



*Footscray  
in Transition  
2011–2016*

*Maribyrnong  
City Council*

# F5



The objective of the *F5: Footscray in Transition* project is to capture the physical and cultural changes at ten iconic sites in Footscray over a five-year period.

From 2011 to 2016, five different photographic artists were commissioned by Council to creatively interpret the evolution of these sites resulting in a series of ten, framed digital prints acquired by Council for its Art Collection.

*Kip Scott* 2016  
*James Voller* 2014/15  
*Pierre Vairo* 2013  
*Grant Hobson* 2012  
*Karenne Ann* 2011

## f5 Site Map

- 1 Little Saigon
- 2 Nicholson Street Mall
- 3 Irving Street
- 4 Nicholson Street Bridge
- 5 Donut Van at Footscray Station
- 6 McNab Avenue
- 7 Footscray Station
- 8 34 Hopkins Street (old Binks Ford site)
- 9 Footscray Hotel, Hopkins Street
- 10 A Skyline – Artist's choice



## CEO Foreword

Maribyrnong City Council is proud to present this photographic catalogue entitled *F5: Footscray in Transition 2011-2016*.

Council commenced the F5 project in 2011 and aimed to capture the visual and cultural changes over five years at ten iconic sites in Footscray. Council commissioned a different photographic artist for each of the five years and the result has been an impressive series of unique images and public art that we have exhibited for our community to enjoy.

Footscray is indeed a suburb in transition, undergoing dynamic and innovative transformation in the areas of urban development, education and the creative arts.

These photographs preserve moments in time depicting locations that lie at the very heart of Footscray, striking a chord with the local community and providing a visual record for posterity and future generations to enjoy.

The ten familiar sites that have been documented include: Irving Street, McNab Avenue, Binks Ford on Hopkins Street, Footscray Station, Nicholson Street Bridge, the Donut Van at Footscray Station, Little Saigon, Nicholson Street Mall, Footscray Hotel on Hopkins Street and a skyline of the photographer's choice.

We are delighted to acknowledge and present selected works by all artists who have participated in the *F5: Footscray in Transition* project. Please take the time to look through this catalogue and enjoy the depictions of Footscray – they are as unique as Footscray is.

*Stephen Wall*  
Chief Executive Officer (CEO)





# Kip Scott

## f5 2016

11 digital prints and a video of time-lapse, slow motion and aerial drone footage.

## Artist Statement

My interest in photography was first fostered at Footscray City Secondary College where my photographic collage of an abandoned industrial site was exhibited for VCE Top Arts at the National Gallery of Victoria, Federation Square; and subsequently, I was accepted into RMIT's Bachelor of Arts (Photography) degree program. I now work as a freelance commercial photographer while also pursuing my own artistic practice. My photographic practice has often focused on the West, featuring communities and architecture in a state of change throughout the world.

I was excited to be given the opportunity to undertake the *Footscray in Transition* project as all of the sites reflect aspects of the past as well as hopes for the future. As an admirer of Bill Henson and Gregory Crewdson's photographic works which feature dramatic lighting effects and chiaroscuro, I made an early decision to capture Footscray at dusk or dawn. In such light – and, at such times, Footscray seemed to be in that strange twilight zone between day and night; or sleep and waking, but always expectant of people and life.

The vantage point from the rooftop of Footscray Market gave me an overview of the Footscray Hotel, the Binks Ford car yard awaiting development, the striking modernity of the train station, donut van and State Trustees building. The Footscray Hotel on Hopkins Street is one of the sites that has changed the least. The owner and her partner want to retain the same laidback atmosphere, to have local workers able to pop in for a casual drink. At the same time, they welcome the apartment developments on their doorstep. When Leon (owner of the Valiant in my photograph) parked next to the hotel, he remarked that his Italian immigrant parents had proudly bought their first car from the nearby Binks Ford car yard. In Footscray, such connections are commonplace – history and the future co-exist side by side.

As a photographer I have sought to capture Footscray's key landmark sites at this moment in time; to convey their beauty and atmosphere combined with my own style, utilising light and different angles. And, to importantly, acknowledge both the past, and embrace the future.

