

WHAT ART WHICH PUBLIC

PLATFORM
ARTISTS GROUP
1990–2010



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INSIDE COVER FRONT & BACK

Andrew Seward & Richard Holt
What Art, Which Public (details) 1995
Platform: Spencer Street Station
Courtesy of the artists
and Gallery Smith, Melbourne

CONTENTS

P.5

FOREWORD

ANGELA BROPHY

PP.6–13

SOMETHING STRANGE IN THE SUBWAY

ZARA STANHOPE

PP.16–59

PROJECTS

PP.60–71

PLATFORM—IN THE WORDS OF FORMER DIRECTORS

ANGELA BROPHY

PP.74–85

DISCOURSE

PP.88–89

A VERY SHORT HISTORY OF A RIDICULOUS IDEA

RICHARD HOLT

PP.92–107

SITE

PP.108–111

LIST OF ARTISTS 1990–2010



Richard Holt & Andrew Seward
Address (detail) 1996
Adhesive vinyl on tile
in collaboration with students from the Department of Drawing
VCA as part of the 1996 Next Wave Festival
Platform: Spencer Street Station
Courtesy of the artists and Gallery Smith, Melbourne

FOREWORD

The title of this publication, *What Art, Which Public*, derives from an exhibition by Platform's founding directors Richard Holt and Andrew Seward, held at the original Platform site in the now demolished Spencer Street Railway Station in 1995. Writ large across the curved tiled walls of the subway, these words confronted commuters on their transit through the passage ultimately leading to a projected image of Ron Robertson-Swann's infamous public sculpture *Vault* (1980). This exhibition continues to resonate as an emblematic legacy of Platform as both a physical and conceptual conduit—symbolic of a journey that linked commuters to the city and the public to contemporary art.

In celebration of twenty years of Platform this publication is an attempt to capture just some of the projects, events and activities that has seen this organisation transform not just the landscape of Melbourne's underground infrastructure but the city's public relationship with contemporary art. Just as Robertson-Swann's *Vault* came to represent the discordant and problematic relationship between public art and its context; Platform has also seen its fair share of controversy, beginning with its inaugural exhibition in 1990. Although monumental public sculpture and a monthly artist-run exhibition program have innate differences, both are art that engage with their urban situation and play roles in the production of societal and cultural values.

What emerges from *What Art, Which Public* is the strong foundational model created by Holt and Seward in the first twelve of the twenty years of operation, and the continuation of this project under various directorships, in new locations and under changing financial conditions. Captured within these pages is the potted history and voices of many of those associated with Platform during this time presented through Zara Stanhope's introductory essay, in discussion with Platform's former directors and the fictional musings of Richard Holt. Similarly, traces of the story of Platform become apparent through the image sections dedicated to the projects, discursive activities and physical contexts, all documenting the legacy of Platform as a collegiate and robust community.

It is with gratitude that we thank the contributing writers, artists and former directors for their considered words, images and dedication to both the organisation and this twentieth anniversary publication. Thanks are also extended to the artists who have reconvened for the accompanying exhibition at Campbell Arcade. It is with the knowledge and insights gained from research and reflection upon the past two decades that Platform looks with optimism and a seemingly necessary irreverence and good humour toward a continued future underground.

Angela Brophy
Director

Something strange in the subway

ZARA STANHOPE

'Something strange in the subway.' So read the headline of a brief column by Rebecca Lancashire in *The Age* of 21 February 1991, in which she remarked on the approaching first anniversary of art permanently located in the 'commuter corridor' of the Spencer Street subway.¹ Melbourne City Council's Ms Pat Sabine was quoted as calling 'Platform — Contemporary Art Display Cases' a 'fantastic initiative', her ambiguity leaving readers to interpret exactly which party had the ingenuity to transpose art into this unusual context. The two young artists responsible, the resourceful Andrew Seward and Richard Holt, offered the answer by explaining to Lancashire their interest in the nature of display and support for artists to access alternative spaces to reach a wider audience.

After Seward and Holt's initial approach in early 1990 for use of the advertising display cases in the Degraeves Street underpass, Melbourne City Council (now City of Melbourne) recognised sufficient merit in the idea of exposing commuters to contemporary art. They quickly offered the artists four of eighteen display cases in the subway, initiating what is now Melbourne's

longest running Artist-Run Initiative.² The location was not Degraeves Street but the subway traversing under the road in front of Spencer Street station, described in the above article by 'Mr Seward' as 'It's dingy, dark and dirty down there, it's an intriguing little area.' The grime was part of the urban character, and perhaps the refurbishment of the underpass in the 1990s owes something to Platform's role in attracting attention to the state of that space.

By November 1994, Platform (or Platform1 as it was subsequently known) had been allowed to take residence in all eighteen cabinets at Spencer Street, no doubt a signal of the Council's approval of the two artists' activities. For this Council stakeholder, the enhancement offered by art may have been Platform's prime contribution. However, Seward and Holt's purpose in bringing together art, artists and the public in a city space arose from a complex blend of cultural and social motivations. Phil Edwards recalls:

... spending a whole weekend covering every tile in the subway of Platform one in coloured sheets of paper with Richard and Andrew for one of their projects (Public/Private Spaces 1996) ... the subway transformed for commuters. For commuters I guess this was an aim of Platform ... to make art part of the everyday experience of non-artists ... and for artists ... to be engaged in public art processes ... a dialogue.³

Seward and Holt were concerned to foster a space for experimentation that operated outside the commercial gallery system of the time, limited as it was. Darren Wardle recalls how the situation with commercial and public galleries in Melbourne led artists to apply their energies to creating a substitute for the institutional system: *Platform was initiated during a golden age for artist run spaces in Melbourne. There were limited opportunities for young and emerging artists to exhibit. The economy was slow and the art market had crashed after the 1980s boom so young artists developed spaces and programs out of necessity. It was a vibrant time. The CBD was awash with dirt-cheap space, Flinders Lane was full of artists working out of warehouses and office spaces, fund raising parties were thrown, and then shows would go up in roughly converted spaces for a week or weekend. Platform was a central part of this scene.⁴*

The philosophical foundation of Artist-Run Initiatives (ARIs) in the early 1990s was generally

'alternative' in the full sense of the word, in that they not only provided an incubator for the public or commercial systems but also arose from a social equity focus, a 'political activism of a loosely socialist sort that was pivotal in the thinking at the time.'⁵ With objectives that today seem relatively utopian, such potent visions also inspired Brett Jones and Sarah Stubbs to establish West Space and stimulated a large numbers of artists to become involved in the activities of both it and Platform. Platform showed signs of becoming the institution it has now developed into when, in 1994 and coinciding with the expansion at Spencer Street subway, the Council also allotted it the Campbell Arcade spaces Seward and Holt had initially desired (located in the Degraeves Street end of the subway to Flinders Street Station).⁶ With two locations spanning the city to curate and manage, Seward and Holt activated both spaces by undertaking numerous events in the pursuit of dialogue on the interconnections of art and the public realm.

Platform has continued to set a high standard of tireless devotion from a small number of staff, who work with very little funding to support artistic practice and substantially invigorate largely dilapidated public zones.⁷ Although departing the Spencer Street site in late 2002 when it was slated for demolition as part of the station's redevelopment, Platform continued to generate new modes for art in public space. Seward and Holt transferred their office space in a Campbell Arcade shop to Luke Sinclair to fulfil his ambition of establishing a wellspring for artists' publications, zines and printed matter. So Sticky Institute was born, and continues to operate autonomously in the same location today.

Attracted to hard work like their predecessors, Sinclair with fellow artist Simone Ewenson took over the management of Platform at Campbell Arcade in 2002. Administration of this site and its program, including the above ground display cabinets at the Majorca building on Centre Place, has only ever been recognised by its city stakeholders as a part-time role, and hence exists on the generosity of a great deal of volunteerism. Emerging curators, interns and volunteers, gallery and event managers too numerous to mention have over time supported the realisation of Platform's exhibitions, openings, events and publications.

A remarkable statistic concerning Platform is that 2010 — its twentieth year of operation — marks only its fourth directorship. Din Heagney and Anita King took over the reins from Sinclair and Ewenson in 2006, and their managing partnership continued through 2009. Heagney and King augmented Platform's exhibition sites by gaining possession of the large window space titled 'Vitrine' in Campbell Arcade and similarly negotiated occupation of three street level display cases at the Majorca Building in nearby Flinders Lane. Angela Brophy is the latest to embrace the challenge of managing this unique subterranean art space, taking up sole directorship on Heagney's departure in 2010. Platform's subsequent identity change, from Platform Artists Group to Platform Public Contemporary Art Spaces, acknowledged a shift in focus, a proposed return to the privileging of artists' relations to public space and its populace. Due to the impossibility of discussing the thousands of projects that have appeared at Platform over its history, what follows are a few comments on the public context, audience and significance of Platform, made possible with the assistance of a selection of participants across those decades.⁸

Counter-public: The context of Platform

'Its a gallery entering into a public space rather than the public entering into a gallery space.'

Despite the modest dimensions of Platform's display areas, the list of past exhibitors comprises

a noteworthy roll call of artists who 'emerged' during the 1990s and 2000s. Yet I believe it has always been impossible to experience art at Platform autonomously, as distinct from the surrounding geography. The site infuses art with its histories and publics, while also situating both work and viewer within the greater urban fabric. Consideration of the topology of the environment is, therefore, part of the practice of programming, exhibiting or curating at Platform. Artists memories of the subways as 'soulless', 'drab', and 'lonely' remain, despite the many efforts of the directors, artists, and curators to cast light into those 'dingy, dark, intriguing' spaces over the years. The reality of the aged architecture (Campbell Arcade was built in 1956, receives only minimal maintenance and has habitually been used as a public urinal) has led each set of directors to despair, and presented a unique and challenging locale for artists:

But the fortunate thing about the Platform spaces is that the built environment was already there, for a communicative purpose, so we were able to step in and use some spaces that had already been defined in a communicative way in their former role as advertising. So we weren't really changing the relationship of the people going through to the space, except in some really positive ways.⁹

With time, the ability to temporarily alter the architecture, conceal technical equipment or penetrate the walls of the cases has diminished. Stories abound of the many creative solutions artists have found to the limitations and peculiarities of these settings before the reign of health and safety regulations. These include such initiatives as artists rigging up temporary wiring to light fittings to source electricity or, more recently, the planting of an underground garden to mask continued water leakages in a particular cabinet.

The cabinets used by Platform at both the Spencer Street and Campbell Arcade sites supplied additional meaning in their original function as advertising display cases. Consequently they are often conceived in a historical relation to display, shop window dressing, advertising and consumer culture:

Platform is a spectre of advertising formats of yesteryear. It's pre-screen, a nice antidote to the multiplicity of screens flooding contemporary life. These ghosting

spaces of, and for, consumption provide artists and audiences with a transient space to play with ideas ... in the ambient, messy and contingent place of the everyday.¹⁰

Designed to be observable to commuters on the move, these cases offer 'very easy access for anyone walking past, regardless of demographic or knowledge of contemporary art', a simplicity of entry that equates to a form of democracy for 'Iai Snaith.¹¹ The whole context of subterranean stores, corridors and blind alleyways, with the internally-lit cabinets, have confronted artists with contained spaces and a socio-political context as an impetus, in addition to a venue, for practice.¹²

In noting how Platform's physical framework distinguishes it from the 'white cube' model that even most ARIs adopt, the writings of Michael Warner, Simon Sheikh and Irit Rogoff on the concept of the counter-public offer a way to think of Platform as an oppositional force. Counter-publics are self-initiated alternatives to the reigning cultural and political hegemony of the conception of the public as the market, and thereby authors of an alternative perspective.¹³ As described by Sheikh, artists constitute counter-publics when individuals organise themselves in ways that are 'a conscious mirroring of the modalities and institutions of the normative public, in an effort to address other subjects and ... other imaginaries'.¹⁴

To embrace the notion of Platform as a single institution (comprising a multitude of autonomous participants, a virtual network of Platform directors, curators, exhibitors, writers and audience), as a counter-public it departs from the normative exhibiting situation of the art industry in just about every way, except for its support by the governing agent of the city. Otherwise Platform has been strategic in its opposition to art's autonomy and commercialisation, and the normative sites and audiences for contemporary art. Its activities and performances blurred the public and private boundaries of artists and publics. In addition, by physically locating itself within the historically contingent promotional apparatus of a neo-liberal economy — and hence distorting the market's address to consumers — public space is made into a partially private zone, a counter-space in the realm of the everyday.

Artists acknowledge that these features of Platform, that is its space for collective experimentation and its fragmented viewing public, are a challenge and provocation. The importance of operating 'outside a gallery environment' was the attractor for the collective 'Tape Projects to work at Platform.¹⁵ Artist Nik Papas was interested in the encounter between, and contradictions of, physical and symbolic experience: 'how the space could be configured as a proposition, in terms concerning the signification of public space and how it borders on everyday life ... in terms of agency and social identity'. For Papas, Platform's small slice of the CBD 'represents an opening, a gap in the spatial continuum of the city' that is productive in having a 'distinct character that lends itself to new forms of thought and experimentation'.¹⁷

'Out of the comfort zone' Platform and its public

Seward and Holt programmed numerous open discussions around questions of art and working in public space, which included *Outside in the Distance* (September 1997), *Below and Behold*, an Emerging Artists' Forum (November 1999) and the debate *Art is Boring* in December 2000 (no prizes for guessing which side won). For some, Platform was a demographic within the constituent community of artists working in the centre of Melbourne, as it was an early participant in the growing neighbourhood of ARIs that comprised a larger family or clusters of counter-publics over time.¹⁶ However, other artists were not the provocative 'other' — the other were the passing commuters, the public, who travelled the subway day after day.

