a pilgrimage to sites of utopian community-building in America. The video opens with Alice Coltrane Turiyasangitananda singing 'Om Supreme', as the filmmaker trains her camera on several historic sites in Philadelphia. Smith captures 16mm footage of the home of African American jazz saxophonist and composer John Coltrane (husband of Alice), as well as African American jazz musician and composer Sun Ra's residence, the purported site of the Eldress Rebecca Cox Jackson's Urban Shaker Community, and the Shaker Historic District in upstate New York.

As Alice Coltrane calls us to California, so too does Smith shift to her home state, filming at Coltrane's ashram and California poppy fields, before switching to 4K video for an aerial view of Los Angeles that slowly reveals the Watts Tower, one of the most visionary, expansive works of so-called outsider art in America. This community artwork was built in the evenings over 25 years by Italian immigrant Simon Rodia, in what was then a predominantly African American community. Rodia finished the work and simply gave it to the community, in what Smith describes as an act of 'radical generosity'.² There have been moments in human history when we have aspired to, and even achieved, acts of radical generosity towards

each other – this is the history Smith sets out to document in *Sojourner*, even as she is equally gesturing to a future world-building.

The video's final act is in this register of imagining a future world, a better world, through a lens onto the past. Smith changes location to another extraordinary work of art and architecture, the outdoor desert art museum in Joshua Tree built over 15 years by African American artist Noah Purifoy and comprising more than 100 works of assemblage and environmental art. Here a group of women, listening to the staunch, visionary statement on black feminism published by the Combahee River Collective in 1977, gather at dawn to re-enact an image by Time-Life photographer Bill Ray which originally featured young men. Of her misappropriation, Smith explains: 'the actual manifestation of change has always been the work of women. I wanted to make it really visible that Black women have been imagining a better world – and not only imagining it, but making it so'.³

Smith is well aware of how maligned utopias are, and how cynical we've become about them. And yet, she argues convincingly that our current systems – most notably capitalism – aren't working. 'Why not strive for something more perfect?' she asks. 'Maybe the sporadic immersions, arrivals and erosions, presentments and dissolutions, of these utopian gestures is perfectly natural, almost geological, and maybe we should embrace the ebb and flow of human efforts to build systems that really sustain and nourish them.'⁴ – TM



-
- 1 Combahee River Collective, *The Combahee River Collective Statement* (1977). <https://www.blackpast.org/african-american-history/combahee-river-collective-statement-1977/>, accessed 27 April 2022.
 - 2 Cauleen Smith, "Artist Talk: Cauleen Smith," Berkeley Arts + Design, 29 April 2021, https://www.youtube.com/watch?v=4t1NoDx52T8&ab_channel=BerkeleyArts%2BDesign, accessed 27 April 2022.
 - 3 Cauleen Smith, "Artist Cauleen Smith on Black Feminist Utopia in California" KQED Arts and Culture, 5 February 2021, <https://www.kqed.org/arts/13892105/artist-cauleen-smith-on-black-utopia-in-california>, accessed 27 April 2022.
 - 4 Cauleen Smith, "Artist Talk: Cauleen Smith"

A Space-object for Peace

Typography designed by Lorena Zapiain Porras

The Melbourne Quakers Centre was conceived as a zone for the contemplation of peace and peacemaking activities inserted into the edge of the city of Melbourne, in a triangular wedge between the two city grids. We were asked to avoid normal church tropes and iconography, so the desire was to investigate how to reconceptualise a new type of religious space. The space is for everyone, not only believers. All that is encouraged is honesty and the desire for peace.

The worship space is conceived of as a 'space-object' inserted into the triangular shell of an existing 1960s office building, like a zone of peace in the city of space-junk. The spatiality plays between the virtual and actual and is defined (avoiding the use of walls) by a virtual circular zone inscribed by light and markings on the floor and ceiling, centred on the view to the sky above. This zone is under a tent-like structure, a reverberation of the primitive architecture of the ancient church. This is inserted into the building like an alien space-object in the urban landscape, not only alien to the contemporary city but acknowledging that the city itself is alien to the traditional ownership and culture of the site.

The centre establishes a relationship between its zone and the context – spiritually and physically, in order for us to understand and experience our reality, and our positioning in space and time. The site is a triangle of leftover space between the north-south orientated greater Melbourne grid and the city grid, which is

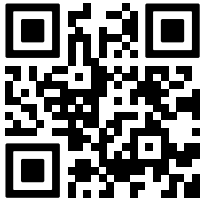
rotated approximately 28°. A number of shifting asymmetrical circles have been inserted within the space to detonate the shift between the city and surrounding suburbs, notating a subconscious sense of our placement in the wider environment. The circle is a Quaker symbol and Quaker meetings begin with an hour of silence while the group sit in circular formation. The various size circles allow for varying group sizes and a casual informality.

These formations are informed by Quaker astrophysicist Sir Arthur Stanley Eddington's 1927 seminal lecture in which he describes a single table in front of him as two tables. The table co-existed as actual and virtual duplicates – an object of everyday reality and, simultaneously, as an object of scientific matter. Eddington's lecture was influential in considering how to create a multi-dimensional space that embodied simplicity in all its complexity.

Religious spaces have defined much of architectural history, however, for Christianity they often tend to encourage a singular vision of existence. A modest attempt was made here to see how we could move beyond this tradition into a freer space. As examples of modern spirituality, we looked towards John and Alice Coltrane (a happy coincidence with *Sojourner*), Sun Ra and the conceptual art of Marcel Duchamp to investigate how to encourage peaceful thought and thoughts on peace, an oscillating space of no hierarchy.

