

The Green Bus

Andrew Chapman's 55-year
photographic journey through
the streets of Melbourne

Curated by Andrew Chapman



The Green Bus

Andrew Chapman's 55-year photographic journey through the streets of Melbourne

Curated by Andrew Chapman

Melbourne-born photographer **Andrew Chapman OAM** studied photography at Prahran College. He commenced work as a news photographer in 1978, and his work has been widely published in newspapers, magazines and online. His personal projects include a focus on the wool industry, Australian politics, rural Australia, organ transplantation and the power industry. He has exhibited across Australia and in the United States and France, and his work is held in the collections of national cultural institutions. He is the author of 10 photographic books. In February 2011, Andrew received a lifesaving liver transplant, followed 10 years later by a kidney transplant. Some 56 years as a photographer has not blunted his enthusiasm for the craft.
www.andrewchapmanphotography.com

Stella Loftus-Hills is a Melbourne-based curator who has been working with Australian photography for the last 18 years. She has curated and co-curated more than 30 exhibitions and has written for a range of publications. Stella holds a Bachelor of Creative Arts and a Master of Art Curatorship from the University of Melbourne and has worked in the public gallery sector since 2003.

Curator's acknowledgements

I thank the following people for their help and encouragement producing *The Green Bus*: my wife, Josie, and my children, Sarah, Lachlan and Clare, for allowing me the space to photograph over the decades; Brian Pieper, who planted the seed, along with photographers past and present, including John Cato, Michael Silver, David Johns, David Callow, Noel Butcher, Julie Millowick, Melanie Faith Dove, Jim McFarlane, Tobias Titz and others who've given me hope and inspiration.

I also thank the City of Melbourne for seeing the value in my work - it's been a joy to work alongside Eddie Butler-Bowdon, Savannah Smith, Amelia Dowling, Cressida Goddard and external collaborators Stephen Banham and Hilary Ericksen; and I'm grateful to Stella Loftus-Hills for her fine catalogue essay.

Finally, where would I be without the enormous care and assistance from the Monash Medical Centre and the Alfred and Austin hospitals. My particular thanks to Dr John Colman, Professor Robert Jones AM, Dr Trung Quach and Professor John Kanellis, as well as the team at Donate Life Victoria.
www.donatelife.gov.au





A photographic journey through the streets of Melbourne

Born in Melbourne in 1954, Andrew Chapman grew up in the city's south-eastern suburb of Elsternwick. He was the middle child in a family of seven kids, and he was introduced to the streets of Melbourne through journeys into the city on what was known locally as the 'Green Bus'.¹ This bus carried him into Swanston Street on family outings

and childhood adventures, including trips to the museum, walks down Regent Place to his favourite toy shop and indulgences in chocolate thickshakes near Princes Bridge Station.² These journeys of discovery during his childhood and adolescence marked the beginnings of his lifelong interest in exploring the city.

¹ Andrew Chapman, conversation with the author, 23 April 2026.

² Chapman, conversation, 23 April 2026.

³ Andrew Chapman, *Fill the Frame: A Retrospective*, Ten Bag Press, Ballarat, Vic., 2025, p. 4.

⁴ Chapman, *Fill the Frame*, p. 62.

Chapman's introduction to photography also came during his formative years – visually through his grandfather's book on Yousuf Karsh and practically through his friend and fellow Caulfield High School student Brian Pieper, who handed him a camera when he was about 16. For Chapman, photography was something that came much more naturally to him than sport, academia or other art forms, such as painting, drawing or sculpture.³ It was something he could do, and it quickly became a passion. Chapman has continued to work with the medium throughout his life, both personally and professionally, including as a photojournalist for major Australian newspapers and magazines.

While Chapman has photographed a range of subjects in a variety of locations, including rural settings, hospitals and power stations, he has continued to find inspiration in the streets of Melbourne, returning time and again to document the city's people, places and traditions. *The Green Bus: Andrew Chapman's 55-year photographic journey through the streets of Melbourne* brings together 55 photographs that represent the intersection of Chapman's passion for photography and his ongoing fascination with the city. Illuminating his journeys through both Melbourne and photography, this exhibition spans 55 years, beginning in 1971 and extending to the present day. It is a celebration of Chapman's photographic career, highlighting the influence of the city on his practice, as well as the significant historical record that his photographic archive provides.

