

DAREBIN PUBLIC ART DISCOVERY MAP



Bundoora
Homestead
Art Centre

ARTWORK LOCATIONS// DAREBIN AREA





01. *Westgarth precinct public art*

Helen Bodycomb, Chris Rak & Enver Camdal, 1998

Installed in the Westgarth Shopping Strip, the artworks include aerial, street level and inlaid pieces. The installations include sculptural pieces of welded steel and stainless-steel mosaics depicting indigenous fauna.



02. *Baden Morgan Reserve Mosaic*

Ryhannen Cahill, Anita Georiatis, Christine Munster, Andrew Scott, Daniel Corretti, Layla Beavis and Jessica Sayers 2003

A large pavement mosaic made from small glass tiles, created as part of a training and employment program.



03. *Homage to Victorian First Peoples*

Ray Thomas, 2005

This large, vibrant painted bas-relief mural features at Northcote Civic Square. The mural was created by Brabrawooloong Gunnai artist Ray Thomas (born Melbourne 1960) and is an iconographic recognition of ancient lineage and celebrates a respect for people and country.



04. *The Eye On High*

Simon Normand, 2002

This artwork consists of a large work formed like a sign outside the Stuzzi Restaurant. A large, stylised eye, with steel eyelashes, the work is constructed from steel and fibreglass.



05. *The Gathering*

Irianna Kanellopoulou, 2003

This work consists of three "piles of rock-like forms" set in vertical formations. The work is made from clay and cement. The clay used in these pieces reflects the history of the site by referring to the earth and to the brick manufacturing that took place in the area. The formations of the rocks represent the strength of the community and the building blocks of our multicultural heritage.



06. *Petals*

Arhonda Orestia, 2003

Two petal-shaped forms made of galvanised steel. The petals represent voyage, destination and arrival to a new place.



07. *Vessel*

Arhonda Orestia, 2003

A boat-shaped structure made from galvanised steel with panels of copper riveted onto the surface. The design reflects Darebin's cultural diversity and the history of the site.



08. *Windows*

Arhonda Orestia, 2003

This sculpture features galvanised steel structures shaped like doors, with etched copper panels containing images and patinated surface colour. The designs reflect Darebin's cultural diversity and the history of the site, from the land of which the Wurundjeri Woi-wurrung people are the traditional custodians, to brick works (Northcote Brick Company) and the Northcote Landfill.



9. *Meeting Place*

Wendy Watjera Berick, (Constructed by Cathy Adams and Urban Colours) 2003

This artwork features wooden poles made from treated pine with painted designs in acrylic paint. The work also includes 12 Redgum "stepping stones" set into the ground in concrete pads.



10. *The Dance*

Arhonda Orestia, 2003

This is a sculpture made from bands of steel formed into tall "crown-like shapes". The work has panels of etched copper with text in different languages riveted onto areas of the steel that overlap. The design expresses and reflects on Darebin's cultural diversity and the history of the site.



11. *Mosaic*

Irianna Kanellopoulou, 2003

This work consists of three mosaic forms described as "mounds". They are made from cement and ceramic tiles in different shades of blue. There are screen-printed images on some of the tiles and these forms combine a visual collage reflecting the past via historic photos and the present via children's drawings. They represent a metaphoric melting pot of memories and dreams.



12. *Snake*

Cathy Adams, 2003

This work represents "Mindi" the Red-Bellied Black Snake, who is regarded by the Wurundjeri Woi-wurrung people of the Kulin nation as a spirit of good fortune.



13. *Northcote Wayfinding Project Inlay*

Helen Bodycomb

The Northcote Wayfinding project inlays are approximately 10 ornate disks set into the footpath around Claude St, Helen St and Turnbull Grove, Northcote.



14. *Fairfield Industrial Dog Object (Fido)*

Alistair Knox, Jacqui Staude, Ian Sinclair, David Davies, 2000

Through the use of sensors and digital controls, FIDO talks to passers-by, wags its tail, wiggles its ears and lights up at night. The materials used, the form and the interactive nature of this monumental work were chosen specifically to respond to the friendliness and vitality of Fairfield Village and enhance the sense of community for this dog-loving precinct.



15. *Fairfield Pavement Mosaics*

Simon Normand 1995

These works consist of approximately twelve glass mosaic inlays set into the footpath particularly sited in the shopping block closest to the railway crossing in Station Street Fairfield.



16. *Ornamental Grille*

Carla Van Laar, 2000

This artwork consists of a steel sheet that has cut out decorative forms in it with coloured glass inlays. The work is fixed to the façade of the entrance walkway to the Fairfield Library and Community Centre.



17. *Fairfield Library Walkway Inlays*

By Caroline Beach, Adam Dettrick, Georgina Lewis, 2000

This artwork features stone inlays cut and set into the floor along with found objects at the Fairfield Library and community centre uncover entrance.



18. *The Nest*

David Bell and Gary Tippett, 2012

The symbolic egg form at the heart of this design echoes the hope for recovery and new life, and for the rebirth of the land. The piece also references the conservation role of the park and in particular the role this park plays for the many birds that live and nest within. The 4 metre-high egg form is made from recycled timbers and is designed to be tactile, organic and peaceful within the environment.