Toby Reed





Circular Temporalities

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Ying-Lan Dann
Mission to Seafarers

Part of the sense of well-being we feel at the seashore undoubtedly has to do with the fact that the relaxed breathing pattern shows surprising correspondence with the rhythms of the breakers, which, while never regular, often produce an average cycle of 8 seconds.

– R. Murray Schafer¹

Inside the iconic Norla Dome at Mission to Seafarers, Ying-Lan Dann's newly commissioned installation, *Circular Temporalities* (2022), brings together audio and video field recordings that consider the site's relationship to global seafaring – and to the mariners stranded at sea during the pandemic. The primary component of the work is a silent, large-scale video projection of the sea crossing between Queenscliff and Sorrento shot from the ferry. The camera's fixed position, and the horizon line it remains focused on, are destabilised by the movement of the boat itself, such that a seemingly static shot becomes subject to the motion of the sea. Projected onto a large scrim that bisects the Norla Dome just as the horizon bisects land and sea, the video insists on bringing the ocean into the dome, a windowless space sealed to the outside world, save for the ceiling's oculus, which acts as a kind of sun dial.

In this highly site-responsive practice, Dann moves beyond making the Norla Dome the subject of her work to allowing it to become the medium through which the work itself is made. Studying the dome, researching it, but also just as intensely playing and experimenting in it, has led Dann to create a sound and video installation that is layered, spatially, temporally and orally. The dome is an astonishing and curious structure – originally a gymnasium, hooks can still be seen pockmarking its smooth round interior. The residue of bodies – the absent bodies of mariners, to be specific – is palpable in the space. Dann emphasises the body

in several moments in the work: the audio of a person running round the perimeter of the space, the slightly shaky view of the horizon image, seen from a camera standing in for our bodies, and of course, the visitor's body, who engages the bar staff to 'check-out' silent disco headphones, which visitors wear in and around the dome, listening to a soundscape composed by Dann with sound artist Felicity Mangan and poet Justin Clemens. – TM.



1 R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester: Inner Traditions International, 1993), 241.

THIS
BUILDING
WANTS TO
GO BACK TO
THE SEA

Typography designed by Muskaan Nagar

They think this is all solid footing, bricks, and dome but we started in the sea and we will go back. We were, from the beginning, afloat.

In 1857, we moored in Hobsons Bay – a bay within bays – and in abeyance of landed ways. An old prison ship, repainted as a church, and still a keep. The reverend regarded us at sea: loose, unfixed and unfocused.

They were concerned with what this might mean: away from the work of the sea, away from the work.

So the Seamen's Mission took us towards the river and the wharf. We recall it as 'werf': a word from Old Dutch for land that was inhabited but not yet built upon. This was not their land but they built on it, to keep ourselves cared for and kept. In old boat sheds, shored up and sheltered.

And yet, here, we could still sense the ways away from land.

By 1900, we were so many. We were so many and we moved further and further into the city, and so many tempted us and took so much from our pockets, and the reverends worried for our care, both here and there: and especially there in the hereafter.

New homes were built for us, with their rooms bright and up in the air – and the Governor toasted every one of us: 'The city of Melbourne is largely a gift from the sea ... and Melbourne could not be what it is without the sailor'.¹

We continued to bring the sand and the cement to the shore; and the cementing of

ourselves at its fore. We continued to be taken in and taken out, and taken for all we had.

And so out of the sea and its silt, its sailors and its filth, came a call for more care. A mission imitating other missions, Spanish and Franciscan; to build a mission in Melbourne in 1917. To hold us and help us. To care in between.

But this building also wants to go back to the sea: the bobbing about of its ins and outs, all those jutting prows and enveloping holds, upturned hulls and lonely crosses aloft. Hand-carved hearts in timbered bunks, a compass at the door and on the floor, and letters upon letters of lives and loves lost. Circling in on itself, drawing down, and keeping bodies moving deep in the diving bell of the dome.

We are already cracking and crumbling, undone by the work on the wharves, the settling of new homes around us, and rising tides pulling us ever down into the mud. We have been repatched and repointed, restumped and replastered but we are not solid, and we cannot stay fixed here for long.

We will fall apart and fall away, back into sand, silt and sea.

And we will take care of ourselves out there.

Charity Edwards

1 Speech by the Governor of Victoria, at the opening of the new Sailors Home in Sidderley Street, Melbourne on 5 January 1904, quoted in Mark Howard (2020), 'The Melbourne Sailors' Home, 1865-1963', *The Great Circle: Journal of the Australian Association for Maritime History*, 42(1): 48-79, 64.

Orison

so grey on grey the spheres are split and stand
and yet they move as ships upon the sea
of far horizons that a gaze excludes
within the shells within the shells within
so much is strange but nothing stranger than
the humans who set sail on ships that seek
the images of dream that can't be found
beneath the starry skies and sun and moon
until they slip into the sands or sink
into the worlds beneath the whelming tides
where creatures shift along the whorls and wind
like domes of heaven spun like glassy spheres
or as a skein of waters infinite

no landmarks for the masts of masterless
adventures on the rip and beat of waves
beneath the starry skies and sun and moon
except the astral spheres themselves that catch
as constellations strewn across the dark
imaginary if real enough to mark
the planet's surface with unrealised lines
the lines are lines of interrupted time

that mark the dreams that spin the wheel like suns
that blaze within the whirling worlds like spray
and drive us here and there through night and day
until the end of sailing drops its blade
and pieces drop as flotsam in the deeps