*Kip Scott*

*Binks Ford, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm

*Footscray Hotel, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm







*Nicholson Street Mall, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm



*Footscray Skyline, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm





*Olympic Donuts*, 2016  
Lustre Chromira photographic print  
61 x 91.4cm

*Heavenly Queen Temple*, 2016  
Lustre Chromira photographic print  
76.2 x 152cm







*Footscray Station, 2016*  
Lustre Chromira photographic print  
91.4 x 61cm

*Irving Street, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm

*Little Saigon, 2016*  
Lustre Chromira photographic print  
61 x 91.4cm







*McNab Avenue*, 2016  
Lustre Chromira photographic print  
61 x 91.4cm



*Nicholson Street Bridge*, 2016  
Lustre Chromira photographic print  
61 x 91.4cm



# James Voller

## Artist Statement

As selected F5 artist, I am keen to reveal geographic links between sites: the infrastructure recently added to the area and the open space to be converted into residential and commercial developments to support a predicted population growth in Footscray. My documentation of the ten key sites provides an opportunity for the local community to engage with their vernacular architecture and collective identity, to encourage a broader discussion around ideas of growth and change.

My photographic practice and development of this body of work acknowledges the significant pedigree in the documentary photography genre; in particular, works by Walker Evans, Robert Frank, William Eggleston and Lawrence Aberhart. These current art works are a continuation of my 2012 documentary project *Alright? Alright* (Beam Contemporary, Melbourne and Specs Gallery, London) which explored growth and architectural changes in the East End of London.

The vast open landscapes that coexist side by side with residential and industrial buildings, and encroaching urban development soon to reshape Footscray in the next decade, are of key concern. This is clearly articulated at the Binks Ford site where development will inevitably diminish the scale and scope of the open space. Demand for space in Footscray is competitive; by 2020, the population is expected to increase by 30,000 people. And because of this growth, the community will need to renegotiate, how, who and where people live.

*James Voller*

## f5 2014/15

10 B/W and 3 colour digital prints, and photographic vinyls on partitions, VU at MetroWest exhibition.

Public art installations: photographic paste-ups on Council's Napier Street wall and seating in the Mall. Photographic vinyls on Footscray Hotel windows and MetroWest façade.



*Donut Van (at Footscray Station), 2015*  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm

*Footscray Hotel, Hopkins Street, 2015*  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm



*Footscray Station, 2015*  
 Digital print on Hahnemuhle Photo Rag  
 29.7 x 42cm



*Nicholson Street Mall, 2015*  
 Digital print on Hahnemuhle Photo Rag  
 29.7 x 42cm





*McNab Avenue, 2015*  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm



*Artist's Choice: Footscray Town Hall, 2015*  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm



*Nicholson Street Bridge, 2015*  
Digital print on Hahnemühle Photo Rag  
29.7 x 42cm



*Irving Street, 2015*  
Digital print on Hahnemühle Photo Rag  
29.7 x 42cm





*Little Saigon*, 2015  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm



*Binks Ford*, 2015  
Digital print on Hahnemuhle Photo Rag  
29.7 x 42cm



*Remnants of Nicholson  
Street Bridge, 2013  
Digital print on Museo  
Portfolio Rag  
42 x 29.7cm*

# *Pierre Vairo*

## **Artist Statement**

Since my youth, I have experienced moments of pre-emptive nostalgia: the realisation that irrespective of whether we believe it to be progress or regression, the built and cultural environment around us is in constant transition.

I use photography as a means of capturing moments in time in the environments that hold personal significance to me. The sincere hope is that my photos will contribute to the historical record of the constantly evolving world around me.

It has been a pleasure to be a part of this project, capturing the evolution of Footscray during its current period of rapid transition.