19. *The Chimney Sculpture*

Simon Normand, 2003

Sponsored by Northcote Pottery, this work consists of handmade tiles and mosaic set onto concrete fencing around the perimeter and the entrance to Clyde Jones Reserve Thornbury.



20. *Sailing Down the Steps*

Simon Normand, 2003

This artwork features two large boat forms with mosaic inlays. The mosaic inlays have been crafted by local primary school students. The “Sunken” boat represents the Merri Creek and some of its important elements as if seen through a magnifying glass.



21. *Koori Mural*

Megan Evans, Millie Yarran, Ian Johnson, Les Griggs, Elaine Trott & Ray Thomas, 1983

The Koori Mural was designed by artist Megan Evans in consultation with a committee from the Aborigines Advancement League including the late Lin Onus, the late Molly Dyer, the late Ron Johnson and the late Elizabeth Hoffman. It was painted by Evans and renowned Aboriginal artist Ray Thomas with Ian Johnson, Millie Yarram, Les Griggs, Elaine Trott & several volunteers. The mural has great historical and cultural significance and refers to the experiences of Aboriginal and Torres Strait Islander communities, from early colonial history to more recent struggles for social justice. In 2014 the mural was replicated onto a vinyl banner at its current site.



22. *Three Follies (3 Works)*

Bush Projects, 2014

Three Follies are a series of three structures made from recycled brick and concrete. The artwork reconnects residents to the isolated island oasis of Ray Bramham Gardens by providing an interactive work which honours the botanical theme of the park while subtly referencing both the site’s industrial history and the local vernacular suburban architecture.



23. *The Connection*

Michael Snape, 2007

A curving stainless-steel sculpture of linked human figures, *The Connection* depicts many people coming together in an animated, lively way, with the separate components becoming one. It refers to the meaningful links between different groups in the community and the connections which contribute to harmony in Darebin.



24. *Well Place Preston*

Velislav (Will) Georgiev, Zabelski Han, & Victoria Roxburgh, 2004

Half horse, half human bronze sculpture, the work has a circular formation of rocks as a base and incorporates a water feature. Water slowly cascades from a bowl held by the human and offered to the horse. The work has a circular formation of rocks as a base.



25. *Untitled 8/73*

Reg Parker, 1973

The sculpture of welded 3mm oxidised mild steel features six rectangular blocks, joined along the edges and juxtaposed at various angles. The work is classified by The National Trust of Australia (Victoria) and was funded by the Visual Arts Board of the Australia Council for the Arts. The sculpture is an example of a classic formalist work by one of the early practitioners of the style in Australia.



26. *Remnant Bush Rock Wall*

Anderson Hunt, Cameron Robbins, Janine Stratton, 1998

This work is a large structure of stones, a cairn. It is constructed using volcanic rock from the area and has a number of metal plaques set into the sides of the rock structure. On one plaque the wording reads “Remnant Bush”, another says “Urban Push” and the third plaque reads “Machine Axe & Fire”.



27. *Blue Orchid*

Anuradha Patel and Zabelski Han, 2011

The work consists of a sculpture and seat. The sculpture is a tree form and the seat is based on a leaf shape. History is evoked through the flora and fauna imagery, from Indigenous plants to those of the farms, back-yards and kitchen gardens of the area, and diversity is evoked primarily through figures holding hands. Both pieces are fabricated from powder-coated mild steel.



28. *The Ramp*

Caroline Beach, Adam Dettrick, Dale Stephens, 2000

The artwork is constructed of laser-etched, anodised aluminium squares. It graphically represents the history of the area in a series of overlays. The curved lines of the creeks and waterways of the natural setting before European colonisation is the first level – the land of the Wurundjeri. Over this has been laid the grid lines of the original subdivision of Preston. The work represents how humans often impose on landscape in a series of regular patterns in attempts to make sense and order of it.



29. *The Source*

Adrian Mauriks, 2005

Six white sculptural components: a tall bud-like form, a reclining form that refers to various kinds of animals (possum, dugong), a round form that visitors to the park can sit on to view the artwork and three squarish forms that define the space the art is placed in and that park visitors can also sit on. The work relates to the themes the “Present” and “Future” with an emphasis on the natural environment. The colour and the reclining form, which appears embryonic, bring to mind birth and new beginnings and the bud, the flowering of life.



30. *Narrandjeri Stadium – Window work & Wall Work*

Esther Stewart, 2021

Esther Stewart’s site-specific artwork responds to the unique light, space and architecture of Darebin City Council’s Narrandjeri Stadium. An artist living and working in Naarm/Melbourne, Esther’s work explores civic and domestic spaces—replicating lines found in built environments and echoing the visual language of plans, maps and interior spaces.



31. *SAFETYNET*

James Nguyen, 2025

SAFETYNET was commissioned by the City of Darebin to reflect upon the rich history of migration to the municipality. The sculpture is inspired by the motif of the Vietnamese fishing net. *SAFETYNET* honours the journeys of those who have migrated and resettled here, their hard-fought struggles and achievements on these Aboriginal Lands.