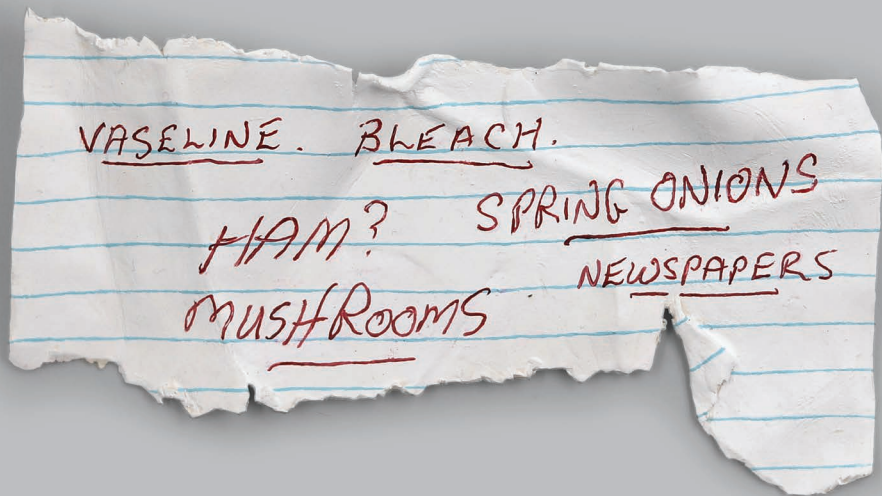


From Mundane to Friday:

The Art of Everyday Melbourne



SOY SAUCE
FILTER
PL FLOUR
RUBBER GLOVES

CLOSED

Following the advice given by the state government in relation to health and safety surrounding Coronavirus (COVID-19), SEA LIFE Melbourne is temporarily closed until further notice.

Follow us on social media and keep up to date on our website for more information.

For all enquiries - please contact info@melbourneaquarium.com.au

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

The Art of Everyday Melbourne

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

FROM MUNDANE TO FRIDAY

Sat FRI
D. fajitas

Sun Sat
L. Sat 2 wraps.

D.

Sun
D. OUT. / pumpkin soup.
D. fish + chips

Mon
D. onion ric + bread.
L. lasagna + salad.
AT banana bread.
D. greek + mash + roast veg.

Tues
B. BLAT.
L. hot dogs + onions
AT yogurt + muesli. (parfait)
D. stir fry + rice

Wed
B. breakfast wrap.
L. stir fry + rice
AT chor. muffin
D. onion mutton. ~~stir fry + rice~~
parmesan chick + onion salad + rice

Thurs
B. ~~onion~~ + bread. breakfast muffins
L. pork chick + veg. ^{with sauce}
AT apple crumble muffins.
D. dumplings +

Fri
B. bread bun on toast.
L. onion salad + dumplings +
AT. Bread toast
D.

pear
apples
blackberries
bananas
(candy)

chicken thigh

quacados
bacco
tomatoes
eggs x 2.
potatoes
dutchwhipping liquid.
steak
hot dogs. (bread)
red cap + veg for roast
red onion
potatoes.
Sausages + tomato.
honeydew
Zucchini.
apples - saffron?
cucumber
lettuce
capon salmon
bread
herries?
muffins
crushed pineapple 225g
baked beans.
muesli?

[illegible]

From Mundane to Friday: The Art of Everyday Melbourne.

I was 15 when I first got a part-time job as a supermarket cleaner and trolley pusher. I've worked there on and off for more than half of my life. Part of the job is getting rid of any rubbish left behind in the trolleys. It's usually just receipts and catalogues, but often, more interestingly, it's abandoned shopping lists. Rather than throw them away, I read them and soon began to collect them. I now have a collection of more than 5000 found shopping lists.

In my artistic practice, I often create ceramic replicas of temporary objects, giving a permanent record to fleeting moments: items include ripped rollercoaster tickets, movie stubs and improvised bookmarks. As part of this series, I've created a collection of 25 ceramic found shopping list replicas.