*Pierre Vairo*

## **f5 2013**

Projected images onto  
Footscray Town Hall





*Nick's Perspective*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



*Globalisation*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm





*Rain over Saigon*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



*S. Martin's Contribution*, 2013  
Digital print on Museo Portfolio Rag  
42 x 29.7cm

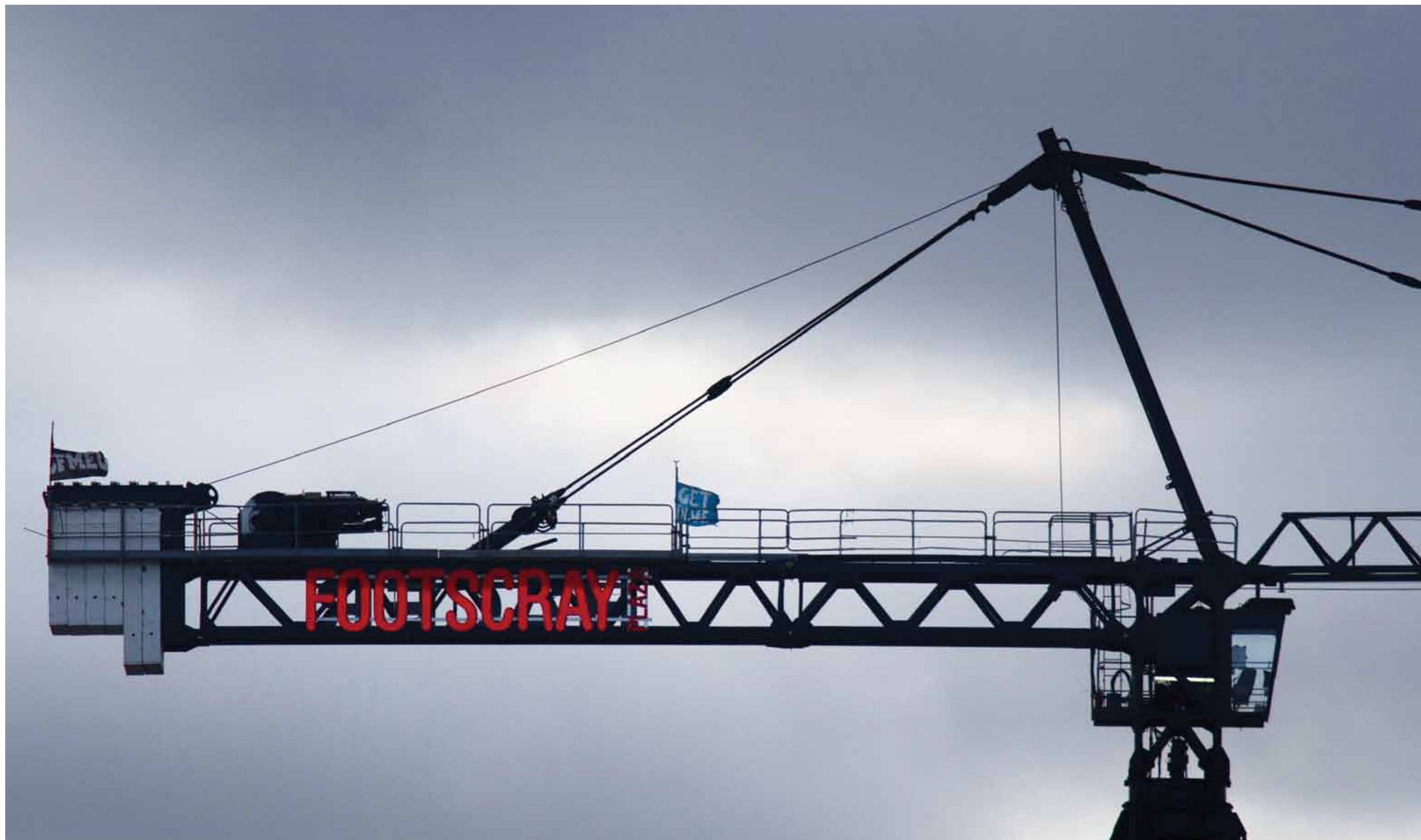




*The Decline of the Motor Vehicle*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



*In the Derelict State We Trust*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



*Footscray Rising*, 2013  
Digital print on Museo Portfolio Rag  
29.7 x 42cm





*Delivery Day, 2013*  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



*Waiting for the Rainbow to Clear, 2013*  
Digital print on Museo Portfolio Rag  
29.7 x 42cm



# Grant Hobson

## f5 2012

Large scale digital prints on adhesive vinyl installed on former Forges shopfront windows, accompanied by a creative writing component from Victoria University, curated by writer and VU lecturer, John Weldon.