Unbeknown to them, the public formed a readymade interest group for the Platform directors, and a large proportion of exhibitors such as Tape Projects who found 'there is a greater scope

to engage a larger audience than a normal gallery, but at the same time, that is the challenge: you are not necessarily preaching to the choir. You have to work in a very site-specific way and think about how to grab people's attention without diluting the work.¹⁹ The audience was a motivating factor for Jessie Angwin's own practice:

I exhibited at Platform because I wanted to broaden my audience, because I felt that ... people from all kinds of backgrounds were going to go through that space almost all the time ... You're stepping your work out of its own comfort zone and challenging it by offering it as a conversation starter with people who probably don't know anything about its history. They may or may not have preconceptions about art, but even that becomes irrelevant in such a public, and pragmatic, space as Platform. People with little experience with art can still have some sort of relationship with what is there. Even if it's just to ignore it and keep walking.²⁰

While the diverse public might not have been the subject of artists' work, many were concerned with the question of how to capture the interest of a promising new audience, as Merrin Birch saw this group.²¹ Curator Georgia Cribb, worked with exhibiting artists on this question of engagement and they designed display strategies for capturing the viewers' fleeting attention. Others made the working world the theme of their art (Polixeni Papapetrou) or saw a 'rare chance to lay into the mind of viewers in a way normally reserved for advertising' as Kieran Boland reflected.²² In recalling how performing at Platform must have been incongruous for both public and artists (three sound performances including the tenth birthday performances with Phil Edwards), Michael Graeve stated:

... the video documents are hilarious, with busy people wandering past wanting to block out any interactions, while others look on puzzled. That surely is some sort of an explicit reaction that otherwise happens quietly as people walk past the art and wonder what it is all about.²³

Some artists conceived strategies for art to compete with its surroundings and gain the audiences' interest, such as Penelope Lee's idea that art 'needed to be subtle but humorous, a break/visual pun to interrupt or snare attention and tickle the routine of an everyday activity'.²⁴ Others appreciated the honesty of feedback from

viewer's comments of a sort that would never occur in an art gallery. However, there was a general sentiment that the effectiveness of communication between exhibitors and the public, or in other words, the competition for audience attention, generally remained ultimately unresolved. In the words of Andrew Cooks: 'I was interested in how these potential viewers would/ would not react/interact with the work, or even notice that it was "work", and this mystery of the viewing experience could form a conscious element of the practice of exhibiting'.²⁵

Art 'breaking down barriers'

For many, involvement with Platform marked the start of an art career. Rebecca Chew, curating her first exhibition *Rapture: Video Arcade* with co-curator Tessa Dwyer, realised that the dialogue between the art and its audience could not be taken for granted but had to be worked at.²⁶ A project in Spencer Street underpass set Simone LeAmon on a path of exploring alternative exhibition sites, and others, such as artists Anna Finlayson and Darren Wardle, and artist-curator Kate Shaw, recollect that Platform experiences were responsible for extending their practices beyond the studio, generating opportunities for creative collaboration and shaping ideas of working with space. Pointing out the characteristic of the 'organic process-like nature of the displays', Jon Carrapan concluded that Platform lent itself to 'propositions rather than highly resolved sensibilities'.²⁷ Directors, curators and fellow artists collegiately encouraged fellow participants at Platform to consciously and unconsciously establish understandings of the spaces and their inhabitation, in what Suzie Attiwil has usefully discussed as 'space as practice'.²⁸

The provisional nature of projects, resulting in a slippage between art and non-art, is significant to what Penelope Lee perceived was the 'breaking down of barriers within the hierarchies of art in the public sphere'.²⁹ Platform's

accessibility or freedom of engagement afforded an openness that allowed artists to address any aspect of culture or society, including public institutions and discourses, actions that are also ascribed to a counter-public. This open attitude incorporated the encouragement of students and early career artists, professional advice, rigorous dialogue, cost-free space, promotion and administrative support.³⁰ Being one of only a small number of ARIs in Melbourne at the start of the 1990s, Platform soon developed an established position that was attractive to local and interstate artists.³¹

This welcoming attitude helped create dynamic exhibition programs, including many Next Wave and Midsumma Festival projects, and the participation of many artist and non-artist organisations from the city and beyond. For instance, Nanette Carter chose Platform as the venue for Swinburne University 4th Year Honours Communication Design students, as the public space was conducive to their project with an Arab-speaking community in Melbourne who felt welcome there. Platform's location also allowed the final exhibition, examining the representation in, and contribution of, the group to the city, to be visited by the community at friendly hours.³² Kate MacNeill established the Queer Street, Visual Arts Program, with Tomislav Nikolic and Marielle Schwerin, for the Midsumma Festival at Platform, and the program has continued under numerous curators across the various Platform locations. MacNeill believes that 'Platform's visibility has provided an important opportunity for queer art to reach new and diverse audiences ... on the artists' own terms'.³³

An innumerable range of artists with distinct practices — who have inhabited the display cases, performed from them at openings, been part of international exchanges, such as *Kultural Kommuting* at Platform, *Bus Stop Art* and *Galerie Treppenhaus*, Berlin (co-curated by Maggie McCormick and Claudia-Maria Luening) or the Genoa exchange *Platform* organised by Seward and Holt or have generated collaborative sound events like Phil Edwards — have together produced an assemblage of contemporary cultural forms at Platform.³⁴ For twenty years now Platform has been the site for where these events are freely available to the public,

a largely independent alternative to the proceedings of Melbourne's contemporaneous cultural industries.

Twenty something who's counting?

No art organisation of any kind, especially one operating wholly in the public domain and encouraging debate and discussion, presents a lively program without generating tensions, glitches and challenges of its own. Platform has not been without internal dissent about the content of programs, the role of the directors, or the rules of stakeholders, all adding to a variation of public responses. What else to expect from a counter-public that is by definition 'a mirror of the normative public' in Sheikh's words?

While Platform's central location in Campbell Arcade assists in keeping it under the nose of the press, most media attention arises from any suggestion of a potential sensation or due to a larger private or public agenda. However even these are infrequent and strangely eclectic. Many Platform exhibitions over the decades have pushed moral boundaries but few have been reported since the *Herald-Sun's* article on commuter distaste at a painting of a nude woman in October 1990.³⁵ Copious artworks have taken serious social and political topics as their subject at the risk of offending stakeholders but failed to stir critical debate, while others attract media attention for reasons that are only partly determined by their content.³⁶ With some degree of correlation to public (media) coverage, the accountability of ARIs to their governing stakeholders has gradually increased over time, including the introduction of processes for authorising the public display of art addressing public and private socio-political issues.

As Richard Holt suggested in 1997, 'it's an advantage starting out naive, as it means you are not attempting to live up to other models', and the counter-public of Platform have never been under any illusions about working within

the limitations of site. With no boundaries to the public, they have experimented with the tensions arising from both freedom and being open to scrutiny at Platform's various sites.³⁷ Developing beyond the original ambition of its inaugural directors to 'allow artists in the early stage of their careers to carry the investigations of the studio into completed work', Platform has consistently encouraged artists of all persuasions to think about who the audience for their work might be and how to connect with these viewers at the moments of proximity in their daily lives.

While I have emphasised the lived, heterogeneous interaction of site, artists, art and audience, and the continuously renegotiated experimental condition of Platform's existence in the public domain, in reality Platform's significance over time is as idiosyncratic as its spaces. Martina Copley aptly alluded to the breadth of this open-ended context as:

... *inclusiveness, approachability, a forum for ideas and making, ways of looking and understanding art in relation to what goes on 'outside' the cannon, the museum frame, an artist-run model that engaged community, local business, city council, a changing and ongoing program of contemporary art inhabiting liminal city spaces ...*³⁸

For a venture whose initiators claimed they had no long-term vision, Platform has endured with its ethos intact. Its participants have exhibited, communicated, affronted, challenged and articulated many things to a range of publics, people who may have absorbed an affect from this subterranean counter-public that has contributed to the assembling of their own counter imaginary and modality. Platform's legacy continues to expand from artists into a network of viewers who have seen something behind glass that caught their eye, and consequently realised this interaction with art was a factor in the creation of 'an opening, a gap in the spatial continuum of the city ...'³⁹

1. Platform opened at Spencer Street in May 1990.
2. In their letter expressing interest to the Council, Seward and Holt explained the threefold objectives behind their interest in the advertising display cases: to facilitate the accessibility of high quality contemporary art practise to a large community in public space; as an encouragement to artists to work in public space; and to enable artists to engage with the unique nature of the cases.
3. Phil Edwards, email to the author October 2010.
4. Darren Wardle, email to the author October 2010.
5. Stephen Haley, email to the author October 2010.
6. The additional fifteen cabinets in Campbell Arcade were originally known as 'Platform2', until the closure of the Spencer Street subway site (Platform1), when the Campbell Arcade space became known as Platform.
7. 'At the time of the expansion of Spencer Street and the opening at DeGRAVES STREET/Campbell Arcade our funding changed but the amount of staff time funded was never anything like full time hours. At the time however it did mean we were both able to draw a meaningful part-time wage (we were both working elsewhere as well) and were no longer out-of-pocket for anything.' Richard Holt, email to the author October 2010.
8. Thirty-six previous exhibitors generously emailed their reflections on Platform during October 2010.
9. Anna Finlayson, email to the author October 2010.
10. Holt, Richard (1998). 'Platform, Richard Holt and Andrew Seward, November 1997' in *Artists/Artist-Run Spaces, Interviews with artists from six Melbourne artists' spaces*. Melbourne: West Space and 'Talk Artists Initiative', p. 17.
11. Larissa Hjorth, email to the author October 2010.
12. Tai Soait, email to the author October 2010.
13. Geraldine Barlow, email to the author October 2010.
14. Warner, Michael (2002). *Publics and Counter Publics*, New York: Zone Books.
15. Sheikh, Simon (2004). 'Representation, Contestation and Power: The Artist as Public Intellectual,' *Transversal multilingual web journal*, no. 10. <http://jeipj.net/transversal/1204/sheikh/en>. Accessed 15 January 2010.
16. Jessie Angwin from Tape Projects, email to the author October 2010.
17. Nik Papis, email to the author October 2010.
18. Michael Graeve recounts the collegiate sensibility: 'For me Platform was a wonderful part of my local environment and extended community. Having a studio at Grey Area Art Space just a few hundred metres away

from Platform2 ... I had seen many a show there, and I was in love with the idiosyncratic spaces.' Michael Graeve, email to the author October 2010.

19. *Ibid.*

20. Jessie Angwin, *ibid.*

21. Deborah Kelly, Georgia Cribb, Merrin Riath, emails to the author October 2010.

22. Polixeni Papapetrou, Kiernu Boland, emails to the author October 2010.

23. Michael Graeve, *op.cit.*

24. Penelope Lee, email to the author October 2010.

25. Andrew Conks, email to the author October 2010.

Sam George offered a similar sentiment: 'As an artist I enjoyed being able to make something for people, as they are, just doing their day-to-day things, it's not often this opportunity comes around, and it's exciting not knowing who will see your work, but the chance someone who may never have wanted/choose to has and maybe loved it.' Sam George, email to the author October 2010.

26. Rebecca Chew, email to the author October 2010.

27. Jon Carrapan, email to the author October 2010.

28. Attiwill, Suzie (2007). 'Spatial Relations' in Heagney, Din (ed.) *Making Space: Artist-Run Initiatives in Victoria*. Melbourne: Victorian Initiative of Artists' Networks, pp. 30–34.

29. Penelope Lee, email to the author October 2010.

30. Many artists and curators considered the opportunity to work in a public space and to be supported by competent, interested and 'selfless' directors both confidence building and formative, including: Deborah Kelly, Georgia Cribb, Jon Carrapan, Martina Copley, Anna Finlayson, Michael Graeve, Joy Hirst, Kate Shaw, Naomi Sumner, Elke Varga, Darren Wardle and Brad Haylock.

31. The ART scene in Melbourne developed during the 1990s to include, in order of commencement: Temple Studios (1991); Vault Space (1992); West Space (1993); 1st Floor (1994); Citylights and Grey Area (1996); Talk Artists Initiative and its projects (1997); 69 Smith Street (1998); and T/CB in 1999. The artist collaboration Store 5 was an important precedent, existing from 1989–2003. Artists were aware of the legacy of prior models such as Inhibidress (1970–72) and John Nixon's Art Projects (1979–84). For more details see Heagney, Din, *op.cit.*, and DeLany, Max (2005), *Pitch Your Own Tent, Art Projects, Store 5, 1st Floor*, Melbourne: Monash University Museum of Art. Local and interstate artists engaged with Platform for a raft of different reasons. For instance, Carolyn Eskdale, co-director of Temple Studios, held

her first solo exhibition, comprising the basis for her first show at Temple, at the Spencer Street Platform in 1990.

32. Nannette Carter, email to the author October 2010.

33. Kate MacNeill, email to the author October 2010.

34. Phil Edwards recorded two CDs at Platform spaces. 'Live at DeGRAVES Street' (1998) with John Aslanidis and 'Platstock' (2000), in collaboration with an all-star artist band. 'It was at Platform AND got its name, we were on 3rd on the bill and without a name so we were listed as AND. It stuck and over 20 CDs followed under that name. I am still using it as a way of indicating an open-ended collaborative art practice.' Phil Edwards, *op.cit.* The Genoa exchange was titled *Platform* and occurred in Melbourne in October 1995 and at Villa Spinola, Genoa in November 1995. The participating artists from Melbourne were: Jon Campbell, Jon Carrapan, Kate Daw, Stephen Haley, Richard Holt, Brett Jones & Sarah Stubbs, Anna Nervegna, Roisin O'Dwyer and Andrew Seward.

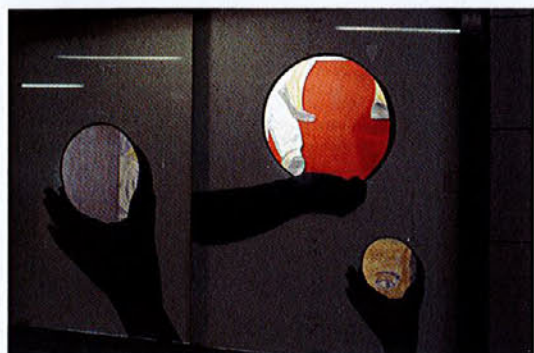
35. 'Commuters angered by sexy painting in subway', *Herald-Sun*, 18 October 1990, p. 23.

36. The media headline says it all in regard to a work by Van 'Thru' Rudd, 'Rudd's nephew clashes with Connex', *The Age*, 8 March, p. 3. Rudd's work *Economy of Movement (A Piece of Palestine)*, focused on the moral and political actions of Melbourne rail provider, transport company Connex, at the Israeli-Palestinian border zone as part of the group exhibition *Resisting Subversion of Subversive Resistance* at Platform in March 2009.