In 1971, Chapman was at the beginning of his journey into photography, and he valued the medium for its ability to document what he was seeing around him. He was also in his late teenage years and finding his way in a rapidly changing society. He was part of a new generation that was rising up against conservative views. As such, Chapman began engaging with the anti-Vietnam War movement, participating in moratoriums in Melbourne while using 35mm film to record the politically charged movement that was unfolding on the streets.⁴ His image from the 1971 moratorium shows protesters on Spring Street, outside Parliament House, and elegantly articulates the transformation that was then happening in Australian

society (page 11).⁵ The conservatively dressed older people in the lower part of the image make way for the defiant youths who sit above them around a lamp post, forming a pyramid at the centre of the composition. For Chapman, this work signals a changing of the guard in Australian society, which ultimately led to the election of Gough Whitlam and the Labor Party in 1972.⁶ The image is a precursor to the politically engaged photographs Chapman produced in subsequent years.⁷

Chapman's growing passion for photography in the early 1970s led him to seek formal training in the medium. This moment in his career coincided with both the growing popularity of the relatively new photography program at Prahran College of Advanced Education (PCAE) and the increased accessibility of tertiary education through the Labor government's introduction of fee-free courses. After presenting a folio of images to John Cato and Athol Shmith, Chapman was accepted into photography at PCAE, commencing the course in 1974 with other photographic artists such as Colin Abbott, Bill Henson, James McArdle and Julie Millowick. Chapman describes his time at PCAE as inspirational; the curriculum, as he remembers it, lacked formal structure, but he never lost interest.⁸ He was inspired by his lecturers, particularly Cato but also Shmith. They taught him a lot, both practically and conceptually, through their own non-commercial practices and through exposure to the work of other photographers.⁹

While at PCAE, Chapman was influenced by the style of street and documentary photography he was exposed to, particularly in the work of international practitioners such as Diane Arbus, Henri Cartier-Bresson, Bruce Davidson and W. Eugene Smith.¹⁰ As a student, he was rarely seen without a camera around his neck, and he used the term 'fly on the wall' to describe his approach.¹¹ Photography was a way for him to explore the world around him, as he found his subjects in the people and places he encountered daily. For Chapman, everyday life has always presented 'all the drama, serendipity and synchronicity' needed to make an image.¹²

5 Chapman, *Fill the Frame*, p. 23.

6 Chapman, conversation, 23 April 2026.

7 For a collection of his political photographs, see Andrew Chapman, *Campaign: A Photographic Odyssey Through Australian Political Campaigns 1971-2007*, Tandem Publishing, Malvern, Vic., 2007.

8 Chapman, conversation, 23 April 2026.

9 Chapman, conversation, 23 April 2026.

10 Chapman, *Fill the Frame*, p. 190.

11 Chapman, *Fill the Frame*, p. 190.

12 Chapman, *Fill the Frame*, p. 190.

Chapman was at PCAE until 1976 and then returned to the course in 1980, to complete his final year. It was during this period and into the 1980s that he produced some of his most iconic Melbourne images. An exponent of candid street photography, Chapman regularly walked through the city with his camera, finding unusual occurrences and spontaneous moments to capture through his lens. In one image from 1978, a recently serviced Ford Cortina is ablaze outside Morley Ford in South Melbourne (page 17, top). In another from 1978, Chapman reveals the similarities in the stances of three people leaning against a wall as they wait outside South Melbourne Post Office (page 38, bottom). Waiting is again the subject in Chapman's image taken outside Young & Jackson Hotel in September 1980 (page 19). Here, a group of pedestrians is shown waiting awkwardly for the signal to cross the street. While some appear to coyly turn their heads from Chapman's camera, others seem to stare towards it with intrigue.

During this period, Chapman began taking his camera to major Melbourne events, recording special occasions and annual traditions in the city. A regular documenter of Anzac Day marches, he photographed four friends reuniting on 25 April 1980 (page 38, top). Dressed in suits and decorated with medals, the men pose together outside the Shrine of Remembrance. At another Melbourne event, Chapman directed his camera towards the parade for the 1980 Royal Melbourne Show, creating a dynamic composition centred on a man marching down Swanston Street with his majestic horse (page 13, top). Melbourne's long-running annual community festival, Moomba, is also represented in two images, both from 1987. In one, Chapman shows two young women enjoying the dodgem cars (page 26, bottom). In the other, he depicts a group of precariously placed spectators watching the parade atop a shop awning along Swanston Street (page 26, top).