## Artist Statement

These ten images reflect on Footscray and change in 2012.

Bounded only by a general description of location, this project provided a licence to explore, approach people and through them interpret the place that is our home.

The market rooftop; midnight wanderings as the freight trains rumble by; the olfactory chaos of the markets; any fears were left behind on the first smile.

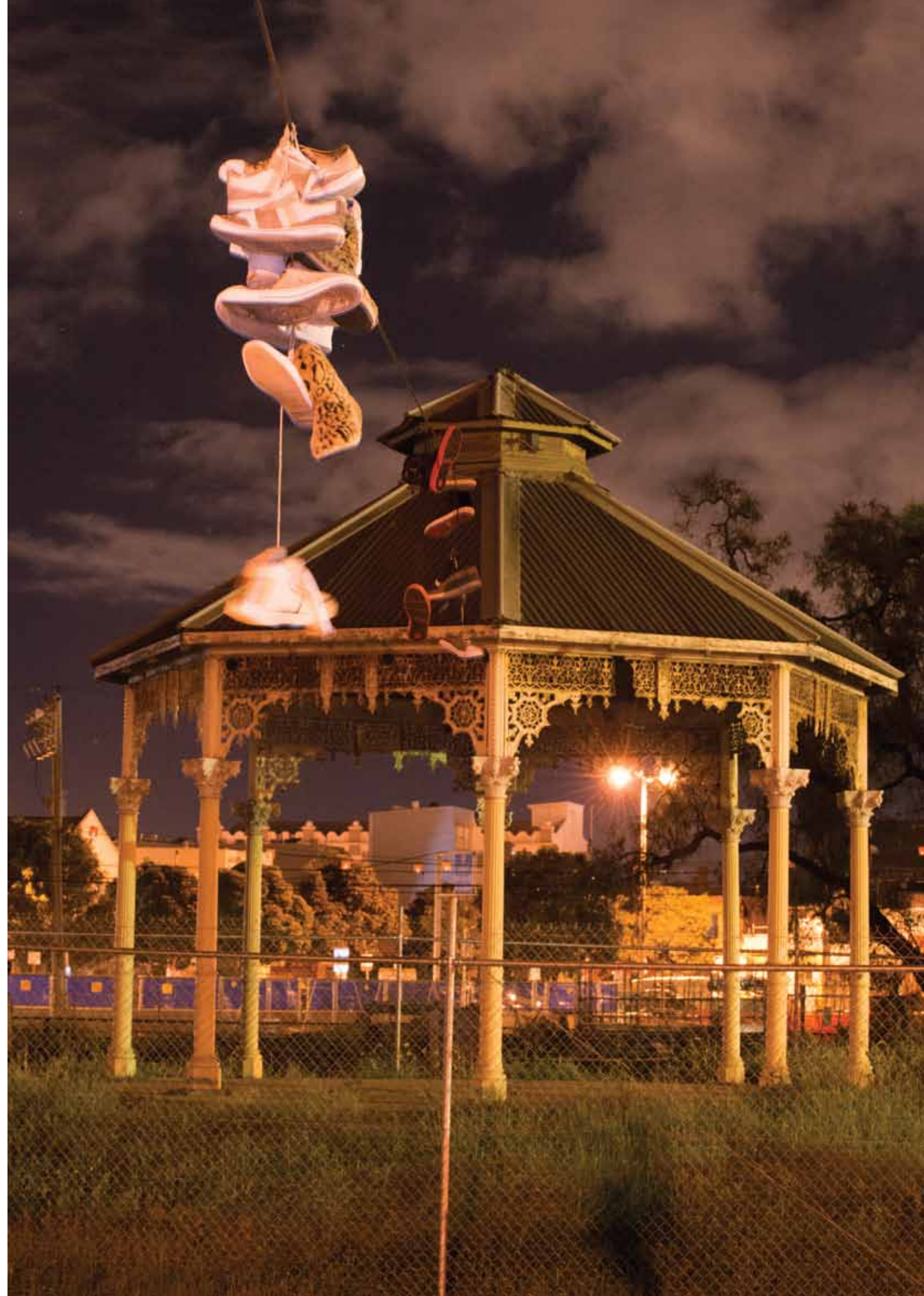
Though change will lean heavily on Footscray now, in ten years, I am sure of what will remain.