37. Holt, Richard (1998), *op.cit.*, p. 18.

38. Martina Copley, email to the author October 2010.

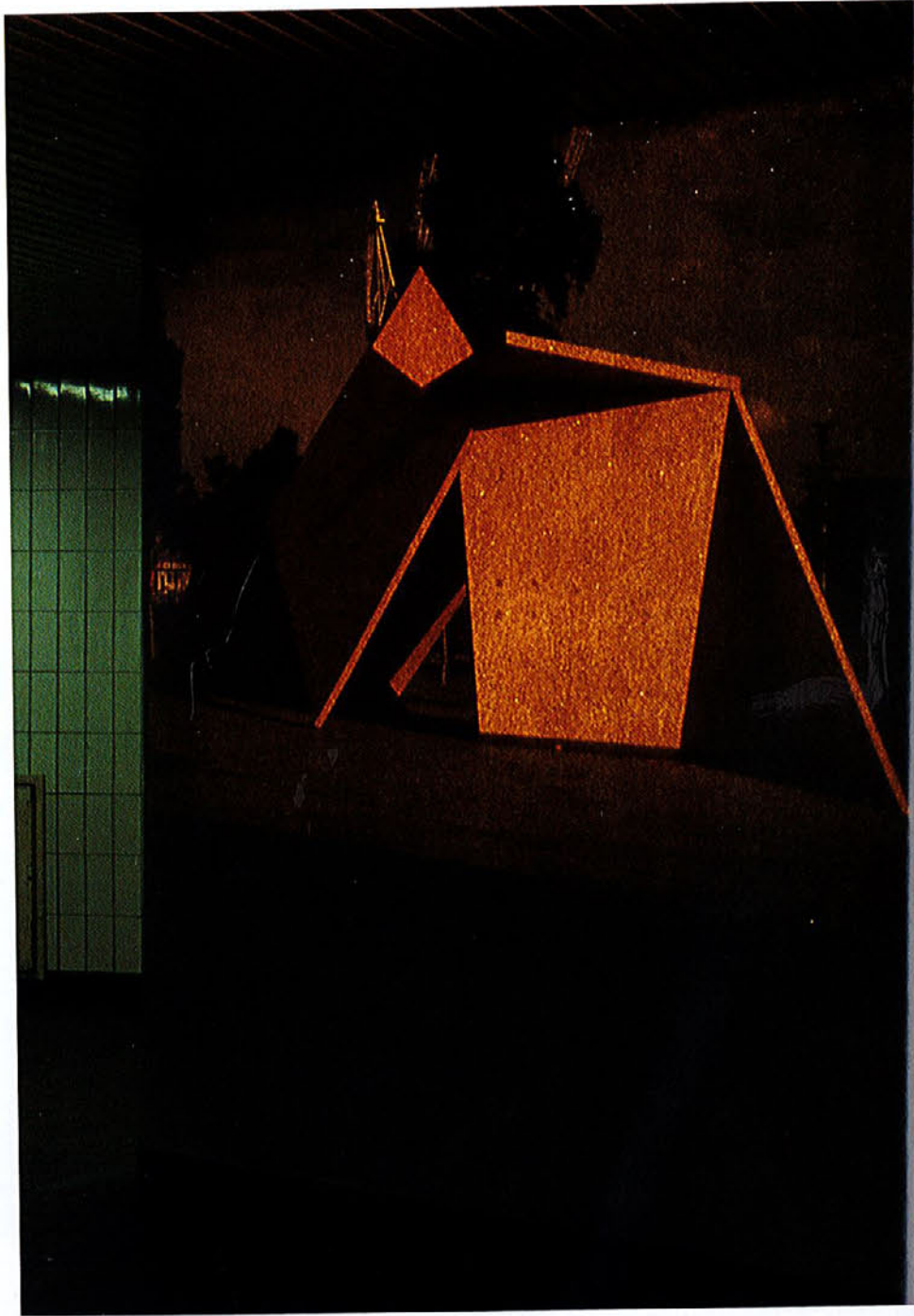
39. Nik Papis, *op.cit.*



Stephen Bush, Jon Campbell, Geoff Lowe and Jan Nelson
Group Show (details) 1990
 Platform: Spencer Street Station
 Courtesy of the artists, Surton Gallery, Uplands Gallery
 and Anna Schwartz Gallery, Melbourne



Roisin O'Dwyer
I Think I Can (details) 1993
 Platform: Spencer Street Station
 Courtesy of the artist





PREVIOUS

Andrew Seward & Richard Holt
What Art, Which Public (detail) 1995
Platform, Spencer Street Station
Courtesy of the artists and Gallery Smith, Melbourne

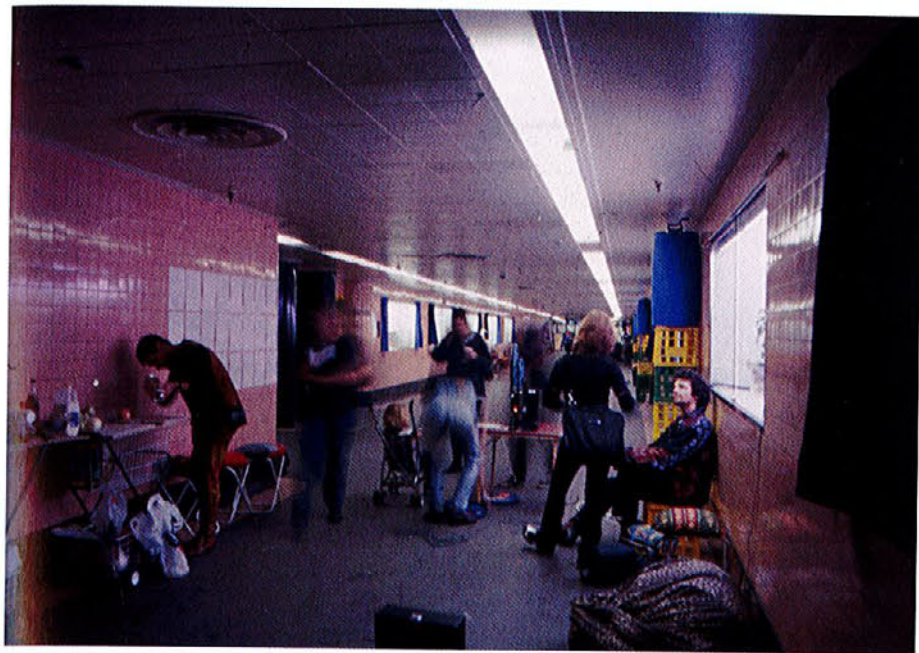


ABOVE

Rabindra Naidoo, Darren Wardle & David Zellner
Lightrail (detail) 1996
Platform: Spencer Street Station
Courtesy of the artists and Nellie Castan Gallery, Melbourne



Anne Graham
Transitions 1997
 installation, performance and screenings as part of the 1997
 Melbourne Festival
 Platform: Campbell Arcade
 Courtesy of the artist and Sherman Galleries, Sydney



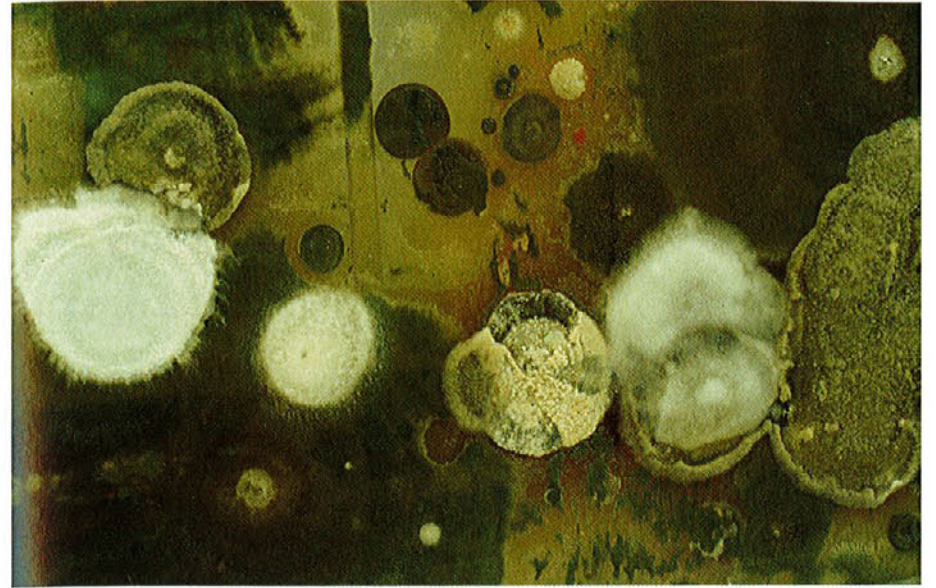


Destiny Deacon & Virginia Fraser
The Thin Line (details) 1999
 as part of the 1999 Midsumma Festival
 Platform: Spencer Street Station
 Courtesy of the artist and Roslyn Oxley9, Sydney

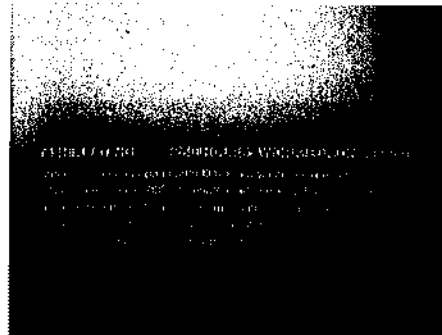
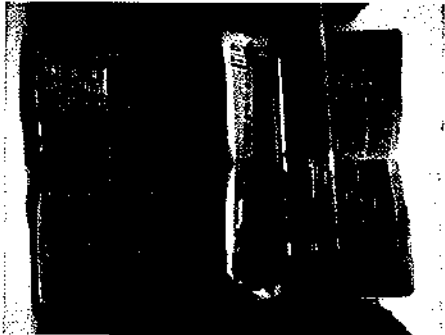
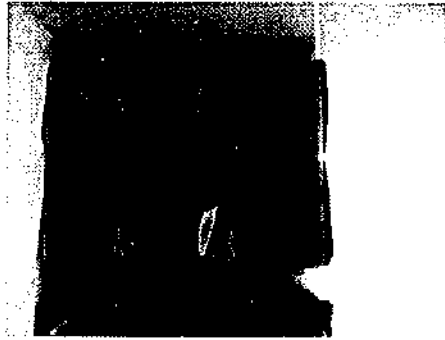
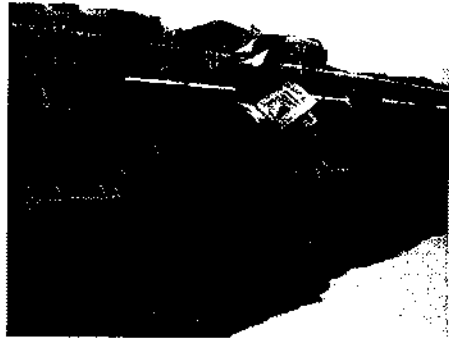
PROJECTS



Simone LeAmon
A site for weathering 1997
 weatherboard and timber
 Platform: Spencer Street Station
 Courtesy of the artist



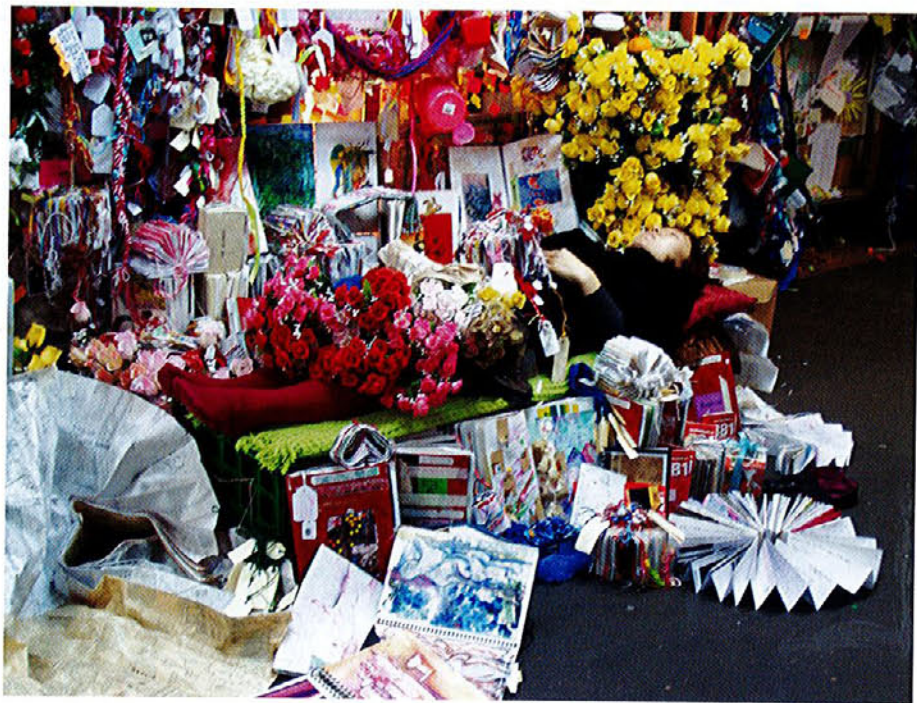
Rachel Chapman
No harmful side effects (details) 2000
 bacteria and agar on glass
 Platform: Campbell Arcade
 Courtesy of the artist



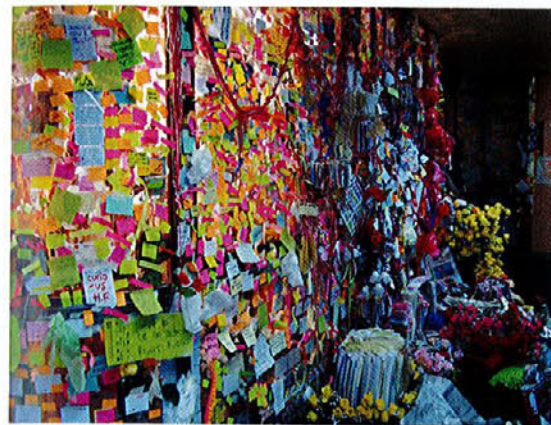
Ash Keating
750 Hours—Work for 1 Person (details) 2006
 mX tabloid installation
 Platform: Campbell Arcade
 Courtesy of the artist and BRENSPACE, Sydney