a moving ship upon a moving sea
goes back and forth across the frothing planes
among the islands and the continents
between the spurs and scales and promontories

we set up mast and sail on that swart ship
down to the breakers and the ocean's cry
beneath the starry skies and sun and moon
where all the winds will lash the waves to foam
across the days and nights the spinning years
around the spinning world till time has spun
out revolutions of the planet's space
as bitter ends that link the anchor's neck

so much is strange but nothing stranger than
a moving ship upon a moving sea
beneath the starry skies and sun and moon
that back and forth within the hemispheres
of glass and sky in elemental strife
revolves immobile in its inner dome

calm like a mirror the fresh breeze will graze
the surface till it rises to a gale
and then a storm and then a hurricane
the blue turned white with fear then grey and stark
as all the staring eyes and broken helms
the jetsam of a tempest's cosmic rage
the superhuman silences of wrecks
are everywhere but do not manifest
engulfed in the abyss and in the squall
the trace of foam that saw their going-down

O sidereal delirium that shows
a moving ship upon a moving sea
projected in a hemisphere of glass
inside a shipshape mission dome on dome
between the spurs and scales and promontories
so much is strange but nothing stranger than
the shifting shadows of these spinning spheres
a moving ship upon a moving sea

Justin Clemens

Reference Materials

Giacomo Leopardi, *L'infinito*
Stéphane Mallarmé, *Un coup de dés*
John Milton, *Lycidas*
Petronius, *Satyricon*
Ezra Pound, *Canto I*
Arthur Rimbaud, *The Drunken Boat*
Sophocles, *Antigone*



Cloud Studies

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Forensic Architecture
The Capitol RMIT University

In the aftermath of this calamity there is a danger that rather than offering sanctuary to all living species, sadly the world will enter a new period of tension and brutality...Many states will seek to fortify their borders in the hope of protecting themselves from the outside. They will also seek to conceal the constitutive violence that they continue to habitually direct at the most vulnerable. Life behind screens and in gated communities will become the norm.

– Achille Mbembe¹

Forensic Architecture's *Cloud Studies* (2021) is a sweeping investigation into toxic air, and the way in which the atmosphere – including the air we breathe – can be weaponised, transformed into acts of state violence rooted in longstanding structures of colonialism, capitalism and racism. In other words, power. Spanning a decade of research and a range of investigatory methodologies, including 3D modelling, fieldwork, geolocation, machine learning and remote sensing, *Cloud Studies* has been distilled into a narrative video work of 26 minutes and 9 seconds. That narrative is composed of a series of nine vignettes or chapters, each titled for a different chemical compound, and each introduced on screen by its chemical formula and common name: cement, white phosphorus, glyphosate, carbon dioxide, methane, tear gas, water, chlorine, and cement, again.

The video begins with cement (CaO, or 'quick lime'), as we hear an explosion while a cloud, seen from a distance, comes into view. The image is incredibly beautiful, as clouds are, and sets into motion a purposeful tension that runs throughout the video between aesthetics and evidence, art and politics. This is the tension we seek to harness by presenting the work at The Capitol, RMIT University, the opulent, historic art deco theatre in Naarm Melbourne's Central Business District, designed by Marion Mahony Griffin and Walter Burley Griffin, and opened to the public in 1924. Throughout Open House Weekend July 2022, *Cloud Studies* will run on a loop in the main cinema, the crystalline

ceiling meant to recall a glittering cave, providing a powerful counterpoint to the devastating narrative on screen. Archival films supplementing the screening will be viewable in the lobby.

As the video begins, the narrator tells us that in 2008, Israel launched a bombing campaign against the Gaza Strip, and describes a man explaining that in that moment, he felt as if he were breathing in his home. ‘Bomb clouds are architecture in gaseous form,’ explains the narrator, whose voice is poised, female and aphoristic, ‘changing from columns to mushrooms, before dissipating into the atmosphere’. The video goes on to chart the impacts, often nearly impossible to trace, of different chemical clouds: ecocide in Indonesia, in the form of forest fires emitting carbon dioxide; methane released by fracking in Argentina, and the Mapuche activists’ protests against that activity; tear gas, used as a centrifugal force to disperse masses of protesters in Tahrir, Pearl and Taksim squares, as well as Black Lives Matter protests in the United States; chlorine bombs dropped by the Syrian government on its people, and so on.

Cloud Studies consciously mimics Victorian attempts to taxonomise and classify – and paint – clouds, nebulous and shapeshifting as they may be. Samaneh Moafi, the lead researcher on the project and an Australian-trained architect, explains, ‘Images of clouds – carcinogenic plumes, chemical gases, or smoke from fires – are hard to interpret. From within, these clouds appear

as a kind of fog, an atmospheric blur if you like, fast moving and morphing. How can we use such images and video documentation to search for accountability, perhaps in the service of what Achille Mbembe foregrounded as the universal right to breathe?’² – TM

-
- 1 Achille Mbembe, “The Universal Right to Breathe,” trans. Carolyn Shread, *Critical Inquiry* 47 (Winter 2021): 60.
 - 2 Samaneh Moafi, “The Cloud Atlas as a Project,” paper delivered at the symposium, “Global Photography: Temporalities and Spatial Logics,” University of New Mexico Art Museum, 3 October 2021, https://www.youtube.com/watch?v=Oaja9kbLDfQ&ab_channel=UNMArtMuseum, accessed 27 April 2022..

WORD
CLOUD

Between analysis and experience.

Layers of discarded, anxious occupations.

Lethal doubt within a toxic commons.

Fragments of stolen text.