As developers and planners dismantle and restructure, the ever-growing river of humanity that flows through Footscray will always provide a rich experience.

As a promotional poster says in the Seddon shop windows on Charles Street: “Footscray I’m in love” and love does not discriminate.

*Grant Hobson*

*McNab Avenue, 2012*  
Inkjet pigment print  
63 x 42cm







*Olympic Doughnuts*, 2012  
Inkjet pigment print  
42 x 63cm



*Nicholson Street Mall*, 2012  
Inkjet pigment print  
42 x 63cm

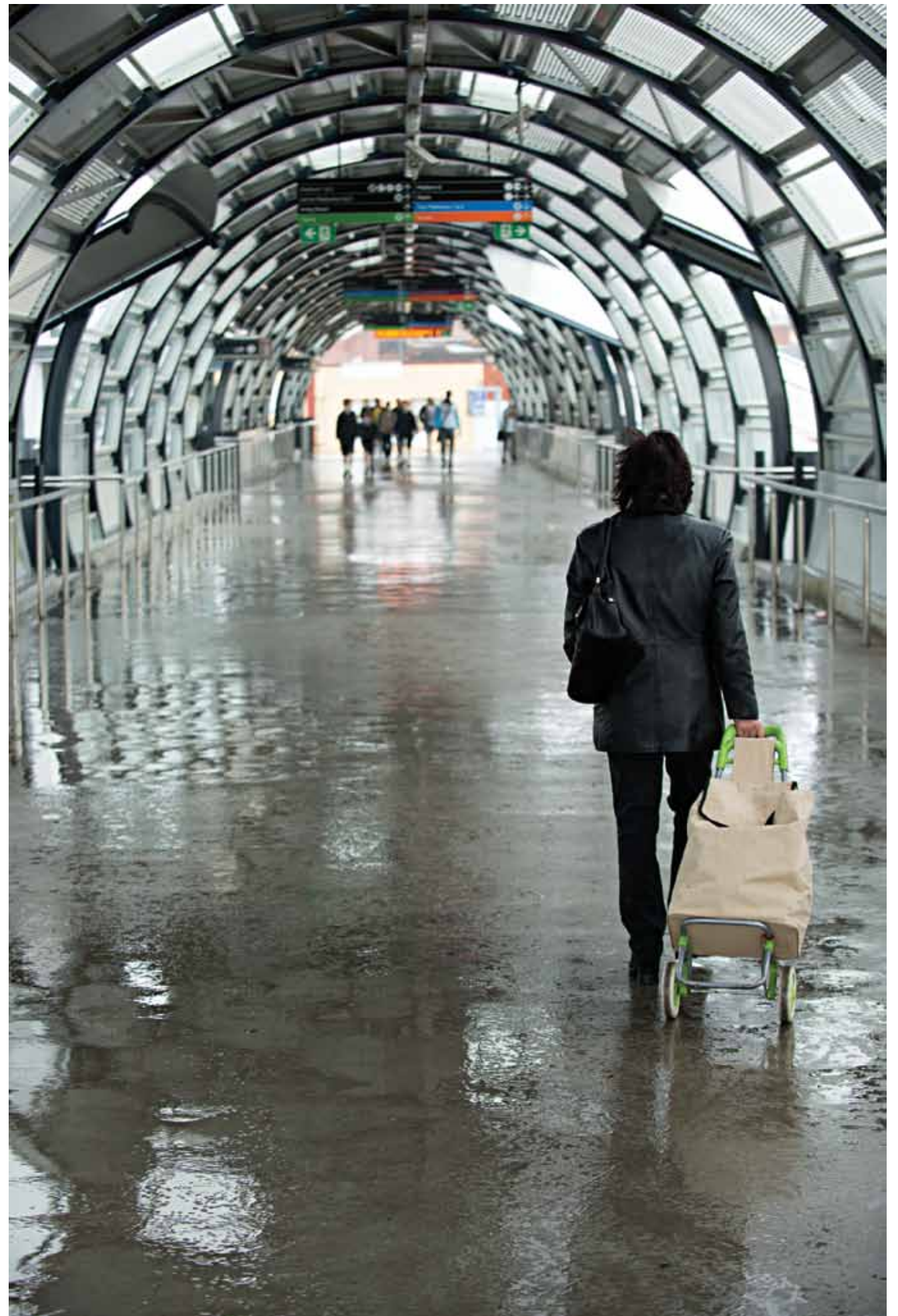




*Binks Ford, 2012*  
Inkjet pigment print  
42 x 63cm

*Irving Street, 2012*  
Inkjet pigment print  
40 x 98cm

*Footscray Station, 2012*  
Inkjet pigment print  
63 x 42cm







*Footscray Hotel*, 2012  
Inkjet pigment print  
42 x 63cm



*Nicholson Street Bridge*, 2012  
Inkjet pigment print  
42 x 63cm



*Footscray Dawn*, 2012  
Inkjet pigment print  
42 x 63cm



*Little Saigon*, 2012  
Inkjet pigment print  
42 x 63cm



# Karenne Ann

## f5 2011

Indoor exhibition of 10 archival pigment prints, former One Stop Planning Shop and photographic transparencies at Footscray Station and bus shelters.

## Artist Statement

Footscray has been an influential part of my life. I grew up in Altona, visiting the Grand Theatre and Footscray Market with my family; in the 80s my first rental home was in Seddon, then my first home purchase, in Yarraville.

My photographic practice originated when I completed a photography diploma as a mature age student. This is where I learned to print and process film and experiment with various photographic techniques. I admire low-tech methods – pinhole, multiple exposures, photomontage and using disposable, novelty cameras such as the plastic-bodied Diana and Holga – which allow me to concentrate on the subject and incorporate natural elements (light) and the materials at hand to effect creative and sometimes accidental changes on film.