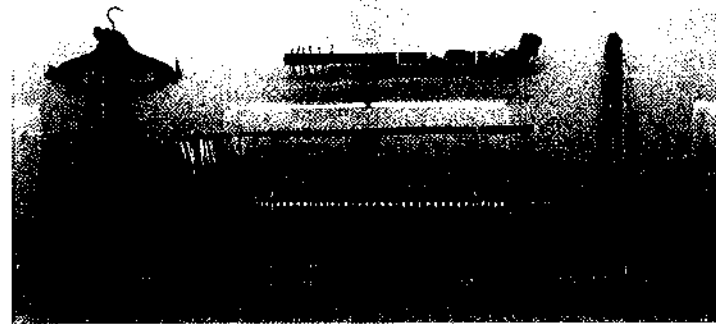
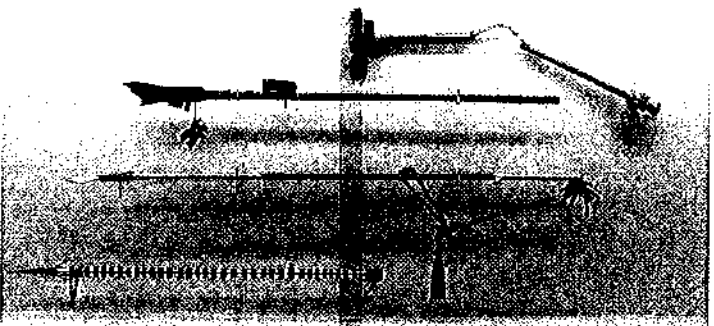
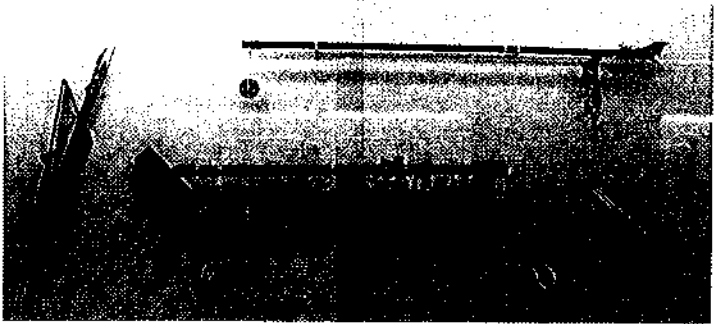
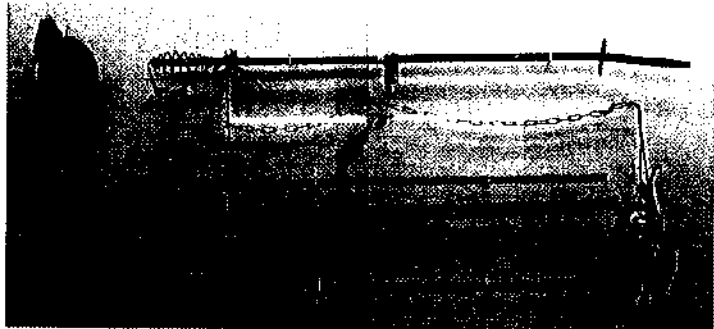


Kit Wise
Natural Wonder (details) 2007
 digital print on acrylic, lightbox
 Platform: Campbell Areade
 Courtesy of the artist and Sarah Scout Presents, Melbourne

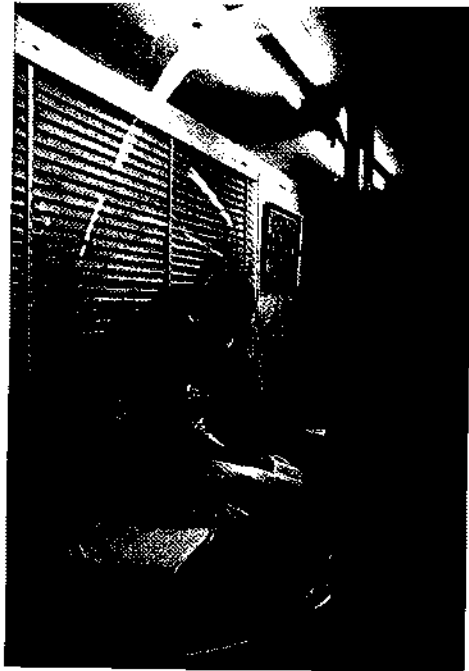


Hiromi Tango
Absence 2008
 installation and performance
 as part of the 2008 Next Wave Festival
 Vitrine: Campbell Arcade
 Courtesy of the artist



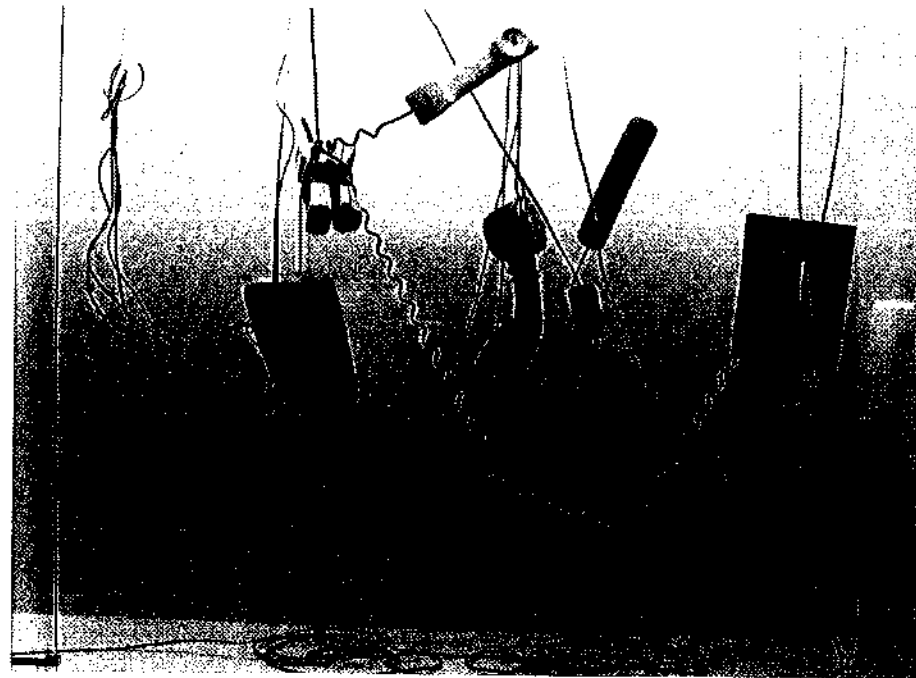


Simone Pericich
When they come we will be ready 2008
 wool, plastic, gaff tape, house-hold objects
 Platform: Campbell Arcade
 Courtesy of the artist



Kobora Fumikazu and Tania Smith
Continually Genuine 2008
 performance: 4 July 2008
 Venue: Campbell Arcade
 Courtesy of the artists

PROJECTS



Nic Whyte and Jessie Scott [Tape Projects]
Arab Telephone (detail) 2008
 telephone hand-sets and cords
 Platform: Campbell Arcade
 Courtesy of the artists

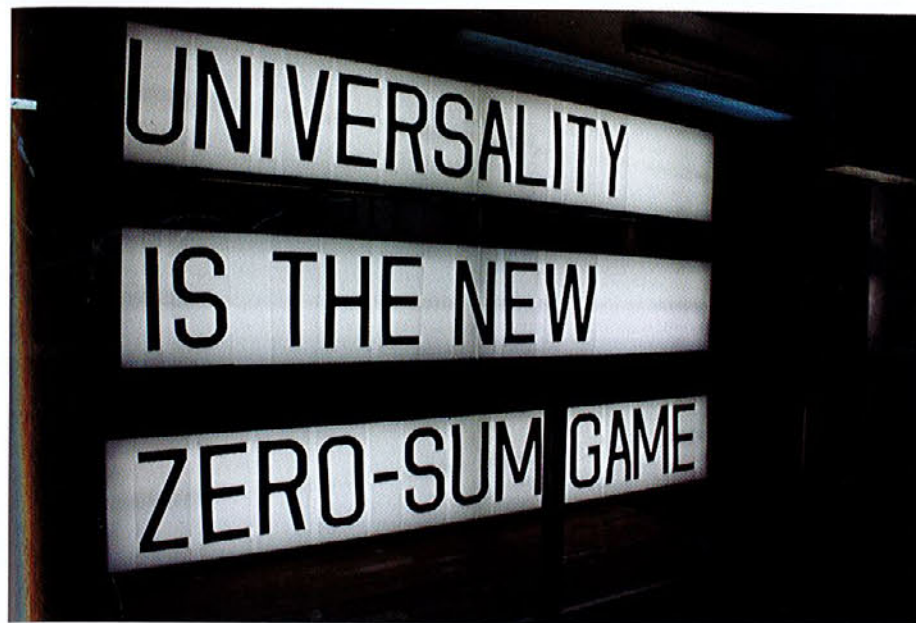


**PREVIOUS**

Greatest Hits,
Untitled 2009
spray enamel and performers
installation and performance
as part of the exhibition *Magic Eye*
Platform: Campbell Arcade
Courtesy of the artists

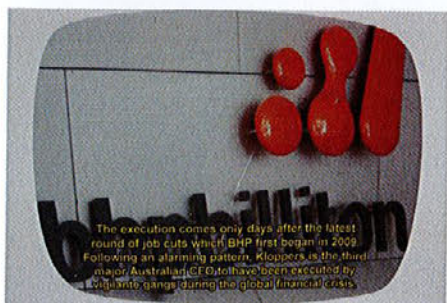
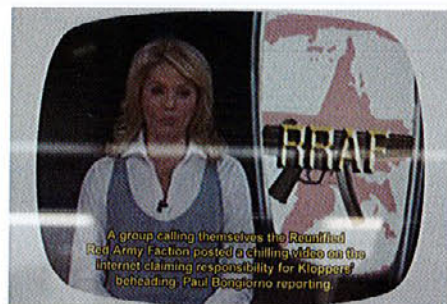
ABOVE

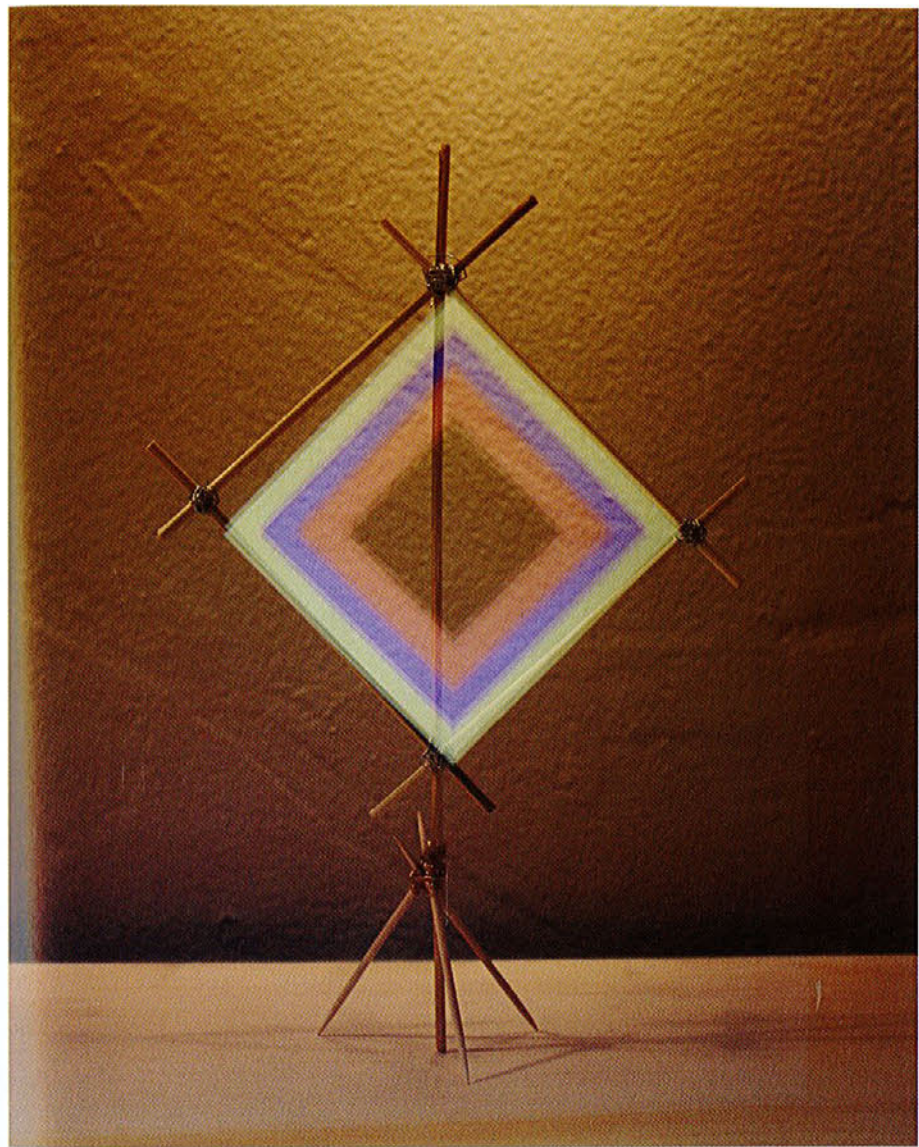
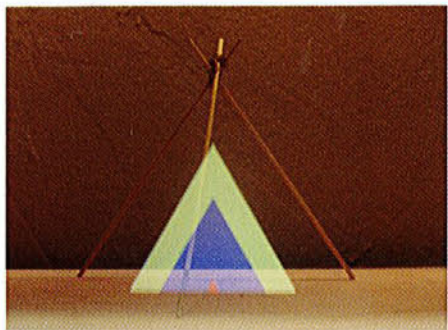
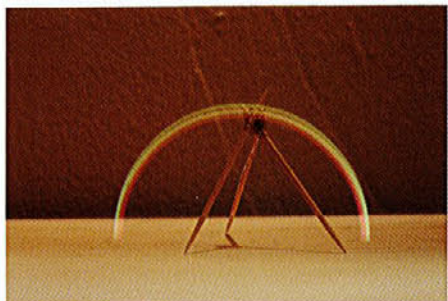
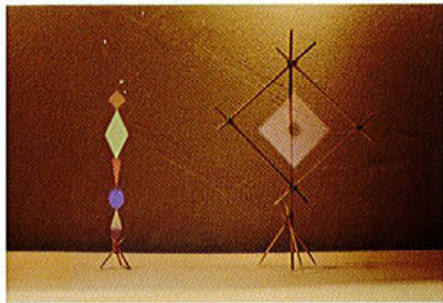
Linsy Gosper
Black Widow (detail) 2009
cardboard, velvet, lights, video tape, type C prints
Vitrine: Campbell Arcade
Courtesy of the artist



Brad Haylock

Everything you never wanted to know about fashion (but were too afraid to ask) 2009
lightboxs and acetate lettering
Vitrine: Campbell Arcade
Courtesy of the artist