The history of shopping lists is long. The British Library holds a shopping list from the 10th century, written by Tibetan monks. Also on record is a shopping list by Italian artist Michelangelo from 1518. It is believed Michelangelo drew the ingredients on his shopping list so that his assistants, who were illiterate, were able to collect his groceries. It's possible that physical shopping lists may soon disappear as people move towards writing them on their phones – though, even now, shopping lists are one of the few things people will write by hand. The ceramic lists presented in my series are ubiquitous and interchangeable; they could've come from any Melbourne supermarket.

Most shopping lists are written quickly, unlike ceramic-making which is very slow. And it is through this act of slowly recreating the objects that I allow myself the time and space to reflect on them. The shopping lists read like poetry and are often as revealing as portraiture is. Despite their anonymity, the lists are extremely intimate, providing unique portraits of the people we pass by in shop aisles.

While shopping lists may appear to simply capture mundane everyday life, these past two years have produced a form of everyday life that has been anything but mundane. Our world has changed during the pandemic and this is reflected in our shopping lists. One of the lists featured here reads: 'Get pkt rice if you can' and 'Butter chicken OR SOMETHING ELSE'. When panic buying struck, many lists began to include back-up plans for when a first preference wasn't in stock. The lists also began to reflect a shift towards community spirit; for instance, one list includes: 'Chocolates for neighbours'.

What can we learn about ourselves from the seemingly mundane ephemera that permeates our lives? It is interesting to consider what remnants will endure to tell our story, in many cases they'll endure thanks to our efforts and in other cases despite them. Much ephemera is, by nature, imbued

with little value due to its generally utilitarian purpose and transience, both materially and in terms of its use. But the works in this exhibition, from the City of Melbourne Art and Heritage Collection, turn that notion on its head. They invest ephemera with value by revealing its cultural messages, often only grasped in hindsight, as well as its significance and aesthetic possibilities through the imaginations of artists.

Waradgerie (Wiradjuri) artist Lorraine Connelly-Northey frequently uses found materials in her practice, reclaiming them to make objects that embody her people's knowledge and presence. Drawing upon at least 60,000 years of history and connection to place, Connelly-Northey physically bends and twists found materials into forms that represent items that were made and used by her ancestors, items that remain important to her people today. Her *Kooliman* is made from the waste that once littered her Country. While this cultural item is traditionally made from carefully woven fibres and hand-crafted wood, Connelly-Northey's *Kooliman* is made from white pressed tin that was most likely discarded from an old home, a material that carries a not-so-distant memory of settler incursion onto traditional lands.

Ghost Net Art Project is a collective that works with Indigenous rangers to clear Australia's northern coastline of washed up ghost nets, massive fishing nets lost or abandoned at sea either deliberately or accidentally. The collective communally created *Eastern Long Necked Turtle* at the 2014 Indigenous Arts Festival in Melbourne, the repurposed nets transformed into a sculpture of a turtle. Turtles – though not this freshwater species – are one of many marine animals at risk of entanglement in ghost nets in the northern waters in which the nets are found.

With elegant beauty, *Eastern Long Necked Turtle* helps bring awareness to future generations about our unsustainable global commercial-fishing practices. Ghost nets are a major threat to many marine fauna species and corals, and this carefully conceived sculpture is one of many examples of Indigenous people's deep care for Country and dedication to addressing environmental degradation.

Page 2
Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne Art
and Heritage Collection

Page 3
Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne Art
and Heritage Collection

Page 8/9
Lorraine Connelly-Northey
Kooliman, 2012
rusted pressed tin
and enamel paint
27 x 60 cm
City of Melbourne Art
and Heritage Collection





Peter Atkins' series *The Passengers* engages with time and place through abstract paintings based on the now-obsolete train tickets issued in Melbourne between 1920 and the late 1980s. These works remind us that recognisable everyday items often overlooked as incidental can become, over time, totally emblematic (even with many details removed) of the shapes and colours of our city. Enlarging these usually pocket-sized patterns into bright, bold paintings encourages us to consider the meanings ingrained in the train ticket or myki card that we keep safe on our daily commutes.

There is humour to be found in all of the selected works, but none more immediate than in the pareidolia triumph *Box Face*, by Jesse Marlow. We're so used to placing judgement on discarded objects in the street, but we're not used to these objects looking back and judging us for abandoning them. Through photographing this under-valued box, Marlow has created a somewhat permanent record of the discarded object. In some sense he has rescued the object from ephemerality, much like the ceramic replicas of shopping lists rescue the originals. This contrast between permanent and temporary – lasting and fleeting – is forever captured in a face in a box.