Footscray has a unique cultural diversity and hasn't lost its soul like many other older, industrial centres. Part of my role as a photographer is to record heritage – both historical and contemporary – which can be appreciated 20 years down the track. As a result of this project, my feelings for the area have deepened, crystallised; I've loved delving into secret places; to reveal something accidentally captured in the photographic frame is key to my concerns.

*Karenne Ann*



*Footscray Station, 2011*  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm



*Franco Cozzo, 2011*  
Pinhole view  
Archival pigment print  
on Museo Portfolio Rag  
97 x 39cm



*Irving Street, 2011*  
Archival pigment print  
on Museo Portfolio Rag  
26 x 39cm





*Little Saigon*, 2011  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm



*McNab Avenue*, 2011  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm

*Nicholson Street Mall, 2011*  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm



*Nicholson Street Bridge, 2011*  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm





*Footscray Hotel*, 2011  
Archival pigment print  
on Museo Portfolio Rag  
22 x 39cm

*Binks Ford*, 2011  
Archival pigment print  
on Museo Portfolio Rag  
22.7 x 38.5cm



*Olympic Donut Van*, 2011  
Archival pigment print  
on Museo Portfolio Rag  
28.8 x 29.5cm

## Acknowledgements

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### Maribyrnong City Council

PO Box 58, Footscray VIC 3011  
Corner Hyde & Napier Streets

Tel: 03 9688 0200  
email@maribyrnong.vic.gov.au

www.facebook.com/Maribyrnong  
www.maribyrnong.vic.gov.au