Chronox
Untitled 2009
 rootpicks, MDF, wire, mirrors, DVD players and screens
 as part of Tape Projects residency
 Platform: Campbell Arcade
 Courtesy of the artist



Adam Quickshank
Enhanced Awareness Campaign 2009
 trophy, toilet cleaner, mirror balls and chain
 from the exhibition *Repeat Repeat*
 Platform: Campbell Arcade
 Courtesy of the artist



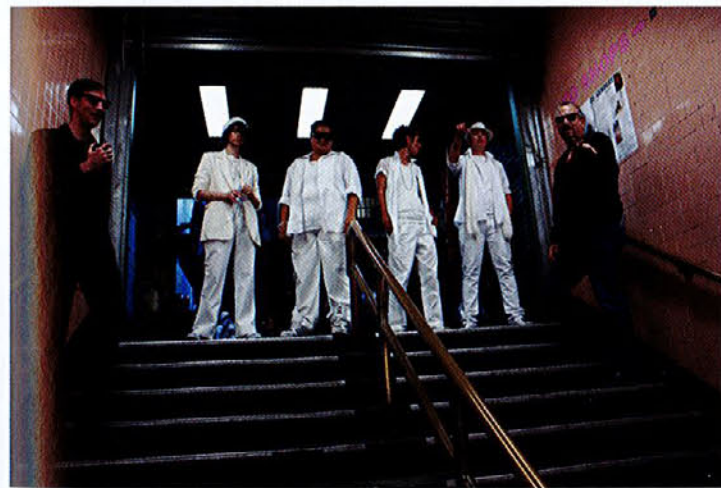
Adam Quickshank
Enhanced Awareness Campaign 2009
 trophy, synthetic plants, cocktail umbrellas, keyrings and car fresheners
 from the exhibition *Repeat Repeat*
 Platform: Campbell Arcade
 Courtesy of the artist



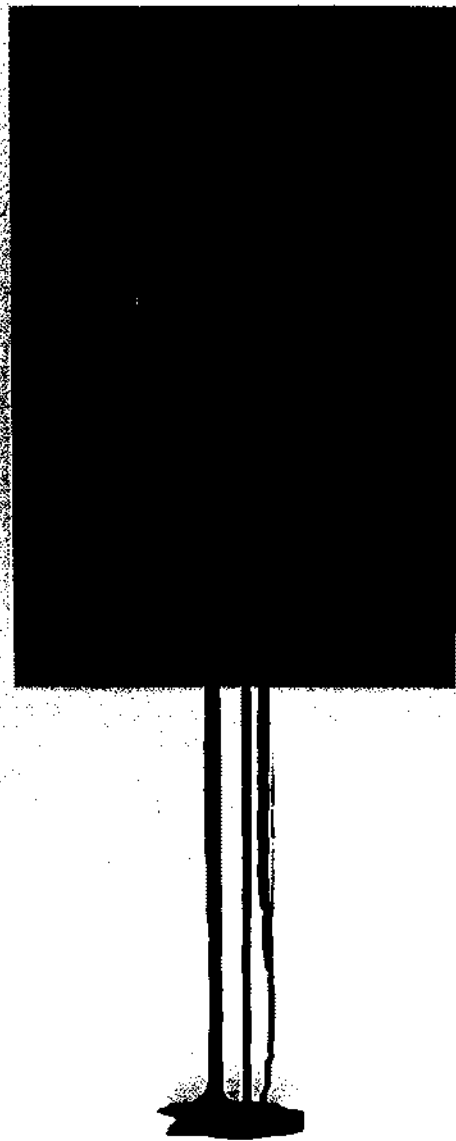
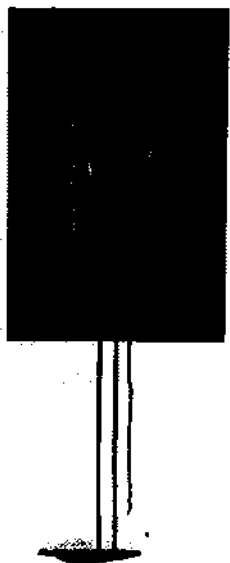
4evamore
Installation from the exhibition *Re|Gendered*
as part of the 2010 Midsumma Festival
Vitrine: Campbell Arcade
Courtesy of the artists



4evamore
Installation detail from the exhibition *Re|Gendered*
as part of the 2010 Midsumma Festival
Vitrine: Campbell Arcade
Courtesy of the artists



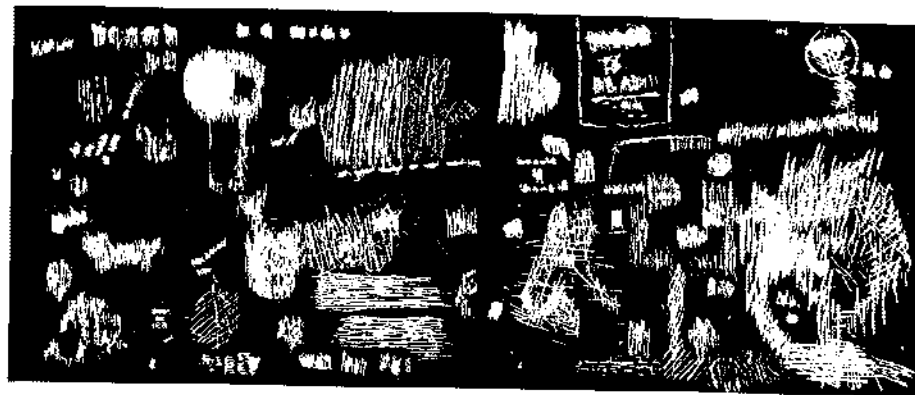
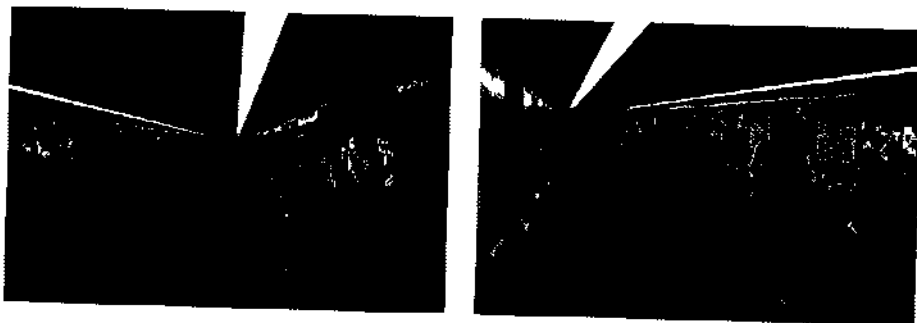
4evamore
Performance from the exhibition *Re|Gendered*
as part of the 2010 Midsumma Festival
Platform: Campbell Arcade
Courtesy of the artists



Drew Pettifer
Untitled 2010
 type C photograph, acrylic paint
 from *Re/Contexted* as part of the Mitozuma Festival 2010
 Platform: Campbell Arcade
 Courtesy of the artist



Jake Wortherspoon
performance from the exhibition *Re/Gendered*
as part of the 2010 Midsumma Festival
Platform: Campbell Arcade
Courtesy of the artist



OPPOSITE, ABOVE & FOLLOWING
 Bridie Loney & Meredith Turnbull
You'll be the death of me 2010
 acrylic paint on glass, interactive drawings
 Platform: Campbell Arcade
 Courtesy of the artists



Platform — in the words of former directors:

**RICHARD HOLT,
ANDREW SEWARD,
LUKE SINCLAIR,
ANITA KING
AND
DIN HEAGNEY**

ANGELA BROPHY:

Considering that we have convened for this discussion in celebration of Platform's 20th anniversary, I'm curious as to what you would attribute the organisation's longevity?

ANDREW SEWARD:

I always thought we made up Platform as we went along, it grew with us and we grew with it. The first ten years were a very exciting and busy learning experience for everybody involved but particularly, I'd say, for Richard and myself. Just as there is no 'standard practice' for making art there could never be any 'standard practice' for running an art space like Platform. I would attribute the strength of that period to the joy and freedom we felt in the process of discovering how we might organise Platform from one year to the next.

However, by the time we handed over to Luke Sinclair and Simone Ewenson, Platform was also a complex and mature project. By then it had processes for day-to-day administration procedures, and a network of relationships with funding bodies like the City of Melbourne and the Australia Council for the Arts, stakeholders such as V-line and Connex, the public, and of course, the artists, writers, and curators. We actually understood the requirements of being a non-profit incorporated association and the basics of running a small business that employed people, payed tax and held various insurances. I often had the sense that all of this administrative growth had been happening inside a bubble.

When I noticed 1980s birth dates beginning to appear on the increasing number of application forms I felt less like a peer of the exhibiting artists and more like an elder. I realised that in the time it had taken for Richard and I to become familiar with the project we had also, of course, gotten older and grown-up. It was a slightly uncomfortable feeling and one that I think Richard and I intuitively understood could only be addressed by putting the project into the hands of others. It was not until I stepped outside it all and left things with Luke and Simone that I saw how well Platform functioned and how solid it was as a model.

In our time, I think Platform was a place of layers of ideas — about art, social ideas, ideas about public space — and that was what kept it vital and interesting for me.

RICHARD HOLT:

There are many factors — in the early days good luck helped in addition to a model that had mutual benefits for us and the City of Melbourne as our major funding body. Obviously the type of spaces in which Platform operates has a particular appeal which has kept it relevant to generations of artists. Platform gives exposure to emerging artists and provides new opportunities for artists with established practices, as it is an environment in which ideas can be tested, free from many of the constraints associated with commercial expectation.

So there are both practical and esoteric factors at play in Platform having survived for two decades. Also regeneration has been important. At the end of our stint I think Andrew and I recognised that other factors were affecting our capacity to support the project and our energy for it was diminishing. Fortunately, through the establishment of Sticky Institute and the involvement of Luke and Simone, we had a ready-made 'next generation' with the energy to take the project forward.

LUKE SINCLAIR:

When I first encountered Richard Holt and Andrew Seward I found them unlike anyone else I had encountered in the art world. They developed a welcoming culture at Platform, welcoming to anyone who came in contact with the space. They were happy to sit down and talk about the artwork and they allowed the people around them, and around Platform, to spend time to figure out what it was all about.

Another reason Platform has made it to 20 years is that so many people see the exhibitions.

The statistic we used during my time at Platform was that 10,000 people per day walk through Campbell Arcade. My experience of exhibiting elsewhere is that an artist can often experience a good turnout at the opening and then become increasingly disheartened when only five or six people visit per day over the following weeks.

DIN HEADNEY:

Mostly I think it is because Platform is fixed spatially but not conceptually, because artists keep changing the parameters. It has never privileged one particular art form or type of artist, so that philosophically it offers a flexibility that allows it to accommodate change. As a multi-purpose municipal space in the centre of the city it offers the public a sense of ownership, so the audience — while largely anonymous — is very much a force behind Platform.

ANITA KING:

I think the dedication of Platform's directors and the unique qualities of the space as a multi-purpose thoroughfare and public exhibition space have contributed to the longevity of Platform. Support from the City of Melbourne in subsidising the costs of the site is a huge factor as many artist-run initiatives are forced into closure or to charge artist's fees due to escalating rent prices.

AB:

Twenty years is a significant milestone for an Artist-Run Initiative, generally organisations suffer from a loss of energy after a few years, finding the workload overwhelming, the cyclic exhibitions relentless and financial support somewhat nominal — if not lacking. [The pressures of running an ARI are certainly by now very well documented.] I'm sure there were times when Platform seemed 'at risk' of falling over, so what I'm interested to know is, what shift(s) occurred that turned around any particularly difficult situations?

AS:

We faced many problematic circumstances. Running Platform was an educational experience and some of the most valuable things were learnt during adverse times. Understanding those experiences through reflection as a productive scaffolding rather than conceiving them as barriers was crucial to our development as administrators, artists and people. It also helped to have a committee of just two. Richard and I have a great friendship perhaps because we have similar ways of thinking, and share social and educational backgrounds (it is not insignificant that we both have Arts degrees from the University of Melbourne in addition to our RMIT Fine Art experience). During our time at Platform our identities as individual art practitioners were submerged (or just merged) as well. We also worked collaboratively on many projects distinct from Platform.

I look back on those experiences as efforts to jointly understand the role art might play in our lives and the role we might play as artists in the world. It is worth mentioning that Richard and I are lucky enough to enjoy the support of our long-term partners, Pauline and Roisin, who helped when we needed to regain perspective. We were also sensible enough to have jobs in addition to running Platform. Additionally, I found there to be a great collegiality between the Artist-Run Initiatives of the era — West Space, Temple, Talk, Grey Area, Citylights — we gossiped together, shared stories and advice. We all needed each other, and I never felt rivalry or deep competition with anyone (has this changed?).

More specific to the question of 'shifts', I think Richard and I deliberately initiated three distinct periods or ways of thinking about Platform in response to our changing perceptions of the meaning of the project. There were certain 'at risk' times, in the sense that the project came to the stage of

needing rejuvenation. I regard it as a privilege that we were able to evolve given your observations of the perils that ARIs face. During our many conversations directed toward trying to work things out, when a breakthrough came it was always accompanied by a new sense of energy. The first period (1990–94) was very fluid. I would say it was characterised by the sense of wonder and excitement that is generated when the products of highly personal thinking and making appear in an impersonal place of utility and transience (artists were given only one cabinet to use at this time, remember). It's hard to underestimate the power of witnessing moments like this, and to this day this experience comes with every new exhibition at Platform.

The second period (1995–97) was characterised by thinking along more activist lines. By this time we were aware of our identity as an Artist-Run Initiative (the acronym 'ARI' has since been adopted because artists doing it for themselves know that they are the head of the art world, not the ARS of it) and we became lobbyists for the emerging sector while ferociously supporting the artists who showed at Platform. Platform is a unique project because it is artist-run and public, so discourse around issues to do with public art were naturally of interest to us. We began to deliberately situate ourselves in some of the very dynamic discussions and debates of the time (locally and globally) about the purpose of art in public space — or public art — and what it is, was, or could be. With the significant changes that were happening to our funding; the big leap in the number of cases and spaces we were administering, and in addressing these two big conceptual/industry issues, the mid-1990s proved to be a active and mature period for us as coordinators.

The third period (1998–2001) was a time of consolidation, of feeling a lot more comfortable with our identity and position. I think we had more fun and encouraged projects like Stricky, *The Tunnel Channel*, bizarre music events, and irreverent debates but we also began to slacken off. Personally, I was resuming studio-based work around this time and my show *On the Verge* (June/July 1999) put into practice many of the things I'd learnt over the previous decade. The third period also led into the final period of transition, before Luke and Simone continued the journey. Richard needs a lot of credit for keeping things together for us at this point, just as he needs credit for coming up with the idea in the first place. Thank you Dick!