Columns

into

mushrooms.

*Found and unfounded by **Guest, Riggs.***

'In Australia,

*I have stood looking over the valley and suddenly
seen the cloudlike formation*

of the chemical ether

*outlining with a wide band all the
trees and shrubs ...*

*These things cannot be seen by the at present
normal eye. One not trained standing by does not
see these things at all.'*

— Marion Mahony Griffin

*'Clouds contain everything that the architecture
once was. Contact and trace drift apart
with the wind.'*

— Forensic Architecture

**I push the pram through
a fog of vacant shop fronts in
The Capitol arcade.**

Typography designed by Tanya Gidwani

'... the Hoddle Grid of 1837 ignored topography... half-acre plots divided and sold averaging just over £35 an acre. All buyers were required to erect a permanent (brick) building worth at least £50 within one year of purchase.'

'An instantaneous city as a result.'

**Up the lift
– warm updraft –
into The Capitol's foyer.**

'The grid created putrid, flooded streets.

A law was passed in 1853
requiring those in low-lying areas to bury
their homes
– some rebuilt above the new levels,
scavenging rubbish
and bartering for road off-cuts to use as fill.'

**It's empty except for an
employee vacuuming the new
carpet, whose yellow, orange,
red, green and black arrows
seem too bright, too busy, too
new. Imaginary dust.**

'In 1894
Lucas opened the Town Hall Café
at 109–113 Swanston Street ... spanning two floors,
the cafe serviced over five hundred diners at any
one time.'

**Inside The Capitol theatre, a 'disco-not-
disco' song reverberates in the
suspended
atmosphere.**

**'She was a woman of
ambition**

**She had goals; she had
vision**

**She knew the boys who got the
cheque –**

**Who put the sparkles
on
that
neck.'**

'Jim "Whelan the Wrecker"
– the "most destructive man in
Melbourne" – demolished Lucas's Café to
make way for The Capitol.
While excavating they
uncovered the remains of a picket fence

and portion of an old corduroy track ...
with the
stump
of a
chimney
buried nearby.'

'Pompei-like, in a minor sense.'

'The picket fence was installed
in Whelan's backyard ...
some of the corduroy track
carved into heart-shaped serviette rings.'

**The baby,
bewildered and congested.
Small coughs.**

I wear a mask to prevent aerosol spread.

'In 1924, The Capitol opened, marked by a grand
... screening of Cecil B. DeMille's epic, *The Ten
Commandments* ... an unsettling choice, given a
recent structural

failure elsewhere in Swanston
Street, coupled with the film's ...
morality tale of a cathedral
collapsing

because of a greedy contractor skimping on the
cement ratio in his concrete.'

'Concrete in its plastic state can be molded to any
fancy; in its final setting, reinforced with
steel, it is stronger than granite ... in The
Capitol ... the very roof of the theatre not
resting on the walls beneath but
suspended.'

**Just the two of us,
enveloped
in tessellating plaster crystals,
isolated
from the concerns of the street.**

'A reverie of [Griffin and Mahony's] unrealized
Canberra Capitol Building ...'; 'A thousand projections
like trimmed horizontal stalactites, thrust out
symmetrically from the sides and the roof. Each
speaks for the design and all speak in unison so
that a chorus of units each like a regularized rock-
crystal makes a mighty, architectural chorus.'

**I relax into
one of the fold-
down seats to breastfeed;
mammatus clouds
brew a milky storm.**

'In the 1960s ... one of Melbourne's first conservation campaigns ... ensured that the upper part of the auditorium was retained ... the foyer and stalls were

sacrificed

for
a
shopping
arcade.'

**My
frenzied
letdown
sprays
onto the baby's face
as she pulls**

away.

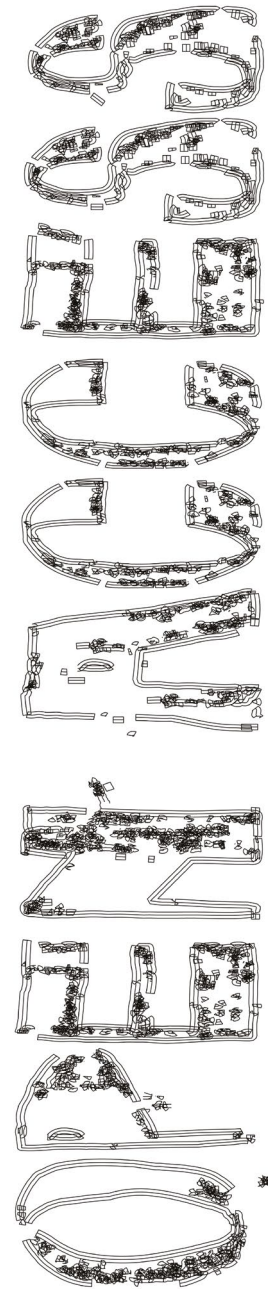
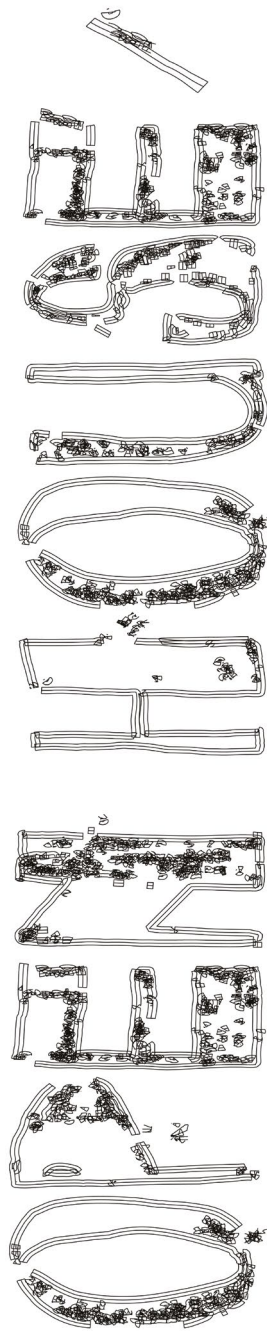




Open House/ Open Access

Audio production by Simon Maisch
Supported by SIAL Sound Studios, School of Design, RMIT University

Fayen d'Evie, Luke Rigby and Yue Yang



Interdependence is central to the radical restructuring of power.