But while there is humour in these works, there is also a lot of love to be found. Melbourne is a city filled with love and, as we all know, if two people love each other very much they might take things to the next level and engrave their initials into a padlock and fasten it to a bridge. This public declaration by lovers, best friends and family the world over is known as a love-lock bridge. While a love-lock bridge may be aesthetically pleasing, the collective weight of thousands of padlocks often means they can be extremely dangerous. Thousands of kilograms of declarations can cause serious structural damage, putting the bridge at risk of collapsing. Due to safety concerns, cities often decide to remove the padlocks, which is how Melbourne artist Louiseann King came to receive them as they were removed from a pedestrian bridge over the river at Southbank. King noticed that many were engraved with the words 'Forever' and 'Always', and so she melted hundreds of anonymous declarations of endless love, distilling them into these two words. While the padlocks proved ephemeral, each contained a heartfelt aspiration for permanency.

Melbourne artist Elizabeth Gower lived in a factory for many years, where she received no junk mail. When she moved into a house that did receive junk mail it was significant, and she immediately began incorporating it within her art.

Gower's works are the result of rigorous collecting, cutting and arranging of found magazines and packaging. She maintains a rules-based practice of sorting and making. The catalogues and advertisements would have long disappeared if not preserved through her artworks. For Gower, the collecting is arguably as important as the constructing; far from random assemblages, her works coherently display a particular place in history. Her meticulously ordered cut-outs bring a calmness to advertising material's usual bombardment, creating order from an often-chaotic experience. Gower creates, through repetition and repurposing, timeless artworks that invest ephemera with renewed significance.

The practice of New Zealand-born, Melbourne-based artist Patrick Pound similarly stems from recontextualising discarded imagery. In *Untitled 1-5*, he presents found photographs from the City of Melbourne's collection of Talma Studio photographs. Pound juxtaposes the formal Talma portraits of anonymous Melburnians with a series of Parisian photo-booth images from his own collection. Placed alongside the Talma portraits, the photo-booth images deliberately show people not quite ready to be photographed. These fleeting moments capture the subject in preparation, not yet having composed themselves. These are permanent records of in-between moments, the subjects caught blinking or moving in or out of frame. Portraits are usually staged versions of ourselves, whereas Pound's found portraits show that an unknowing, unprepared sitter perhaps has more to reveal.

Functioning as something of a metaphor for this exhibition, Pound's images show what happens when we shine a light on aspects of life deemed unimportant. Rather than obvious big accomplishments, *From Mundane to Friday* observes the cracks in between, and it is here that we find that the small, unexpected moments of everyday life, which often can be the most revealing and interesting.

Page 16/17**Left**

Peter Atkins
The Passengers No. 1
Calder Raceway
2018-19
synthetic polymer
paint on board
62 x 42 cm
City of Melbourne
Art and Heritage
Collection

Middle

Peter Atkins
The Passengers No. 1
Bonbeach
2018-19
62 x 42 cm
synthetic polymer
paint on board
City of Melbourne
Art and Heritage
Collection

Right

Peter Atkins
The Passengers No. 1
Ground
2018-19
synthetic polymer
paint on board
62 x 42 cm
City of Melbourne
Art and Heritage
Collection

Page 18

Jesse Marlow
Box Face
2008
pigment print
48 x 68 cm
City of Melbourne
Art and Heritage
Collection

As well as works by artists who have repurposed ephemera in their practice, the City of Melbourne Collection holds ephemera from the past that has been plucked into significance, such as Melbourne's first brick. Supposedly used in the city's first brick home, built in 1837 on the corner of Queen and Bourke Streets, this brick has become symbolic of the colonial past it now represents. Is it really Melbourne's first brick? Well, the handwritten statement pasted to it says that it is, that much is certain, and as a result it now has great weight thrust upon it. Either way, the brick symbolises a significant moment in the city's history. So too another noteworthy oddity in the collection symbolises such an event, although it was perhaps not in itself intended to be documented: a single long, rusty nail, supposedly from the stable in Royal Park built to house the camels used in the Burke and Wills expedition. Camels were originally brought to Australia in June 1860, specifically for the Burke and Wills expedition, the men's ill-fated attempt to be the first European explorers to cross Australia from south to north. While camels now run wild in high numbers through Central Australia, this modest item allows us to look back, with curious poignancy, to a moment when all of Australia's camels were contained behind a simple nail.