RH:

Speaking for myself (Andy you might have other ideas) I'd say we seemed to be conscious of the risk of flagging commitment just in time to prevent its onset. There were many moments when we could have pulled the pin, but it was generally at these times that we'd adjust our focus to give the project new momentum. This sometimes involved a shift in what we were trying to achieve as our primary focus changed from looking at exhibition alternatives outside the commercial and public gallery systems to critiquing public art practices, public space and the public realm, etc.

There were also significant changes to the programs Platform was presenting. Initially exhibitions were in four cases at Spencer Street, then six, then the whole subway (which saw a shift away from works contained within individual cases to exhibitions that considered the whole space), then in Campbell Arcade — a very different space in many ways. There were side projects of publications and curated projects, (such as Slide at 200 Gertrude Street, which owed a lot to Platform) and we increased public programming, education and dialogue. Not in a big way but enough to keep things interesting for us as coordinators. Finally, there was the move of the Platform office to the subway that allowed for a greater interface with the public, some direct mentoring, and opportunities for volunteering. That space became an incubator of sorts, housing the video project *The Tunnel Channel*, the curated space Cusp, a public venue for a CCP/Melbourne Festival video project and finally, of course, Stricky. For me, it was this constant reinvention that kept the project fresh enough and sustained my interest.

DH:

Emotionally speaking, it only takes one amazing show to revive your faith in what you're doing. Funding levels and the quality of exhibitions often follow their own path and, despite your best efforts,

things sometimes just don't turn out the way you had planned. For instance, a show you thought would be incredible can result in something quite disappointing. Conversely, an artist you were initially unsure of can install a work that really impresses you. That's art in action and that's when it becomes fun. Ultimately, Platform attracts artists and curators who endeavour to approach the site in new and fresh ways.

When Anita and I took over Platform there was very little in the annual budget. We just had to work with what we had, while constantly trying to raise more funds. After a time it became more financial but only because we consistently worked at sourcing money. It took a few years before we finally had a budget that more properly reflected the resources Platform needed to survive. So dedication can eventually turn things around.

ES:
I know it sounds cheesy but what has kept me going for almost ten years in the subway is an unflinching determination that what goes on at Platform and Sticky makes the world a better place, and that an artist-run space is an important and honourable venture.

AB:
What was the impetus for starting Platform in 1990 and were there any precedents that you looked to or that may have informed the model you created?

AS:
The concept was Richard's and I'm grateful that he bought it to me. It was a bold extension of a number of the ideas and themes we had been exploring in an emerging collaborative practice as second year (part-time students) at RMIT (this, incidentally was the reason we never rejected student proposals per se for exhibitions at Platform). We were fascinated by what we called then the 'politics of display' or how meaning is accrued in an artwork through its context just as much as any intrinsic intention. We explored this idea through 'site-specific' installations we called 'multi-media' not because they included technology but because they might at any time employ a range of materials (like industrial scaffolding and lighting) and techniques (like painting, drawing, photography, collage and printmaking). Our installations were quite baroque and pretentious; we loved reading American theorists like Douglas Crimp and thought *Agenda* magazine was the apex of critical aesthetic inquiry. I hate to think what our/ my practice might have become if Platform hadn't arisen. There were no precedents that I was aware of at the time that directly informed the model we eventually created, but I later recognised similarities with other projects (like Inhibadress, Art Projects and Roar). I enjoyed thinking about the 'Heidelberg School' for example, or the Contemporary Art Society in its original 1930s form as very early Australian ARIs.

RH:
Here's my take ... Andy and I were collaborating on installation projects at the end of the 1980s that focused on inhabiting specific spaces. We recognised the potential of the display cases as a quite different model. I don't think we ever simply saw them as boxed-in white-wall spaces - but rather as self-contained environments that art could populate in a whole range of ways. There were organisational models we were aware of, however we didn't regard ourselves as much of an organisation at first, rather as just a couple of artists, so those projects (like Roar Studios and Store 5) weren't a strong influence. Given how naïve we were about what we were setting in train I think it was important that Platform (including the subway itself and the fairly crude cases) had a down-at-heel aesthetic appeal. It was the perfect project for a bit of low level art world rathaggery.

AB:
What subsequently informed and motivated you in your role as directors?

AK:
Dan and I didn't base our approach on anything in particular, as the Platform model is quite unique already as a free and public exhibition opportunity. This is something we fought to maintain to rebalance the structure of art support, that is, to relinquish artists from the burden of being the sole sponsors of cultural production. We also looked for alternative ways to mobilise the organisation, to cover basic overheads and administration costs from sources other than the traditional funding avenues.

OH:
I think we also wanted it to be more diverse and open to younger and different artists than those showing at other ARIs and established galleries. We had a deliberate focus on design work, fashion, performance, music and other art forms that inform visual arts. We didn't look to any other models but we changed our approach according to the circumstances at the time. Flexibility was key.

I knew Platform would be very challenging—it was unique and very tempting—except for the salary. But more importantly, it felt very public which meant that you couldn't get away with anything. People really *did* pay attention to the art that happened there, it wasn't just for the elite or people in the know, instead it was art for everyone, no one, no one, it didn't matter. It felt free and a little bit dangerous and that was what really drew me in and kept me there.

LS:
I was lucky in that I got to serve a two-year 'apprenticeship' under Richard and Andrew before I took over as coordinator at Platform, so I tried to stay true to what I saw as a 'friendly personality'. The people who were working at the space at any given time were crucial to where and how the organisation moved. Over the years I slowly developed a more articulate view of what we were trying to do, through conversations with Simone Ewenson, hours of late night phone calls with Eloise Peace and discussions behind the desk at Sticky with Anna Poletti and John Stevens. I was lucky that Anna Poletti started volunteering in the Sticky wing of Platform not long after Simone and I took over as coordinators, bringing her experience of working at This Is Not Art in Newcastle, which was the Australian organisation that I felt most aligned with conceptually. I also had some good conversations with Lanto Ware of the South Australian Institute for the Photocopied Arts as he developed the Adelaide Zine Fair, which would eventually become Format. I also felt close to Express Media who were open to dialogue and sharing resources with us.

As I found my feet, I developed relationships with (and was able to visit) three organisations that I felt were moving in a similar realm: Microcosm Publishing (Bloomington, USA), Quinbys in Chicago and the Toronto Zine Library in Canada. Visiting these spaces helped me get my head around how different spaces operate. Other projects that come to mind include: Corn Dog Zine Distro (UK), Just Seeds (USA), Parcél Press (USA), Breakdown Press (Melbourne), Geelong Arts Alliance, Reading Frenzy (USA), The Independent Publishers Resource Centre (USA), Needles And Pens (USA), Take Care (Sydney), and Bird In 'The Hand (Newcastle).

AB:
Would you say that directing Platform has influenced your own practice? And if so, in what way?

DH:
Definitely, in that I am much more responsible for my work now! Having gone through quite a number of serious (and no so serious) controversies and having to defend the artist or curator or funding bodies

or just Platform, I learned that you have to believe in what you do, really believe in the people you work with, otherwise it's just a sham. You can muddle your way through some things but I think your cynics respect you more when you stand up for what you believe in and offer them a real defence that also respects the work of the artist. Then it's game on and everyone can have a serious debate about art. So, I now carry that with me in all the work I do. Platform really sharpened my ideas, and taught me that to have a dialogue about art requires doing the work to ensure you build confidence in yourself and the people with whom you work.

RH:

As Platform was about ideas it definitely influenced my art practice and continues to be an influence in the writing, which is now my primary creative practice. Platform required a degree of faith between the creator of a work and the very large and diverse audience that would interact with that art. Thinking about art, that faith was empowering. It removed any of the lingering pretences and expectations that can be a dead weight on creativity taking place in the vacuum of traditional art environments.

AS:

Yes it has. At Platform I learnt that no one is obliged to look at your work just because it is hanging on a wall or you because your gallery have become smart, groovy and famous. An artist owes a great debt to anyone who bothers to look at their work and the obligation is on the artist to make that experience worthwhile. Altruism carries you there; narcissism does not. It follows that it doesn't matter where art is seen for it to have significance, and the crappiest place may well be the proving ground of the greatest work.

I have also realised that there will be many people with different levels of viewing sophistication and experience looking at my work and that I cannot affix any meanings to it. It is much more interesting, in any case, for people to have their own thoughts. Ernst Gombrich believed that 'There is really no such thing as art. There are only artists'. What that means to me, and what Platform proved for me, is that art is a conduit for people to have their own experiences. It's this process that constitutes creative activity in its purest sense and something everybody can easily enjoy if they want to. Making art and looking at art are coterminous activities because they are both opportunities to be mindfully, unselfishly engaged in the present, which is all we have really. As a store of value, art is useless.

In practice it means that the additional 10 percent effort above 90 percent is what makes artworks live or die (Tom Roberts, working on his painting of the first Australian Parliament, famously described this as being like the effort to pump the last bit of air into a bicycle tyre). For me, it also means attempting to fashion artworks with different 'entry levels', without condescension or dumbing down, art that can be further investigated by people interested enough to do so. I learnt this, in particular, with the exhibition *Address* that Richard and I made in 1996, which was at once beautiful and conceptual, popular and esoteric. Ultimately I would not have achieved this understanding about my practice if I hadn't had the experience of working on an ARI as well.

Directing Platform was a consuming experience at times. Giving it up helped me learn to value the other roles I play in my life (parent, partner, teacher, helper). I have found that the practice of making art these days is richer and more meaningful to me as a result.

AB:

What were your curatorial imperatives? Was there any particular group of artists [I'm thinking about a focus on emerging artists for example] or type of art practice you were interested in supporting?

RH:

I can remember always being hot under the collar about something. But that didn't necessarily mean

a particular focus in terms of the type of artist we'd choose for the program. In many ways the fact that Platform was an interface between artists/art practices and a broad spectrum of society (often people with no specific interest in art) meant a responsibility for keeping the program broad. In our time we programmed numerous high profile artists and others whose profile would emerge later (including two Australian Venice Biennale representatives and a Commonwealth Writer's Prize winner). But we also programmed art made by primary school children working with local artist Greg Ades, an exhibition of amateur artists from an itinerant indigenous community, works from a political poster collective and a range of practices at the edge of the visual arts, such as graphic design and landscape design. Likewise I'm not sure that we had any preference in regard to media, although we'd always find room for work that had a strong conceptual relationship to the space(s).

DH:

Personally, I have a real thing for sculpture and installation, so my bias leans that way. When I took on more of a curatorial role in 2008, I was somewhat gung-ho about selecting and inviting artists to exhibit sculptural installation but soon artists working in other art forms stood up for attention and we decided to mix it all up again. I was also quite interested in rubbish and junk, in both the material and in the metaphorical sense, as a critique of consumer culture, mass commodification, environmentalism and related critical social reflections. They were very much in the public consciousness at the time so I felt there was a responsibility to show work that followed these public concerns. I was also keen to work with postgraduate students as they seemed committed to their practice and had put serious research into their ideas.

ES:

As Sticky found its feet I spent more and more and more time each week in the space. I was always around when the artwork fell down, when kids kicked the footy through the windows, when the subway flooded, when all the lights went out (at a Midsumma Festival opening with hundreds of people in the subway), when people stole the artworks and when the exhibitions were so awesome that everyone in the subway just wanted to talk to someone about the work.

After being an integral part of Platform's activities between 2001 and 2007, Sticky formally separated in 2007. Sticky had grown into such a raging beast that it had practically consumed the Platform office space and I think the new Platform coordinators found it difficult to get any work done. When their office was still based at Sticky they were often disrupted by high school kids looking for particular zines.

AS:

We always expected that artists would somehow spatially address the site. We couldn't understand why someone would want to show at Platform if they didn't want to think about things like the architecture, the history, the location, the audience, the exhibition interface and so on. This was really the thing that mattered and the curatorial character of our programming developed from there. There are infinite possibilities for addressing the Platform spaces, as many ideas as there are artists, and I found this one of the most fascinating aspects of the project: that such defined exhibition spaces (glass-fronted boxes set in arcade walls) could experience so many transformations. There is something about having limitations that inspires creativity. Some of the best shows used very modest materials while others, loaded up with big grants and expensive equipment, often failed to impress.

It was mostly emerging artists that tended to submit proposals. Perhaps they had less to lose and more to gain from the experience; perhaps they were most open to the possibilities. After artists obtained dealer/gallery representation they were less interested in showing at Platform. When any artist talks about money in the same breath as they talk about their work, as they do frequently in the commercial sector, it is often shorthand for the lingering anxieties all artists hold but limits the ability to have a meaningful conversation. I am glad that I didn't take advantage of the artists we showed by

buying their work. I don't want a collection of early works by Swallow, Piccinini, Cartapan or Bush – it would only remind me that I was not focussed on the 'main game' of the special opportunities a place like Platform offered to people who exhibited there.

AB:

In conducting research for this anniversary project, I've become aware of Platform's very rich history of discourse (debates, forums, discussion groups, etc.) most notably in the first twelve years. So much so, that I have dedicated an entire section to it within this publication. What were the conditions that surrounded this interest? I'm wondering if it was integral to your earlier art practices or whether it was addressing an apparent void in discursive activities?

RH:

I think there was a void. Often it was not so much a void in what was being discussed, though we certainly tried to take a lead in regard to opening up discourse about public art and public space, Platform having come hard on the heels of an era noted for the 'plonk art' approach to art in public spaces. The void was in who was discussing art, and in what context. Some of my best memories were of the impromptu stuff. We were always up for a bit of a discourse. If we saw a school group in the subway we'd find the teacher and make ourselves known and put on a bit of a Platform show. Andrew also did audience surveying for similar reasons for a while.

Even when we talked (or wrote) in an 'art world' context we'd try to shift the goalposts a bit. Our irreverence wasn't just because we didn't want to be bored shitless by the pretentiousness in the art scene but also because that shift in 'voice' with which we presented our ideas was a way to open up those ideas, share them and invite engagement, whether positive or negative. We had our own individual passions and Platform as an organisation had its passions also but we weren't interested in a narrow dialogue in support of those passions. We actually had pretty thick skins in retrospect (another key to longevity).