– Carmen Papalia¹

Fayen d’Evie’s contribution *Open House / Open Access*, in collaboration with designers Luke Rigby and Yue Yang, and students from the RMIT Masters of Communication Design Experimental Typography Workshop, is this exhibition’s unofficial eighth project. Rather than occurring at one site, d’Evie has engaged in what we have called, tongue slightly in cheek, an access consultancy for *Take Hold of the Clouds*. This process has been inspired by the conceptual and practical rubric of what she describes as *Open House / Open Access*, following Vancouver-based collaborator Carmen Papalia’s 2015 Open Access manifesto, which approaches access as a temporary, collectively-held space. Throughout the many months of planning and developing this exhibition, d’Evie has participated in conversations, orienting us to questions of access when she felt it was needed. Rather than a top-down model of implementing access at an institutional level, d’Evie has taken a different approach, responding instead to each artist’s project, and the site at which the work is installed. She has also worked closely with Rigby and Yang on their design program for *Take Hold of the Clouds*, which includes a print publication, microsite and wayfinding. With d’Evie’s guidance, as well as early input provided by Stuart Geddes and Trent

Walter, we commissioned seven texts about the sites selected for the exhibition. Rather than a conventional text about each building or site, with d’Evie’s encouragement we invited authors to write about the sites in an embodied, multisensorial way. The texts function as a kind of experimental wayfinding, situating the visitor, affectively, sensorially, historically and politically, as they approach and move through the site. The written texts are audio-recorded, and can be listened to, on the microsite or via QR codes in this publication.

– TM

1 Carmen Papalia and Fayen d’Evie, with Luke King, 2021. Spoken and signed text, collaborative performance by West Space staff and Disorganising collaborators. “We get in touch with things at the point they break down // Even in the absence of spectators and audiences, dust circulates...”, West Space, Melbourne.

Biographies

Kent Morris is an artist and curator of Barkindji and Irish heritage living in Naarm Melbourne. His art practice reveals the continued presence and patterns of First Nations' history, knowledge and culture in the contemporary Australian landscape despite ongoing interventions. Morris engages audiences to question long-held frames of reference by re-imagining and reconstructing the shapes and structures of the built environment to reflect the rhythms, form and geometric designs of First Nations' iconography. Through digital photographic processes, Morris engages audiences by manipulating technological structures and nature into new forms that reflect Indigenous and Western knowledge systems interacting together reinforcing shared histories and First Nations' cultural continuity since time immemorial.

Julia McInerney is an artist based in Naarm Melbourne. She is currently undertaking a PhD in Fine Art at Monash University. Her work runs across a range of registers, both physical and symbolic, whose correspondence allows for meaning to be transmitted between them. Recent exhibitions include *The Garden* at ACE Open; *Archipelago*, Greenaway Art Gallery; *Guirguis New Art Prize 2017*, Post Office Gallery Ballarat; and *2016 TarraWarra Biennial: Endless Circulation*. In 2015, she was an artist in residence at Fire Station Artists' Studios, Dublin; and Artspace, Sydney. McInerney is represented by Greenaway Art Gallery.

Alicia Frankovich was born in Tauranga, Aotearoa, and lives and works in Naarm Melbourne. Frankovich is interested in the potential for modes of imagining bodies, their behaviours and environments, both human and non-human, as well as questioning *whole* subject or *whole* Earth. She has held exhibitions and performances including *Atlas of Anti-Taxonomies*, Christchurch Art Gallery Te Puna o Waiwhetū; *AQI2020*, Auckland Art Gallery Toi o Tamaki; *The Work*, Kaldor Public Art Projects, Sydney; *Atlas of the Living World*, Stedelijk Museum Amsterdam; *After Blue Marble*, KUB Billboards, KunsthausBregenz; and *OUTSIDE BEFORE BEYOND*, Kunstverein für die Reinlande und Westfalen, Düsseldorf.

Snack Syndicate (Andrew Brooks and Astrid Lorange) is a critical art collective who live and work on unceded Wangal country. They make texts, objects, installations, and meals. Their collection of essays, *Homework*, was published in 2021 by Discipline. They are interested in study as a social relation and in race, gender, sexuality, labour and infrastructure as primary objects of study.

Cauleen Smith was raised in Sacramento, California, and lives in Los Angeles. Smith is in the Art Program faculty at California Institute of the Arts. She received her BA in Creative Arts from San Francisco State University and MFA from University of California, Los Angeles School of Theater Film and Television. Smith's short films, feature film, an installation and performance were showcased at

International Film Festival Rotterdam 2019. Smith has had solo exhibitions at The Whitney Museum of American Art, and MASS MoCA and LACMA. Smith is the recipient of the following awards and grants: Rockefeller Media Arts Award; Creative Capital Film /Video; Chicago 3Arts Grant; the Foundation for Contemporary Arts; Chicago Expo Artadia Award; Rauschenberg Residency; Herb Alpert Awards in the Arts in Film and Video 2016; United States Artists Award 2017; 2016 inaugural recipient of the Ellsworth Kelly Award; 2020 recipient of the Studio Museum Joyce Alexander Wein Artist Prize; and 2021 Guggenheim Fellowship.