There are things we want documented and things that get documented accidentally. One thing that's well documented in the collection are the various styles of jacket worn by Melbourne's parking officers over the years. Something that was never expected to be documented but is also part of the collection is the contents found in the pocket of one of the jackets: a packet of sugar-free gum with one piece remaining, an after-dinner mint and an unopened bandaid. These three items reveal so much about the daily life of a person carrying out what is often considered one of the most disliked occupations. A bandaid and a chocolate allow us to empathise with the parking inspector, for what items could better illustrate that 'they're only human'. The bandaid is perhaps in anticipation of a heel blister from walking many kilometres, or in readiness for a finger cut from a particularly sharp wiper blade that might occur while tucking a parking ticket beneath.

What could be more ephemeral than a cut finger or handprint? McEwans Hardware on Bourke Street had a tradition of inviting celebrities to immortalise their handprint in wet cement at the entry to its store, Hollywood Stars-style. When professional boxer Lionel Rose – the first Indigenous Australian to win a world title – pushed his famous fist into wet cement on 13 July 1972, it captured a moment in time that we're extremely proud will live on.

Rubbish Bin Model, by City of Melbourne industrial designer Ian Dryden, also finds a home in this exhibition – perhaps the most literal example of the overlap between design and the discarded. Rubbish Bin Model is made from cardboard, a material that due to its temporary nature is often connected with the ephemeral – just look at the fate of the humble subject of *Box Face*. Curiously, this 1991 cardboard model has outlasted the actual bin for which it was modelled; that was replaced with an updated design several years later.

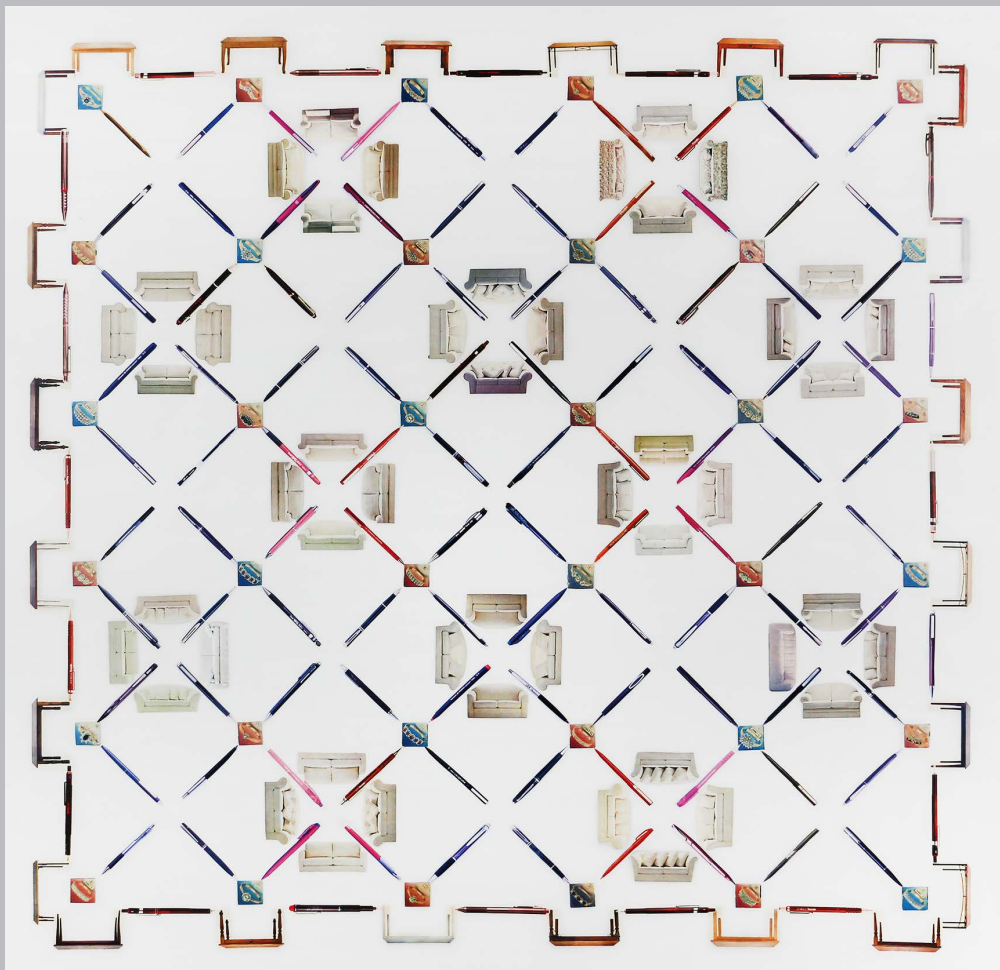
Back in March 2020, just before our city went into its first lockdown as a result of Covid-19, the City of Melbourne invited me to capture something of the moment. Wearing gloves and a mask, I walked through the city and found myself drawn to the many signs that had suddenly popped up in every shop window. They were written in the hope they'd last just perhaps a few days, but of course they remained for many months.