Perhaps much of what created such a surge in artist-initiated activity during the 1990s was a similar desire to expand the discourse on and about art. This took some more formal, but by no means less interesting, modes such as Sandra Bridie's *Fictional and Actual* project. Platform had its own voice and was an active contributor to many of the vehicles that expanded dialogue as well as generating discourse of its own.

AS:

My answers have probably indicated that ideas were the energy that drove Platform. We loved thinking about the possibilities the spaces provided for interpretation and reflecting on the implications for so many different participants. This was really an extension of the way we wanted to approach art making generally and that in turn grew out of the education we had received. Theory was pretty light on in our RMIT course and it was the component most students begrudged. I completed studies in Fine Art, Philosophy of Science and Social Theory at the University of Melbourne to address this deficit (Richard had already done something similar) and was exposed to a lot of continental philosophy and structuralist and post-structuralist thinking which has informed my work ever since. More than this, though, I learnt how to think, how to have fun with complex ideas and how to compose and communicate my thoughts to others.

Brett Jones at West Space was a great advocate for forums and publications and we took a lead from what he was beginning to do so effectively. There was not so much a void in discursive activities – 200 Gertrude Street, particularly with Kevin Murray's input, for example, frequently delivered opportunities for public discussion and documentation of ideas – more that we saw an opportunity

to focus this kind of energy on the projects we were running. There was an element of marketing as well, staking a claim to legitimacy, too, if you like. We found the novelty factor of presenting public discussions in the spaces we ran was too good to pass up and it was another chance to see what would happen if we did something unusual down there.

AB:

Were there other imperatives within the past eight years or did discourse manifest in other forms and media?

DH:

We were one of the first galleries in Melbourne to employ social networking on sites like Facebook years ago when they started up, now a common feature of art organisations. It was really about reaching people in new ways. We also took advantage of free blog systems and ran the Platform exhibition archive using Google services that are free and give your site a high ranking in search engines. That's quite important in our current technological phase of communications, although it also reduces an artist's project down to an image and a short statement, which unfortunately the media and audiences have come to rely on.

There was also the VIA-N group and the *Making Space* project and publication, which I was heavily involved in, including editing the book. We made a real effort to link up these disparate and loosely interconnected artist organisations. I'm not so sure it worked in the long term as everyone had very different goals and strategies for their own organisations. Discourse tends to happen best outside the framework of institutional models in my experience.

LS:

Every second year we run a month long zine festival at Stucky called *The Festival of the Photocopier*. This is a time of zine launches, zine exhibitions and discussions and discourse around zines. We have also run a monthly discussion group called The Opinion Society which is open to anyone to come along and share their opinions of the work we stock.

AB:

The title of this publication *What Art, Which Public*, stems from an exhibition by Andrew Holt and Richard Seward at the Spencer street site in 1995 and I think it speaks of the significance Platform has not just as an ARI but at a public art space. There are certain considerations, complexities and nuances associated with presenting art in a public space as opposed to art within a gallery context. A few years ago a Connex survey found that 35,000 commuters a week entered the Campbell Arcade thoroughfare. What were some of the challenges faced in presenting contemporary art to such a diverse audience?

AS:

The public don't look at exhibitions – people do. Looking at art is an intimate experience. It's a relationship, a contract even, between a maker and a viewer and with this comes with some serious responsibilities for artists and the directors of any public gallery but particularly for a space like Platform. It took me a long time to comprehend this and I had some very unpleasant experiences before I did. It is an understanding that perhaps can only be attained through experience, not book learning. I am still amazed and dismayed when 'controversy' erupts uncontrollably at large public galleries and wealthy commercial galleries with much greater financial and human resources, as it

generally demonstrates that the contract between an artist and a viewer has not been honoured, and is usually the result of some sort of selfishness, hubris or lazy oversight.

In the later years of my time at Platform I was very careful to impress on artists the need to understand all the implications of the choices they were making in their work, that there must be valid reasons for making particular decisions and that they must be the best choices for what they were trying to achieve for their work. Do you really need to use pornographic pictures of 'home girls' as a meditation on the desperate desire for celebrity our culture promotes? Do you really need to lock mice in a cabinet to starve on rotting Christmas cake to make a point about the commercialisation of a religious festival? Is your dick all you want to say about your identity? For the most part, the artists I had such conversations with found it to be a beneficial experience, they developed as artists and as people. By exhibiting work at Platform I always thought we had a responsibility to the public, but in order to fulfil that responsibility we needed to be responsible to the artists first and foremost, because it was the artists' understanding of the potential of their work and its consequences that mattered most.

RH:

Public space has its own mediations in the form of various 'safety' and liability regulations. If anything, this was where the real frustrations could come from. Regulations aren't written for the creative or unusual. Getting interesting things to happen in public spaces can sometimes feel like entering a bureaucratic vortex.

Certainly there are moments when you're programming a space such as Platform that you long for the protection of the formal gallery space, where the audience has some idea of what to expect. But I always enjoyed the intellectual challenge of negotiating art in such a non-mediated environment. The bigger challenge was often to talk through an artist's ideas, and allow them to see that presenting difficult ideas in the public sphere required a much more sophisticated approach than they would take toward a private exhibition space. If the artist was committed to their ideas then this challenge could really spark new ways of thinking. The public audience is not difficult to shock — it's like shooting at an enormous target — so why be so lazy? If you can get the public engaged and truly engaged at the level of ideas — then as an artist, you have achieved something significant.

AB:

And the advantages of this context?

LS:

Forcing the general public to think about the world around them and face the fact that the world includes nudity, swear words, violence and beauty all makes for a satisfying but terrifying day at work.

AK:

As well as being a challenge, the diversity of the audience is also an advantage. In this transient environment, the experience and ritual of viewing is re-imagined and artists can engage a diverse public, people not always consciously looking for art or perhaps unaccustomed to stepping inside a gallery space.

RH:

The public, bless 'em. I doubt very much that I could ever have given the energies I committed to Platform if it wasn't for that anonymous mass of people moving through the subways.

Commuters angered by sexy painting in subway

A LARGE painting of a young woman clad in underwear and in a provocative pose has angered commuters using Spencer St railway subway.

The painting is on display as part of a Melbourne City Council program to "revive" the work of local artists.

A council spokesman said the painting had prompted complaints from commuters.

A VFL's spokesman said the painting had prompted complaints to station master.

Some action had been taken but the subway was under the council's jurisdiction, the spokesman said.

The painter, Priscilla Ann, a specialist teacher at Rowville school, said she was advised by the number of complaints about her work.

"It's just ridiculous," she said. "It's not so obscene or provocative. In fact, it was intended to be innocent."

Mr Ann said the painting was meant to catch the eye of people walking past.

A City Council spokesman said the artwork had prompted a "watchdog" group but the people involved were allowed to do their own thing.



Commuter Anna Gilbo... not quite sure what the subway painting is about.

Govt anger at Mandela criticisms

A FEDERAL minister, who visited South Africa in March, has urged the Government to support Nelson Mandela.

The Minister, Senator Peter McGonigle, said he was disappointed by the Government's failure to support Mandela.

Mr McGonigle said he would be speaking to the Prime Minister on this issue.

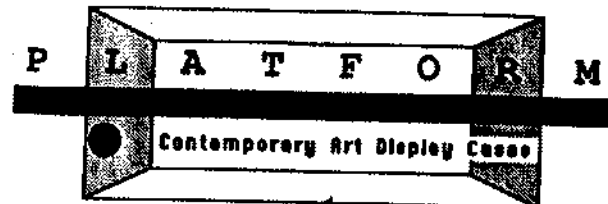
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Spencer Street Station, Metrail Subway, Under Spencer St. from Little Collins



CONTEMPORARY ARTISTS' INSTALLATIONS CHANGING MONTHLY

PLATFORM is an artist initiated public art project supported by the City of Melbourne. For further information call: 853 9550 or 537 2168

Commuters angered by sexy painting in the subway, Herald-Sun, 18 October 1990, p. 23

Something strange in the subway

IN true pop art tradition, amid adverts for office gadgets and cheap hotels, art lurks in the Spencer Street subway. Two young artists, Andrew Seward and Richard Holt, have been curating the commuter corridor for a year, using the glass advertising boxes for installations, paintings and drawings. "It looks like a bit of gallery, transposed into another context," says Mr Seward.

The pair are interested in the nature of display and using areas other than galleries. "The artists usually respond to the space. It's dingy, dark and dirty down there, it's an intriguing little area," he says.

Many of the works by young artists are installations influenced by the surroundings. The current exhibition, by RMIT graduates Michael Pogia and Joseph De Chellis, takes on the monochrome of the corridor. And their display boxes are wallpapered with re-

REBECCA LANCASHIRE finds a fresh way of getting art to a wider audience.

peated photographic images a la Warhol.

'Platform - Contemporary Art Display Cases' is supported by the Melbourne City Council and aims to provide "exciting alternative spaces for artists and get art to a wider audience". The manager of cultural development at the Melbourne City Council, Ms Pat Sabine, said it was a "fantastic initiative so that artists can get more space in the city".

Harassed commuters who pass the "gallery" often don't recognise the display-case activity as art, says Mr Seward. "It's quite interesting, many just see it as something different in the subway, there's not the same expectations as in a gallery - it's refreshing."

The Age, Thurs. 2/2/91

Rebecca Lancashire, 'Something strange in the subway',
The Age, 21 February 1991, p. unknown

DISCOURSE

SHOCK: MAN SEES ART!!

• A Platform for Public Art

Platform Artists Group Inc. continues to challenge preconceptions about public art. Platform is not interested in heroic monuments or feel-good fluff.

Our program for July-Dec 1995 at Platform (Spencer St Station, pedestrian underpass) features exhibitions of local and international contemporary artists working in a wide variety of media. In the eighteen subway display cases work which reflects the vitality of the visual arts today becomes part of the everyday environment for thousands of commuters.

Platform has operated at Spencer St since May 1990 providing a continuous display vehicle for many of Melbourne's most exciting artists.

• Platform2 at Flinders St Station (since Nov 1994)

Our new project at Flinders St Station is Melbourne's only independent venue dedicated to promoting and extending the work of student and developing artists, craftspeople and designers. Platform2 has transformed this formerly rundown pedestrian subway into an arcade of contemporary ideas.

• Platform Artists Group Inc.

Platform Artists Group Inc. is a non profit artists group dedicated to:-

- extending exhibition opportunities for artists
- providing cutting-edge exhibitions in public environments
- forging links between contemporary artists and the wider community

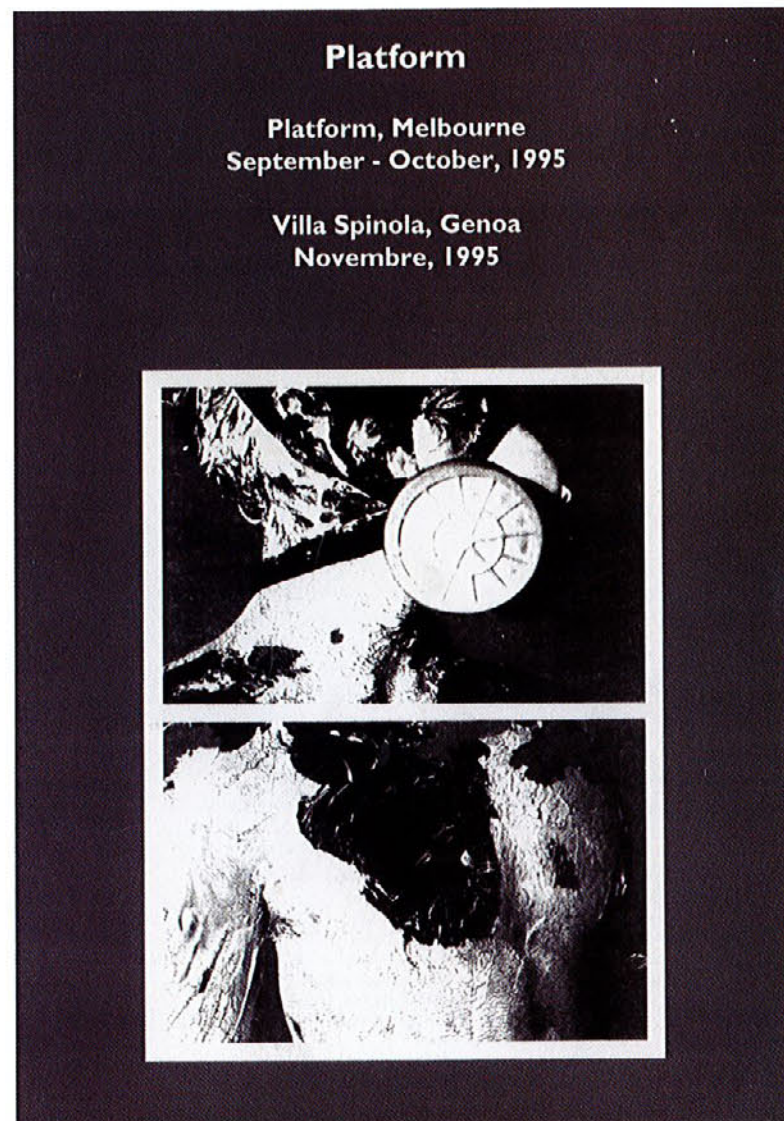
• For further information:-

Write to Platform Artist Group Inc. PO Box 14043 Melbourne Mail Centre Melbourne 3000
telephone Richard Holt (03) 9537 2168 or Andrew Seward (03) 9417 3840
fax c/o (03) 9537 1747 attention Richard Holt

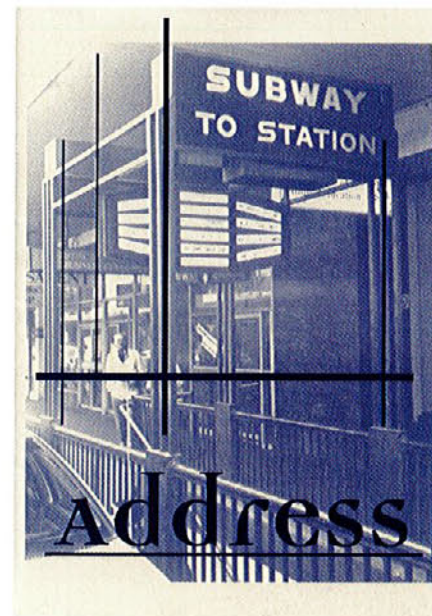


Platform & Platform2 are projects of Platform Artists Group Inc. supported by the City of Melbourne through the Percent for Art Scheme.