Ying-Lan Dann is an artist, architect and academic who uses performative and drawing tactics to expose and engage with dynamic and ephemeral site conditions. Her practice explores the interplay between spatial and temporal qualities, atmospheres, anecdotes, archival maps and texts, and embodied experiences. Dann is a PhD candidate, registered architect, artist and lecturer within RMIT Interior Design, School of Architecture and Urban Design. In 2022, she was one of six recipients of the Reactivate Design Competition, City of Port Phillip, for her project Drift.

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries and corporations. FA works in partnership

with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organisations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence. Their investigations employ cutting-edge techniques in spatial and architectural analysis, open-source investigation, digital modelling and immersive technologies; as well as documentary research, situated interviews and academic collaboration. Findings from FA's investigations have been presented in national and international courtrooms, parliamentary inquiries, and exhibitions at some of the world's leading cultural institutions and in international media, as well as in citizen's tribunals and community assemblies.

Fayen d'Evie is an artist and writer, born in Malaysia, raised in Aotearoa New Zealand, and now living in the bushlands of unceded Jaara country, Australia. Fayen's projects are often collaborative, and resist spectatorship by inviting audiences into sensorial readings of artworks. She is also the founder of independent imprint 3-ply, which approaches artist-led publishing as an experimental site for the creation, dispersal and archiving of texts.

Luke Rigby (Lukerr Design) moved into communication design having originally begun studies in architecture. Located in Naarm

Melbourne his practice focuses on branding, art direction and experimental design, especially in the non-profit space. Rigby uses considered design as a tool of access, developing strategies and communications that foster inclusion.

Yue Yang (YY from why atelier) is a designer based in Naarm Melbourne. Born in China, and raised in Beijing, Singapore and Australia, her design practice integrates polylinguistic cultural contexts. Yang's practice and ethics are also influenced by her experiences in early childhood education, bringing experimental, playful and intuitive methods into her print, web and identity design commissions.

Timmah Ball is a writer, researcher and zine maker of Ballardong Noongar heritage. In 2021 she was the editor for First Nations writing at the *Westerly Magazine* and an Arts House Makeshift Publics artist where she developed the publication *Do Planners Dream of Electric Trees?* In 2016 she won the Patricia Hackett Prize for her essay 'In Australia' and has published in a range of literary journals and magazines such as *Meanjin*, the *Griffith Review*, *Art Link* and the *Sydney Review of Books*.

Becky Beasley is an artist who lives and works in Hastings, England. Beasley produces objects, photographs and texts which are typically informed by a deep engagement with literature. She has participated in numerous international

exhibitions, at venues including 80WSE Gallery (NYU), New York; Towner Gallery, Eastbourne; South London Gallery, London; Leeds City Gallery, Leeds; Spike Island, Bristol; Serpentine Gallery Pavilion, London; Tate Britain, London; Stanley Picker Gallery, London; Whitworth, Manchester; Bluecoat, Liverpool; Walker Art Gallery, Liverpool; Whitechapel Gallery, London; Kunstverein Freiburg; Kunstverein Munich; Kunsthalle Bern. She received a Paul Hamlyn Award in 2018 and is represented internationally by Francesca Minini Gallery, Milan, and Gallery Plan B, Berlin.

Erin Hallyburton is an artist and researcher who lives and works in Naarm Melbourne. Her sculptural practice engages with fat studies and intersectional theory in order to examine the conceptual and material limits of the body, and how these limits manifest in certain sites. Edible and transforming materials enact ongoing processes with the gallery space, highlighting the viscosity of architectural and hierarchal structures that are presented as neutral and static. Hallyburton's work has been exhibited in galleries across Australia and she is currently completing her Master of Fine Art candidature at Monash University. In 2022, she won the prestigious Schenberg Art Fellowship.

Ender Başkan is a writer, poet, musician, dj, worker, bookseller, parent, partner, immigrant son, friend, comrade and unionist. He works and lives to spread joy and revolution. His writing is published here and

there. His novel *A Portrait of Alice as a Young Man* was published in 2019 by Vre Books. He is the winner of the 2021 Judith Wright Poetry Prize. He plays in the band Friendly Society. When playing records he is known as DJ Haloumi.

Toby Reed is a director of Nervegna Reed Architecture (NR), an award-winning, multi-disciplinary architectural practice, working on projects spanning all types of architecture, urban design and media. Recent projects range from the Maryborough Art Gallery to large-scale urban design in China. NR's projects include the Melbourne Quakers Centre, the Arrow Studio, and the Precinct Energy Project (PEP) in Dandenong (all in collaboration with pH Architects). PEP Dandenong was the first precinct in Australia to be powered by co-generation, leading the way in Australian architecture and urbanism for green district energy. Reed extends his architectural dialogue with writings and the production of architectural videos and video installations for exhibitions.

Charity Edwards is a registered architect, urban researcher, and lecturer in Architecture and Urban Planning & Design at Monash University's faculty of Art, Design & Architecture. She has practised architecture for over 20 years and collaborates with artists, scientists and communities to create spaces, landscapes, objects and urban strategies that foster creativity. Her research investigates how

urban processes extend into the ocean through autonomous underwater technologies, highlighting the impacts of urbanisation in remote and off-world environments. Edwards is also co-founder of The Afterlives of Cities research collective, which brings together expertise in architecture, digital fabrication, astrophysics and speculative fiction to recover futures in space.