A Sign of the Times, another project of ceramic mimicry, captures this moment. The 19 sculptures, each hand sculpted from earthenware clay, kiln fired and hand painted, are exact replicas of signs hanging on the front doors of businesses through Melbourne city on 28 March 2020. They are signs from large chain stores and institutions, and smaller handwritten signs by privately owned businesses. There is urgency in these signs, alongside the practical information advising customers of their sudden closure; the signs expressed the fear of what was to come. With heartfelt gratitude and concerned well wishes for safety, the signs illustrated the relationship that the businesses have with their community. Some of the signs contained humour while others were sincere, and almost all contained a strong sense of hope and togetherness.









The sculptures have been meticulously crafted to include elements such as the Blu-Tack, sticky tape and cable ties that had been used to temporarily affix the signs to the shopfronts. The delicate, fragile nature of the ceramic sign sculptures mirrors that of the economy during this time and aims to bring global discussions of the economic impact of the pandemic to a local, community level.

A portrait of our city emerges from the art of ephemera that is assembled in this exhibition, a time capsule that sometimes celebrates and at other times reframes the daily life of Melbourne. Bringing together pieces from the City of Melbourne Art and Heritage Collection, *From Mundane to Friday* signals how the temporary objects we leave behind can reveal who we are, who we want to be and what our legacy might say about us to future generations.

I'd like to acknowledge the Wurundjeri people of the Kulin Nation, on whose land this exhibition was created, and to pay respect to their Elders past and present, who have been creating art here for thousands of years.

Page 20/21
Left

Louiseann King
Forever, 2016
brass
45 × 81 cm
City of Melbourne
Art and Heritage
Collection

Right

Louiseann King
Always, 2016
brass
45 × 96 cm
City of Melbourne
Art and Heritage
Collection

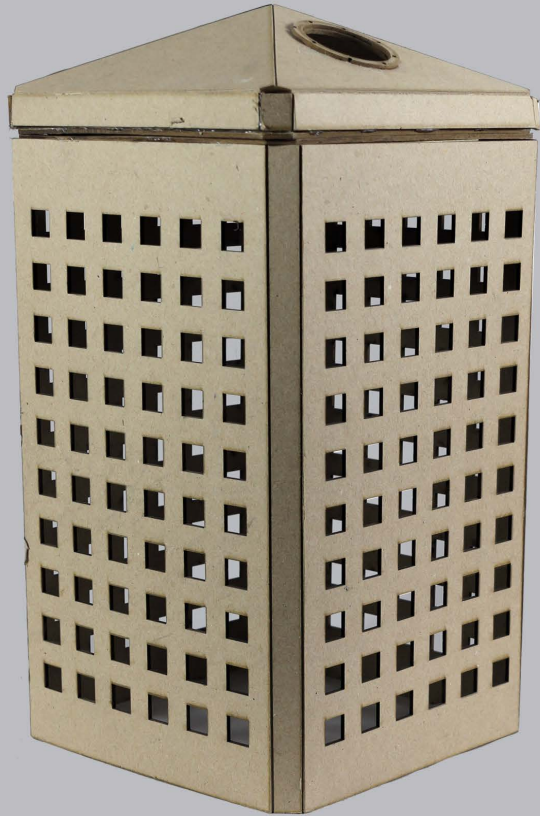
Opposite

Elizabeth Gower
*Artefacts from the
20th Century*
2000
paper on drafting film
115 × 115 cm
City of Melbourne
Art and Heritage
Collection