During the royal visit of 1980, Chapman was there to photograph Queen Elizabeth II and Prince Philip. Their brief visit to Australia in May that year included a trip to Melbourne to open the new public plaza, City Square. In Chapman's photograph, the Queen is shown walking through the square

beside the then lord mayor of Melbourne, Ralph Bernardi; spouses Prince Philip and Marie Bernardi walk directly behind them (page 27, bottom). While this image shows the VIPs, Chapman made another image at the event, turning his lens to photograph the crowd of onlookers (pages 34–35). Here, a sea of faces, young and old, looks to the royals in admiration. An eager elderly man stands out from the crowd – smartly dressed in hat and coat with his camera at the ready.

Photographing the faces of ordinary people has long been an important element of Chapman's practice, and he has created many significant and poignant portraits through his career. An early example was made on a Saturday night at a pub in Prahran in 1974 (page 12). Chapman was sitting at a table having a beer with some friends when he pulled out his camera and took a photograph of an elderly woman who regularly attended the pub on the corner of High Street and Upton Road. Chapman caught her in a moment of quiet introspection. Her cigarette rests on the ashtray, half smoked, and her beer is partly drunk as she sits at a table, holding her handbag in her lap. With her distant, pensive gaze, she appears totally unaware of the large lens that was pointing towards her, despite the slow shutter speed needed to create such a detailed composition.

Chapman continued his interest in candid portraiture throughout the 1970s and into the 1980s, making several portraits outdoors on the street. These include photographs of a Greek festival (1976, page 44), an anti-Fraser demonstrator (1975, page 41), a *Tribune* newspaper seller (1980, page 16) and a protestor declaring 'I am protesting' (1987, page 28). Like the image of the woman in the pub, these portraits reveal tender moments of human expression. They also record parts of Melbourne's social and political history, including the anti-Fraser sentiment still prevalent among young people from the time the Whitlam government was sacked in November 1975. Similarly, in 'I am protesting' Chapman's affectionate portrait of a man with his placard in City Square in 1987 highlights the widespread opposition to the then Labor government's controversial proposal to introduce a national identity card.

In addition to these human-centred and historically revealing candid photographs, Chapman staged and arranged several portraits of Melburnians during the 1970s and 1980s. For instance, in 1979, when he was working for the *Melbourne Times*, he photographed Claude Butcher, who was one of the last milkmen to use a horse-drawn milk cart in the city. Chapman took this photograph in the milkman's shed in Graham Street, Port Melbourne, showing Claude with his trusty equine workmate and milk cart beside him (page 45). This photograph is an important record of a local worker and also documents a piece of Melbourne history that was rapidly disappearing in the late 1970s. It has long since disappeared completely.

Chapman's fascination with aspects of Melbourne that were disappearing also led him, in 1980, to photograph Alec Pearse, co-owner of what was one of the city's last remaining unique and original hardware stores (page 15). The shop, Hudson's Stores, located at the Spencer Street end of Bourke Street, at number 655, was a Melbourne institution. It had been there since the 1920s, selling a range of products, including unusual and specialised pieces of hardware that dated back to the 19th century. Popular with farmers and collectors, it serviced clients from the city and the country alike. In his portrait of Alec holding an apple corer in his shop, Chapman chose to prioritise the deep depth of field to record not only his key subject but also the details of items for sale in the store around him.¹³ To achieve this, Chapman set his camera for a challenging eight-second exposure and made what is now a historically significant photograph, taken just seven years before the store relocated out of the city.

Chapman's images from this period are filled with aspects of Melbourne that no longer exist. From cars parked along Swanston Street in the middle of the CBD to newspapers that are now out of print, Chapman has documented details and everyday scenes that would not be found today. His images show us that in 1978, cans of Victoria Bitter were still made of steel and strong enough to support the weight of football fans eager to gain some extra height (page 14); in 1979, elderly men from the country still dressed in suits and felt hats to attend the Royal

Melbourne Show (page 37, top right); in 1980, auctioneers were still operating at Newmarket Saleyards (page 37, bottom left); and in 1987, action on the floor of the Melbourne Stock Exchange, at 351 Collins Street, could still be witnessed (page 32, bottom).