Justin Clemens is a writer based in Naarm Melbourne. With Thomas H. Ford, he is currently finishing a monograph on the colonial judge and poet Barron Field; with Hellmut Monz, a translation of Kostas Axelos's *Le jeu du monde*; and on his own, a collection of poems titled *A Foul Wind*, a term with a nautical provenance. He teaches at the University of Melbourne.

Guest, Riggs (based in Naarm Melbourne and London) is an architecture x literature exchange between Stephanie Guest and Kate Riggs. Guest was awarded a University Medal for her Honours thesis on Australian Literature at the University of Sydney and is completing a Masters of Architecture at the Melbourne School of Design. Riggs holds a Masters of Architectural Design with distinction from RMIT and works as an urban designer in local government, London. In 2017, Guest, Riggs won *The Lifted Brow* & RMIT non/fiction Lab Prize for Experimental Nonfiction. They have collaborated with MPavilion and exhibited at NGV Melbourne Design Week, RMIT Design Hub and Counihan

Gallery. Their most recent work is a chapter in *After the Australian Ugliness*, published by Thames & Hudson Australia and the National Gallery of Victoria (2021).

Acknowledgements

Thank you to the artists, architects and designers included in *Take Hold of the Clouds*: Ying-Lan Dann, Fayen d'Evie, Forensic Architecture, Alicia Frankovich, Julia McInerney, Kent Morris, Cauleen Smith, Snack Syndicate (Andrew Brooks and Astrid Lorange), Luke Rigby and Yue Yang.

Thank you to the contributors: Timmah Ball, Ender Başkan, Becky Beasley, Justin Clemens, Charity Edwards, Erin Hallyburton, Stephanie Guest, Kate Riggs and Toby Reed.

Thank you to the project partners and supporters including Monash University, Creative Victoria, Besen Family Foundation, City of Melbourne, City of Port Phillip, Create NSW, Moreland City Council, All Are Welcome, RMIT Architecture & Urban Design and RMIT Culture, Ellikon Fine Printing, Boom Studio and Zilla and Brook.

Warm thanks to Simon Maisch, Melanie Flynn, Ellen Brummel, Charlotte Day, Francis E. Parker, Lawrence Harvey, Clare McCausland, Sophie Cochrane, Francis Hadid, Joel Stern, Trent Walter and Stuart Geddes.

Thank you to the Open House Melbourne Board and the OHM program team including Helen Sweatman, Isabella Radevski, Piera Maclean and Lucy Heath, and a warm thank you to the much-valued Open House Melbourne Weekend volunteers.

Thanks to Daniel Kotsimbos and Erik North for their technical and installation expertise; to Tricia Cortese for copy editing; and to Luke Pringle-Riley and Sueann Chen, curatorial interns.

Thank you to the RMIT Experimental Typography students: Ajay Kisinaathan, Amaani Muhuseen, Chenxu Gao, Elisabeth Hougaard, Eunice Yan Yuen, Jai Mudgerikar, Jeanne Hendrey, Jinge Han, Kin Pan Lo, Lorena Zapiain Porras, Mingwang Cao, Mudra Patel, Muskann Nahar, Nan-Hsun Lin, Nikta Entezan, Ojasvee Jain, Qiuhan Chen, Quilai Tang, Sheereen Perrin, Shuting Ye, Tanya Ginwani, Xiaohan Yuan, Xin Li, Xinyuan Zhang, Yajie Liang, Yixuan Song, Yu Lin, Yuxin He, Yuyu Sun and Zhuofan Dong.

A warm thank you to all of the custodians and caretakers of the buildings, sites and spaces hosting the responsive works for *Take Hold of the Clouds* and for their generous engagement with this curatorial project.

For Cauleen Smith's presentation at the Melbourne Quakers Centre, thank you to Toby Reed, Mar Sudac, Peter Raisbeck, David Parris, Sieneke Martin and all the members of the Quaker community who have supported this project.

For Alicia Frankovich's performance at the Brunswick Baths, we thank Paul McPherson, Julian Valentino, and Sarah Ryan at the YMCA. Alicia also sends a heartfelt thanks to Alex Mraz

and to the performers, including Rebecca Jensen, Raina Peterson and Lilian Steiner, and community members of the Brunswick Baths for your amazing contributions. Thank you also to the technical staff.

For Julia McInerney's presentation at the Villa Alba Museum, thank you to Andrew Dixon at Villa Alba and Bridget Rasmussen at the City of Boroondara.

For Forensic Architecture's presentation at The Capitol, we would like to thank Kiri Delly, Marc Morel, Darren Brown, Erik North, Caitlyn Parry, Andrew Thompson from RMIT University's School of Architecture & Design and RMIT Culture; and Elizabeth Breiner, Samaneh Moafi, and Sarah Nankivell from Forensic Architecture.

For Kent Morris's presentation at the St Kilda Foreshore Vaults, we would like to thank Jarra Karalinar Steel; the team at the City of Port Phillip, including Holli Taylor, Sandra Khazam, Georgia Rouette and Bowen Walker; Ryan Bishop and Samantha Johnson at Boom Studio; and Boris Portnoy at All Are Welcome.