- blueberries ☐
- mixed berries ☐

methylated spirits
AA batteries
pino clean
drain cleaner

શ્રાવત

① ગોખી ①

② માલુ = 2 Kg

③ લાલ = 2 Kg

④ નારિયત

coles - Bag Sweet Potatoes

Wonder white Bread.

1x15 cage free Eggs! ^{Banana} chips

2 pkt Jordans Granola ^{nutty}

1 Bot 3 Trees Cherkins.

6 pkts Latte coffee.

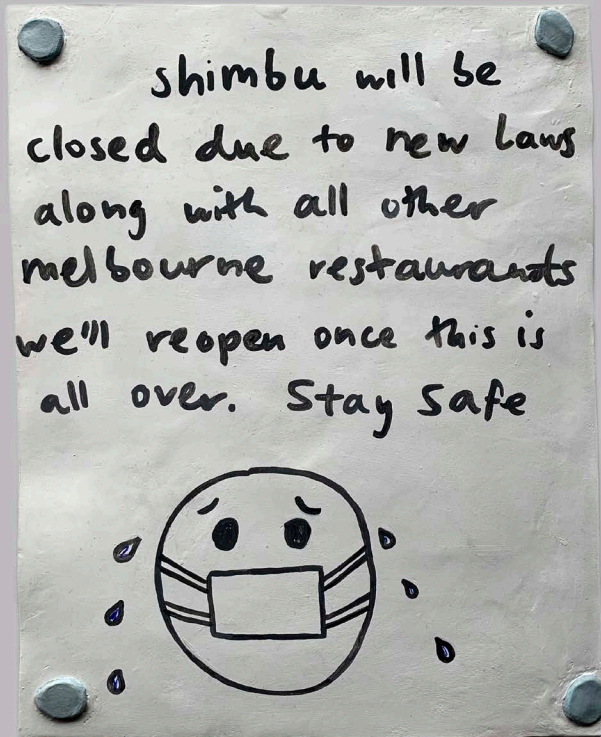
4 Mrs Mac's D.F. pies. \$7

1 Bot Orange Juice
check Expiry. D.F.

2 pkts ^{le} Rice. Fridge

Get pkt Rice if
you can.

6 pkts Butter D.F.
Chicken,
or
Something
else.



Important update regarding novel coronavirus (COVID-19)

With the shutdown of all non-essential activity in Victoria, all City of Melbourne's public libraries and cultural and recreation centres are **closed until further notice**.

Closed libraries include: City Library in Flinders Lane, Kathleen Syme in Carlton, Library at The Dock in Docklands, East Melbourne, North Melbourne and Southbank Library at Boyd.

The health and safety of our staff and customers is our number one priority and we are taking this action to try to help slow the spread of the COVID-19 virus within our workforce and the community.

Regular updates will be available at melbourne.vic.gov.au

For more information and the latest on COVID-19, see the Department of Health and Human Services website: dhhs.vic.gov.au