Chapman's black-and-white images from the 1970s and 1980s are of a very different time. The fashions, the vehicles and the locations would be unrecognisable to many people who call Melbourne home today, particularly those from younger generations. To some, Chapman's colour photographs from the 1990s might feel more familiar. However, while these are closer to the present day, even they are a world away from what we now see on the city's streets. We only need look at the image of a man standing at a pedestrian crossing, leaning against a traffic-light pole while reading a newspaper (page 32, top). At the time the photograph was taken, in the late 1990s, it was a common sight; today it is a scene that would be difficult to find, likely replaced by pedestrians staring at their phone screens. In the 1990s, telecommunication in public was more like Chapman's photograph of a woman in a phone booth on Russell Street, holding the payphone's yellow receiver between her ear and her shoulder while using a pen and paper to take down notes (page 42).

It is not until we get to Chapman's images from the 21st century that Melbourne really feels familiar. His 1974 photograph of the city taken from the top of the housing commission flats in Park Street, South Melbourne (page 33), makes way for his photograph of a much bigger city taken from a hot-air balloon in 2012 (page 43). This 21st century image of Melbourne, taken just before dawn and presented in rich colour, looks down over Federation Square and shows a more familiar skyline than the one he photographed just 38 years prior. In a similar way, the graffiti-covered walls in Chapman's depiction of laneway life in Centre Place in 2009 (page 40) are a lot more familiar than the image of council workers cleaning a designated and tightly regulated graffiti wall in City Square in 1983 (page 27, top).

¹⁴ Chapman, conversation, 23 April 2026.

¹⁵ Chapman, conversation, 23 April 2026.

¹⁶ Chapman, conversation, 23 April 2026.

¹⁷ Chapman, quoting American photographer Imogen Cunningham, *Fill the Frame*, p. 191.

Looking back on his photographs of Melbourne, especially those from the 20th century, Chapman reflects with a hint of nostalgia. But he acknowledges that nostalgia is only a lens through which to view the past and that things weren't necessarily better back then.¹⁴ He also acknowledges the inevitability of change and that 'you can't put a stop on progress'.¹⁵ Chapman now lives in regional Victoria, and ailing health increasingly prevents his legs from walking too far. Despite this, his fascination with Melbourne and his passion for photographing it remain strong. He still finds his way into the city, and if he sees an opportunity to take a photograph in or over Melbourne he will embrace it.¹⁶

Chapman views his images with affection but believes that his best photograph is the one he is 'going to take tomorrow'.¹⁷ No matter what tomorrow brings, this exhibition makes clear that over the last 55 years, Chapman's photographic journey has led him to create a significant archive of compelling images that capture the spirit, culture and identity of Melbourne. Homing in on the city's people, places and traditions, his photographs reveal pieces of Melbourne's social, political and architectural history, and highlight the changes that have occurred over the last five decades. They also illustrate how Chapman's eye for capturing the everyday has led him to make many important photographs that have since become historical records. Helping to keep Melbourne's past alive in the present, his photographs provide a legacy. In its recent acquisition of a large portion of Chapman's archive for the Art and Heritage Collection, the City of Melbourne has ensured the preservation of this legacy and its accessibility for future generations.

























The Green Bus became my lifeblood at an early age, my gateway to Melbourne. It took me to the great pumping heart of the city from Elsternwick, and it carried many people along its bitumen artery. Few people lived in Melbourne's centre back in the 1970s, and to keep the city's heart pumping it relied on arteries such as the new South Eastern Freeway, Sydney Road, the Williamstown Ferry route and train lines; these delivered their human droplets through various modes of transport so that the city remained alive and strong.

The Green Bus

My Green Bus journeys marked my coming of age: a trip to the state museum, a journey to the Gas and Fuel Buildings for holiday cooking classes, the discovery of a model aircraft shop and the pleasure of a chocolate thickshake at Princes Bridge Station. The Green Bus was a primary vehicle for my first independent glimpse of a wider world – a world I would increasingly observe as the decades rolled on.