For Snack Syndicate's presentation at Trades Hall & Literary Institute, Astrid and Andrew would like to thank Antony Moore, Jon Tjhia, Paul Mylecherane, Boris Portnoy, Liquid Architecture, Tony Birch, Evelyn Araluen, Jonathan Dunk, Chelsea Hart, Jathan Sadowski, Jennifer Hamilton, Elena Gomez, Cher Tan, Melody Paloma, Terri Ann Quan Sing,

Tara McDowell and Fleur Watson, as well as callers, listeners, comrades and pirate radio makers.

For Ying-Lan Dann's presentation at the Norla Dome at Mission to Seafarers, we would like to thank Felicity Mangan, Ivan Masic, Justin Clemens, Saskia Schut, Erik North, Charlotte Day, Sue Dight, Philip Cornish, Daria Wray and all the staff of the Mission to Seafarers. Ying would also like to thank Nicholas, Mica and Wren Mangan, Dr Richard Black and Dr Suzie Attiwill.



Reading List: Word Cloud

Reading Ether (sources, traces, particles accessed March–April 2022)

Annear, Robyn. *A City Lost & Found: Whelan the Wrecker's Melbourne*. Australia: Black Incorporated, 2005

Bernstein, Fred A. "Marion Mahony Griffin – Architecture." *The New York Times*, 1 January, 2008

Boyd, Robin. "Antiarchitecture." *Architectural Forum*, November 1968. Reproduced in *Places Journal*, October 2017

By Design. "Robert Hoddle's grid and the birth of Melbourne." Matt Smith. Aired 29 August, 2014, on Radio National

Brintons Carpets Limited, "The Capitol Melbourne." Published 2022

Birmingham, Elizabeth. "Marion Mahony Griffin." *Pioneering Women of American Architecture*. Beverly Willis Architecture Foundation, 2022

City of Melbourne. "Heritage Design Guide." August 2020

City of Melbourne. "Hoddle Grid Heritage, Community Consultation." 2018

Condello, Annette. "Garish Luxury and the 'Constructed Landscape': Transcending the Colour of Opals in the Griffins' Capitol Theatre." *Arts* 7, no. 4 (October 2018)

Goad, Philip and Jonathan Mills. "MTalks, Walter Burley Griffin and Marion Mahony Griffin in Australia and India." Recorded on October 20, 2016 at MPavilion. Audio, 52:40

Griffin, Marion Mahony. *The Magic of America*, electronic edition. USA: The Art Institute of Chicago and The New York Historical Society, 2008

Hil, Greg, Susan Lawrence & Diana Smith. "Remade Ground: Modelling historical elevation change across Melbourne's Hoddle Grid." *Australian Archaeology*, November 2020

Hope, Zach. "It's a bit Pompeii-like': The unexpected 'buried blocks' of Melbourne." *The Age*, 9 October 2019

McGregor, Alasdair. "Rebels and Gilt-spurred Roosters: Politics, Bureaucracy and the Democratic Ideal in the Griffin's Capital." *A Cultivated City: The Griffins in Australia's Capital*. National Library of Australia, Canberra, 2 May 2013

National Trust Database. "Capitol Theatre & Capitol House." Accessed March 20, 2022

Parallel Dance Ensemble, "Shopping Cart," *Possessions and Obsessions*, 2011

Paull, John. "Walter Burley Griffin and Marion Mahony Griffin, Architects of Anthroposophy." *Journal of Bio-Dynamics Tasmania*, 2012

Pont, Graham. "The Cinema as Secular Temple: Ethos, Form and Symbolism of the Capitol Theatre." *Nexus Network Journal*, Volume 5. No 2, 2003

Rivas, Norgerie, Elizabeth Raar & Jessica Rogers. "Episode 43: Marion Mahony Griffin." February 2022. In *She Builds Podcast*. Podcast, 41:33

Stead, Naomi. "(Not So) Anti-Architecture," *Places Journal*, October 2017

Weirick, James. "The Griffins and Australia." Recorded August 16, 2013 at *The Griffins' Canberra 100 Years Symposium*, Walter Burley Griffin Society, Canberra. Video, 52:49

Zulkey, Claire. "Meet Marion Mahony Griffin, Frank Lloyd Wright's Best Frenemy." *Curbed*, 8 June 2017



This book is published on the occasion of the exhibition
Take Hold of the Clouds, held in conjunction with
Open House Melbourne Weekend, 30–31 July 2022.

Concept: Tara McDowell
Curators: Tara McDowell and Fleur Watson

Published in 2022 by Open House Melbourne

Naarm Melbourne, Australia

openhousemelbourne.com

Copyright the authors, Open House Melbourne, Monash University

All images are © Tom Ross and the artists, reproduced with their
kind permission.

No part of this publication may be reproduced in any form without
prior written permission from the publishers and copyright holders.

While care has been taken to ensure that information contained
in this publication is true and correct at the time of publication,
changes in circumstances after the time of publication may impact
on the accuracy of this information (for example, works and tests
are subject to variation). Neither Open House Melbourne nor the
editors of this publication give any warranty or assurance, nor
make any representation as to the accuracy or reliability of any
information or advice contained in this publication, or that it is
suitable for your intended use.

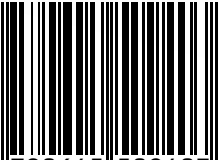
A downloadable PDF of this publication is available at
www.takeholdoftheclouds.com

Editors: Tara McDowell, Fleur Watson
Sub-Editor: Tricia Cortese
Designers: Luke Rigby and Yue Yang with Fayen d'Evie

First edition of 400
ISBN X978-0-6455094-0-3
Printed by Ellikon in Naarm Melbourne, Australia



ISBN 978-0-6455094-0-3



9 780645 509403 >