melbourne.vic.gov.au/libraries



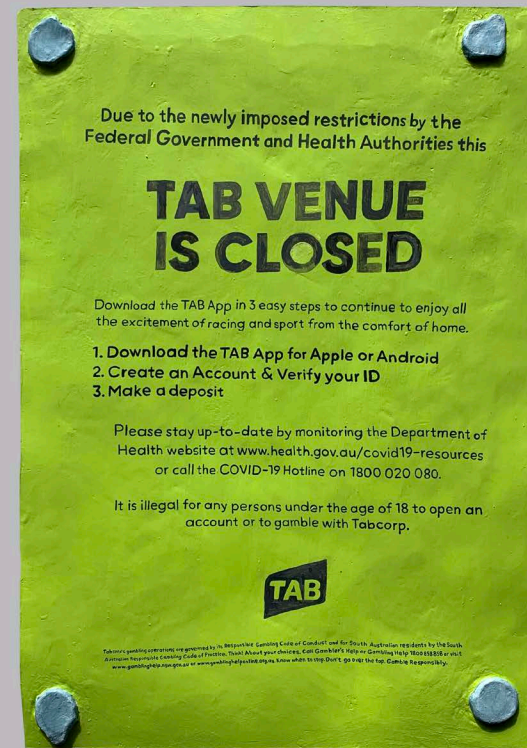
Arts Centre Melbourne is currently closed.

All performances, tours and functions are no longer proceeding as scheduled until further notice.

**For more information visit
artscentremelbourne.com.au**

**Arts Centre Melbourne's car park is accessible
24 hours via the stairs near the NGV moat.**

Team entry to building via Stage Door only.



Due to the newly imposed restrictions by the
Federal Government and Health Authorities this

TAB VENUE IS CLOSED

Download the TAB App in 3 easy steps to continue to enjoy all
the excitement of racing and sport from the comfort of home.

1. Download the TAB App for Apple or Android
2. Create an Account & Verify your ID
3. Make a deposit

Please stay up-to-date by monitoring the Department of
Health website at www.health.gov.au/covid19-resources
or call the COVID-19 Hotline on 1800 020 080.

It is illegal for any persons under the age of 18 to open an
account or to gamble with Tabcorp.



Tabcorp's gambling operations are governed by its Responsible Gambling Code of Conduct and for South Australian residents by the South
Australian Responsible Gambling Code of Practice. Thank you for choosing our services. Call Gamblers' Help or Gambling Help 1800 888 888 or visit
www.gamblinghelp.org.au or www.responsiblegambling.org.au to know what to do if you're having trouble gambling responsibly.

Page 24

Talma Studio portrait,
c. 1900
City of Melbourne
Art and Heritage
Collection

Page 25

Patrick Pound
Untitled 3
2013
photographic paper
38.8 × 52.8 cm
City of Melbourne
Art and Heritage
Collection

Page 26

Rusty Nail supposedly
from the stable in Royal
Park built to house the
camels used in the Burke
and Wills expedition.
City of Melbourne
Art and Heritage
Collection

Page 27

Maker Unknown
First Brick
1837
clay (kiln dried)
22 × 10 × 5.5 cm
City of Melbourne
Art and Heritage
Collection

Pages 28/29

Stagg of Melbourne
City of Melbourne Law
Enforcement Officer
jacket and contents found
in pocket, c. 1990
City of Melbourne
Art and Heritage
Collection

Page 30

Ian Dryden
Rubbish Bin Model
1991
cardboard, masking
tape, glue
38 × 19 × 19 cm
City of Melbourne
Art and Heritage
Collection

Page 31

Ian Dryden
Park Bench Concept
1987
ink on paper
52 × 56 cm

Page 32

Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne
Art and Heritage
Collection

Page 33

Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne
Art and Heritage
Collection

Page 34

Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne
Art and Heritage
Collection

Page 35

Kenny Pittock
Found Shopping Lists
(detail)
2021
acrylic on ceramic
City of Melbourne
Art and Heritage
Collection

Page 36

Kenny Pittock
A Sign Of The Times
restaurant on
Lygon Street)
2020
acrylic on ceramic
27 × 21 cm
City of Melbourne
Art and Heritage
Collection

Page 37

Kenny Pittock
A Sign Of The Times
(Melbourne City Library)
2020
acrylic on ceramic
30 × 21.5 cm
City of Melbourne
Art and Heritage
Collection

Page 38

Kenny Pittock
A Sign Of The Times
(The Arts Centre)
2020
acrylic on ceramic
29.5 × 42 cm
City of Melbourne
Art and Heritage
Collection

Page 39

Kenny Pittock
A Sign Of The Times
(TAB on Bourke St)
2020
acrylic on ceramic
29.5 × 21 cm
City of Melbourne
Art and Heritage
Collection