Another artery for my journey was photography – documentary image-making. And this, in some ways, accompanied Melbourne's own journey from a large town to a modern metropolis. I started photography as a kid, not really knowing much but thinking that I did. Isn't that the way it always happens? You start off knowing nothing, but you pick up skills as you make errors along the way. I've always loved the expression that 'an expert is somebody who's made a lot of mistakes in a very narrow area'. Well, that's me and I'm proud to admit I've made a lot of mistakes. Being a documentary photographer came naturally to me. It was, though, through studying photography at Prahran College in the mid-1970s that I first saw the works of the great documentary image-makers. Working photographers such as Henri Cartier-Bresson, Dorothea Lange and W. Eugene Smith were my inspiration – my lightbulb moment. Their high-contrast black-and-white images called out to me. I had found my tribe – and my direction.

I cut my teeth taking images in Melbourne: at the Vietnam moratoriums of 1970-71, the Anzac Day parades of the late 1970s and early 1980s, and just wandering the streets in an aimless, haphazard way during Moomba and the Royal Melbourne Show. Later, I would carry my camera to work, as a driver for Australia Post, and record the everyday occurrences that surrounded me.

Taking photographs each day in my first photography job, for the *Melbourne Times*, solidified my skills. Starting my own freelance business in the mid-1980s rapidly improved the work I produced through the following decades. This was mainly for a commercial return, but I always found time to photograph projects dear to my heart. Ultimately, my experience led to some sort of success. It's the way many of us learn. At my age, I'm still learning almost every day, sometimes technically but more often or not from life's lessons and from the humans that surround me.

When I started taking images, photography was much less of a fashion than it is today. People generally paid no attention to a boy with an old Canon QL17 camera or to a young man with his battered Leica wandering the city streets. Gradually, as time and technology changed, so did public awareness of photographers and their intentions. Today 'everyone's a photographer', or at least they think they are. And while it is true that digital technology has enabled anybody to take at least one great photograph, it is the photographic craftspeople who possess an innate sense of what to see, and how and when to capture it.

So, here I am today at 72, an old man, camera still in hand. I pride myself in being one who still burns bright, harbouring a passion for documenting the world around me. Long may that curious documentary photographer stray through the streets of Melbourne and indeed the wider environment. Documentarians capture both the remarkable and the inane, the hijinks and the ho hum; they trace a curious history that begins recorded life the moment the camera's shutter button is depressed.









































Photographs

Unless otherwise indicated, Andrew Chapman created all photographic works in this catalogue, and copyright belongs to Andrew Chapman Photography.

Front cover

Chatting at the rear of the Green Bus, early 1970s
gelatin silver print
City of Melbourne Art and Heritage collection

Page 1

Riding the Green Bus, 1971
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 11

Vietnam moratorium protest, Spring Street, June 1971
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 12

Saturday night at a Prahran pub, 1974
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 13

Top

Royal Melbourne Show parade out front of the Melbourne Town Hall, Swanston Street, 15 September, 1980
gelatin silver print
City of Melbourne Art and Heritage Collection

Bottom

Flemington community fair, 1979
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 14

Watching Collingwood vs St Kilda at Victoria Park, Collingwood, 1978
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 15

Alec Pearse at Hudson's Stores, Bourke Street, November 1980
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 16

Tribune seller, Swanston Street, July 1980
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 17

Top

Ford Cortina on fire, South Melbourne, 1979
gelatin silver print
City of Melbourne Art and Heritage Collection

Bottom

Two kids playing, Carlton flats, Rathdowne Street, 1978
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 18

Chief Fire Officer Laurie Lavelle controls a fire incident, Melbourne, April 1980
gelatin silver print
City of Melbourne Art and Heritage Collection

Page 19

Waiting for the traffic lights outside Young and Jackson Hotel, Melbourne, September 1980
gelatin silver print
City of Melbourne Art and Heritage Collection

Pages 20-21

Andrew Chapman's Leica IIIA 35mm rangefinder camera, 1938
Designed by Oskar Barnack and manufactured by Leica metal glass, rubberised material
(H) 7 × (W) 14 × (D) 6 cm
Loaned by Andrew Chapman to the City of Melbourne

Page 22

Tobias Titz
 Andrew Chapman,
 2016
 New55 film
 Image courtesy
 of Tobias Titz
 © Tobias Titz Photography

Page 26

Top
 Moomba spectators
 atop a shop awning on
 Swanston Street, corner
 of Little Collins Street,
 March 1987
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Bottom

Two girls enjoying the
 dodgem cars during
 Moomba, March 1987
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 27

Top
 Council workers
 cleaning the graffiti wall
 in City Square, May 1983
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Bottom

Queen Elizabeth II
 and Prince Philip's
 visit to City Square,
 28 May 1980
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 28

'I Am Protesting',
 City Square, c. 1987
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 29

Busker Raff sings to
 early morning commuters
 in the Campbell Arcade,
 Flinders Street Station,
 2010
 digital photograph
 City of Melbourne Art
 and Heritage Collection

Page 30

Melbourne coffee
 institution Pellegrini's
 Espresso Bar on a
 rainy evening,
 Bourke Street,
 2016
 digital photograph
 City of Melbourne Art
 and Heritage Collection

Page 31

Watching for traffic
 on Queensbridge,
 Southbank, 1992
 colour transparency
 City of Melbourne Art
 and Heritage Collection

Page 32

Top
 Reading the paper
 on Collins Street,
 late 1990s
 colour transparency
 City of Melbourne Art
 and Heritage Collection

Bottom

Action on the floor of
 Melbourne Stock Exchange,
 351 Collins Street,
 15 April 1987
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 33

Melbourne skyline,
 March 1974
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Pages 34-35

Crowds at Queen
 Elizabeth II's visit to City

Square, 28 May 1980
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 36

Mechanical kangaroo
 ride during Chinese
 New Year celebrations,
 Russell Street, 1999
 colour transparency
 City of Melbourne Art
 and Heritage Collection

Page 37

Top left
 Sideshow man,
 Flemington
 community fair, 1979
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Top right

Three country gents
 watch proceedings at the
 Royal Melbourne Show,
 Flemington, 1979
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Bottom left

Auctioneers,
 Newmarket Saleyards, 1980
 gelatin silver print

City of Melbourne Art
 and Heritage Collection

Bottom right

Flemington
 community fair, 1979
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 38

Top
 Mates catching up on
 Anzac Day at the
 Shrine of Remembrance
 (second from left is from
 Pascoe Vale RSL),
 25 April 1980
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Bottom

Old South Melbourne
 Post Office, c. 1978-79
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 39

Reconstruction of
 the West Gate Bridge,
 1974
 gelatin silver print
 City of Melbourne Art
 and Heritage Collection

Page 40

Laneway life,
Centre Place, 2009
digital photograph
City of Melbourne Art
and Heritage Collection

Page 41

'True believer',
anti-Fraser demonstrator,
Bourke Street,
December 1975
gelatin silver print
City of Melbourne Art
and Heritage Collection

Page 42

Girl at a phone booth on
Russell Street, 1990s
colour transparency
City of Melbourne Art
and Heritage Collection

Page 43

Hot-air ballooning over
Melbourne with Global
Ballooning, 2014
digital photograph
City of Melbourne Art
and Heritage Collection

Page 44

Cultural festival,
Sidney Myer Music
Bowl, 1976
gelatin silver print
City of Melbourne Art
and Heritage Collection

Page 45

Last of the horse-drawn
milk carts Graham Street,
Port Melbourne, 1979
gelatin silver print
City of Melbourne Art
and Heritage Collection

Back cover

Andrew Chapman's
Zeiss Ikon Nettax
medium-format
folding camera, c. 1957
Zeiss Ikon, manufactured
in Stuttgart, Germany
metal, leather, glass
(H) 10 × (W) 13 × (D) 9 cm
Loaned by Andrew Chapman
to the City of Melbourne

Chatting at the rear of
the Green Bus, early 1970s
gelatin silver print
City of Melbourne Art
and Heritage Collection

Photographer unknown
Andrew Chapman and
Bob Hawke, early 1980s
gelatin silver print
City of Melbourne Art
and Heritage Collection



The Green Bus
**Andrew Chapman's 55-year
photographic journey through
the streets of Melbourne**

Curated by Andrew Chapman

3 September 2026
to 19 February 2027

City Gallery
Melbourne Town Hall

melbourne.vic.gov.au/city-gallery



ISBN 978-1-74250-929-7

The Green Bus takes exhibition viewers on a photographic journey through the streets of the city. Melbourne is the muse of photographer Andrew Chapman, who has long documented our metropolis.

Through a selection of 55 photographs spanning 55 years, he reveals the social history and community life that have played out on the city streets and in the spaces that bring Melburnians together.

City Collection
guided tours

Go behind the scenes on level 4 of Melbourne Town Hall to explore the Art and Heritage Collection store.

Book a free guided tour by scanning the QR code below.