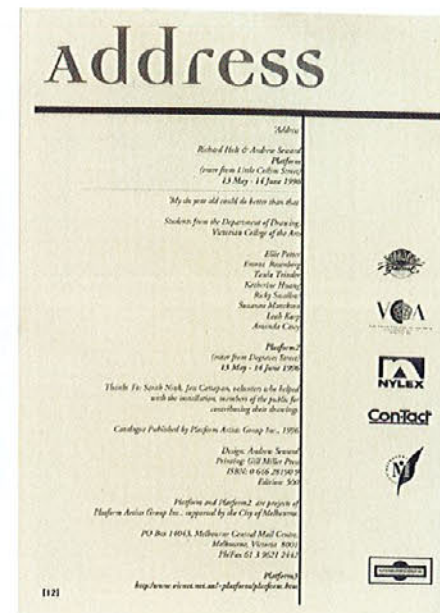
Shock: Man Sees Art!!! Platform Artist Group Inc. (lvc), 1995



Platform, exhibition catalogue (cover), Platform, Melbourne and Villa Spinola, Genoa, 1995



Address, exhibition catalogue, Platform Artists Group Inc., Melbourne, 1996



Richard Holt & Andrew Seward
Address (detail) 1996
Adhesive vinyl on tile
in collaboration with students from the Department of Drawing
VCA as part of the 1996 Next Wave Festival
Platform: Spencer Street Station
Courtesy of the artists and Gallery Smith, Melbourne



The end of 1996 Platform BBQ and *Dialogue No.4: Negotiating Public Space*,
publication launch at Batman Park, Melbourne,
21 December 1996

The end of 1996 Platform

BBQ!

*and the launch of Dialogue No. 4:
'Negotiating Public Space'*

Acknowledge our sauces

Meet the Burglers of the Artworld

A chance to take the piss out of the 'Yellow Peril', again
(we'll put the esky there to keep it cool)

Skewer your vision

Negotiate the body as a site of contestation: stuff it full of food and drink.

Special Guest: Frankfurt Bacon

Well, anyway, you get the idea

Batman Park

Yes! down near Vault in the shadow of the Casino

Saturday December 21

From 1pm



*Outside in the Distance: A Platform Artists Group Inc. Forum,
Platform: Spencer Street Station, September 1997*





'Art is Boring'

the Platform Tenth Birthday debate

Kate MacNeill - 'Platform Supporter'
Jane Scott - 'Purveyor of popular culture'
Peter Brew - 'A concerned citizen'

Stephen Haley - 'Opinionated bastard'
Robert Nelson - 'Monash guru'
Rose Hiscock - 'Bullshit artist'

Richard Holt - Moderator

2pm Saturday 2 December 2000
at Platform2, Flinders Street Station

plus 'Platstock'

Sound performances and recordings by

Chris Smith
Ben Harper
Phil Edwards
Michael Graeve
Helen Gibbins
Julia West
Aaron Johnson
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and more...

and ART.

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platform
artists
without
inc.

Free!

A very short history of a ridiculous idea

RICHARD HOLT

The oldest item in the Platform archive is a letter, written to the City of Melbourne, enquiring about the display cases in the DeGRAVES Street subway as a potential location for contemporary art. When I say written I should qualify. The letter was typed. *Clickety, clickety, ding*. It says something about the longevity of the Platform project.

A few months after that letter was drafted Platform held its first exhibition, with no real sense of direction and no strategy to ensure its survival. But there was no exit strategy either — no way out for either me or Andrew.

From such modest beginnings Platform fashioned its own position within Melbourne's visual arts landscape. It managed, somehow, to negotiate the first precarious years during which any number of factors might have scuttled it — miniscule funding, political meddling, burn-out, incompetence. And it emerged with a relatively secure and meaningful funding base, a hard earned level of respect among artists and, I think, a useful reputation for never quite going about things in a conventional manner.

What was it that guided Platform through those early years? Was it the vision of its coordinators, the desire to cut a swathe through traditional

gallery practices and the uninspired mediocrity of the public art of the time? Or was it a combination of naivety and dumb luck? I'd lean towards the latter.

Which is not to argue against the significance of the project. Without overstating things Platform has made a meaningful and enduring contribution to Melbourne's art scene and to the important role of culture in the city's CBD.

Beyond the simple but unquantifiable impact of so many encounters by so many people with so many artworks over the years, the program also became a platform itself for a generation of artists (and another coming through now), providing a vehicle for experimentation and exposure.

When Platform expanded in 1994 from Spencer Street into the current, Campbell Arcade location, the subway between Flinders Street Station and DeGRAVES Street had been so neglected that even hurrying commuters avoided it, preferring to siphon up the narrow stairs onto Flinders Street. Platform's revitalisation of the subway — the cleaned and painted cases, the

reinstated lighting, the activity of the exhibition program and the sense of a space that again had value — reinstated a lost link in the continuous chain of laneways and arcades from Flinders Street Station to Bourke Street and beyond. In urban renewal terms alone the project repaid the City of Melbourne handsomely for their support. Now, of course, the subterranean intimacy of those narrow pedestrian thoroughfares, and all the activity in them, is as much a Melbourne icon as its trams, its gardens or its sporting grounds.

Platform's first decade also spawned side projects that flourished themselves, from the diminutive Slide at 200 Gertrude Street to Sticky Institute, the zine outlet that has so successfully established a place for itself on Melbourne's literary landscape.

There were publications too and international exhibitions and a whole range of events that were often more like parties. The *Subterranea Banquet* in the Spencer Street Subway — ten courses with performances and the whole event a performance itself was the biggest party of all.

The decade from 1990 was a heady time for contemporary art in Melbourne, and Platform was well positioned to play an important role in the emergence of a crop of artist-run initiatives that, while influenced by earlier projects, differed in their number and the collective impact they had on art making and the machinations of the local art scene. At the height of this period the artist-run initiatives of Victoria (with Platform and West Space as ringleaders) rejected proposed Australia Council funding because of its flawed model and successfully forced the direct provision of funds rather than being auspiced through major public galleries. *Viva la revolution*.

There never was a road map for these achievements. In a way Platform was adaptable enough, even nimble at times, to make the most of the opportunities that circumstances threw its way. But as I intimated earlier it could have been very different...

Lance Porter had had a rough night. What he didn't need was any little smartarses badgering him. 'I told you, I haven't got a clue what you're talking about.'

'The new art space. In the subway.'

You should've got a letter from the City

of Melbourne.'

'The City of Melbourne. What've they got to do with anything?'

'They own it.'

'It's part of the station but they own it?'

'Right.'

'But we've got the keys?'

'Yeah.'

Porter glanced at the wall clock then put a cross through the corresponding time on a gridded sheet. No one had ever explained to him why he had to do this. It was just part of the job. He blew the steam off an inky instant coffee. 'No,' he shook his head slowly. 'No, nah, nah, Nananana. Nup. This is a station mate. See that sign. What does it say — council depot? Nah. It says Station Master. I ain't got no keys for the City of Melbourne.'

A bloke with his head buried in a form guide at the back of the smoke-yellow office mumbled, 'The red ones.'

'Eh? The red ones,' said Porter. 'Why didn't you say the red ones. Jesus, a blokes gotta be a mind reader. What did you say youse were. Artists?'

'Yeah. We're starting a new —'

'Sign the sheet. There.' He stubbed a finger onto a form on a clipboard. 'And there,' and then he plonked an enormous bunch of keys on a red plastic tag onto the counter.

Later that afternoon the first of the exhibiting artists for the first exhibition arrived to find her display case pristine white with its fresh coat of paint and new fluorescent tubes. Jenny Wong took one look and laughed. Up in her car she had three bags — black sand, red clay and broken glass. 'Nice paint job,' she said.

Andy and Dick, the artists to blame for the fledgling enterprise, smiled weakly. They'd underestimated pretty much everything — how much paint they'd need, how much time it would take, and worst of all, what could possibly go wrong.

Because it had all seemed so easy after a few quiet drinks. 'What could possibly go wrong? We got the keys, we get artists to stick their stuff in, we have a party. Easy.' Only now they were opening the following night and the cracks were beginning to show.

At midnight they called it quits with half the

cases done. Jenny's already looked trashed. The other artists would be arriving first thing in the morning. Before the poorly-ripped 'coordinators' knocked off Andy scrawled a list of things to do.

Next morning Dick arrived half an hour late. 'I need a bit of a hand with the booze.' Parked at the top of the Spencer Street escalator was his clapped out Holden, full to bursting with beer.

'What the hell is this?' Andy scratched his head.

'It's on the list.' He handed over the scrunched up paper.

'What do you know about decimal points?

Two thousand bucks worth of beer. Are you nuts? That's our whole year's budget.'

'Shit really?'

'Really.'

'Shit. I'll take it back, will I?'

'We don't have time, I've got five artists down there. One needs power, one needs medication and the other three have got works that don't fit — our measurements were out.'

Dick scratched his head. 'Do they want a beer?'

The dimensional issues were the easiest to fix, apart from Thomas McClintock who was in a dimension all of his own. What couldn't be bent, bashed or otherwise persuaded to shrink the few millimetres required succumbed to Andy's angle grinder. Soon Hannah Fink's steel bars had been fitted into her display case. She started unpacking little ceramic sculptures from a milk crate and slipping them behind as if they'd been jailed. One hundred florid vulvas later she announced the work complete.

Then she placed a large and luridly political artist's statement onto the wall beside the case — the wall the artists had been forbidden to touch (something about heritage architecture — you'd have thought it was the Guggenheim). Dick wandered over with one of the stabbies in his hand. But Hannah's steely stare told him he was somehow part of the problem.

'Nice,' was all he said. Hannah looked at him as if he was from Pluto.

Meanwhile Lester Peers had dismantled the top of the case he'd been given and was poking around in the space behind the wall. All the passing commuters could see from the subway

was a set of legs in jeans. 'Pass me that Phillips-head,' he said. 'I think I've got it.'

'You sure you know what you're doing?'

Andy passed him the screwdriver.

'Of course. No worries.' From behind the wall Peers made a loud *asshhhh* noise, jerked his feet and flashed his torch a couple of times.

Andy remembered something the council had said about insurance.

'I wish you'd told me there was no power.'

'I wish you'd told us you needed it.'

'Never mind. I've got it sussed. Pass us that roll of insulation tape.'

Soon there was a length of white electrical cable dangling into the case, finished neatly with a connector like the end of an extension cord. Peers' head appeared and he scrambled out onto the subway floor. 'What's the time?'

'Twelve.'

Peers looked worried. He was cutting it fine.

'Gotta go out to Preston to get the rest of the stuff. You going to be here?'

'Not going anywhere,' Andy nodded.

In the case next to Peers, Petra Ivanov was unfurling a flag on her slightly shortened flag pole. Good. No genitals, no dirt, no dodgy electrical work. Just a nice square of cloth with a simple design. A simple, very familiar design. The logo of a global soft drink next to a skull and crossbones.

On the other side of Lester's case Lila Finelli was happily sewing sticky marshmallows onto draped fabric. Dick breathed a sigh of relief. The first fly began circling nearby.

A rotund and scuffy man in what might once have been a uniform, wandered into the subway pushing a pile of dust in front of him with a wide broom. 'G'day, g'day. Bill's the name. What's goin' on?'

'We're making a gallery.'

'Down here? Bit hard up are ya? What sort of gallery?'

'Contemporary art.'

Bill stopped still to ponder, then spied Hannah next to him putting some finishing touches to her lighting. 'These yours are they?' She glared.

'Just askin', Love. Geez, lighten up. You're not gonna make too much mess down here I hope. I mean - ' Bill stopped to ponder again. It was

a skill he had. This time what had caught his eye was the stack of beer the boys had put along one wall. 'Blimey. You'll need a bit of help with that lot.'

'We're opening tonight,' Dick handed him an invitation. 'Why don't you come along?'

He looked at the beer. Then at Hannah.

'Then at the beer. 'Free?'

'Yep.'

'I'll be there.'

As Andy and Dick began setting up for the opening, to the howls of annoyance from peak-hour commuters, only three and a half cases had been completed. Lester was back from his studio, madly attempting to put together his complex Heath-Robinson style contraption.

Thomas McClintock had last been seen botting cigarettes from kids hanging out near the platforms. With time running out he slouched back opened his case and emptied his backpack of the things he'd spent the day stealing. Pornographic magazines, rail posters, the pink balls that get put into urinals, various bolts, a safety vest and a box marked 'detonators'. He locked the case back up, and without a word to anyone he walked out, taking a case of beer as he left.

The Christian busker, Spirit, who Andy and Dick had seen on earlier visits to the space, arrived with his dog and expressed uncharitable sentiments about the placement of the improvised bar. 'That's my spot.'

'You've got a spot? Who says it's yours?'

He pointed up but the low subway ceiling didn't suggest any great authority.

'Oh bloody hell. Andy, grab an end.' The bar was quickly moved to another position. Spirit stuck up. One song, two chords, over and over.

Gradually people were stopping to look at the artwork. Hannah's pieces were proving popular. With some. There was certainly a crowd forming around them. A few were outraged. Others just amused. Others still had turned up for the opening and were swigging beer and talking in a superior way about it being a brave and confronting work. Constable Ben Cawley, an officious new recruit, wandered in to see what the gathering commotion was, took one look and got on his radio.

Bill, the cleaner, arrived with half the station

staff in tow. Things started getting out of hand quickly. The crew that McClintock had been botting smokes from entered with trouble in their minds.

Spirit started screaming at the crowds. His pastoral message wasn't getting through.

Constable Cawley called for backup. In the confusion that ensued some one called out censorship.

The Minister for the Arts had been struggling in the polls. He arrived, as the invited ribbon cutter, to find police attempting to clear the subway. It was a spur of the moment decision. Finding a milk crate he stood above the crowd and made an impromptu plea for tolerance and freedom of expression and against the scourge of wowscrism.

Unnoticed in all that was happening, Lester Peers made his final adjustment then plugged the work in.

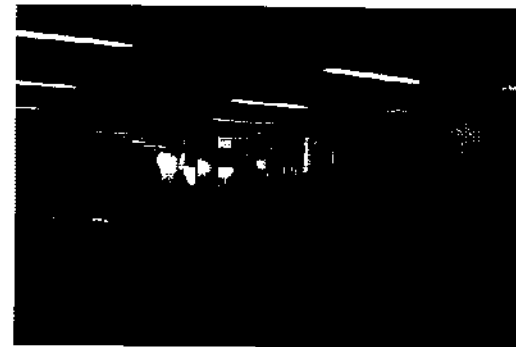
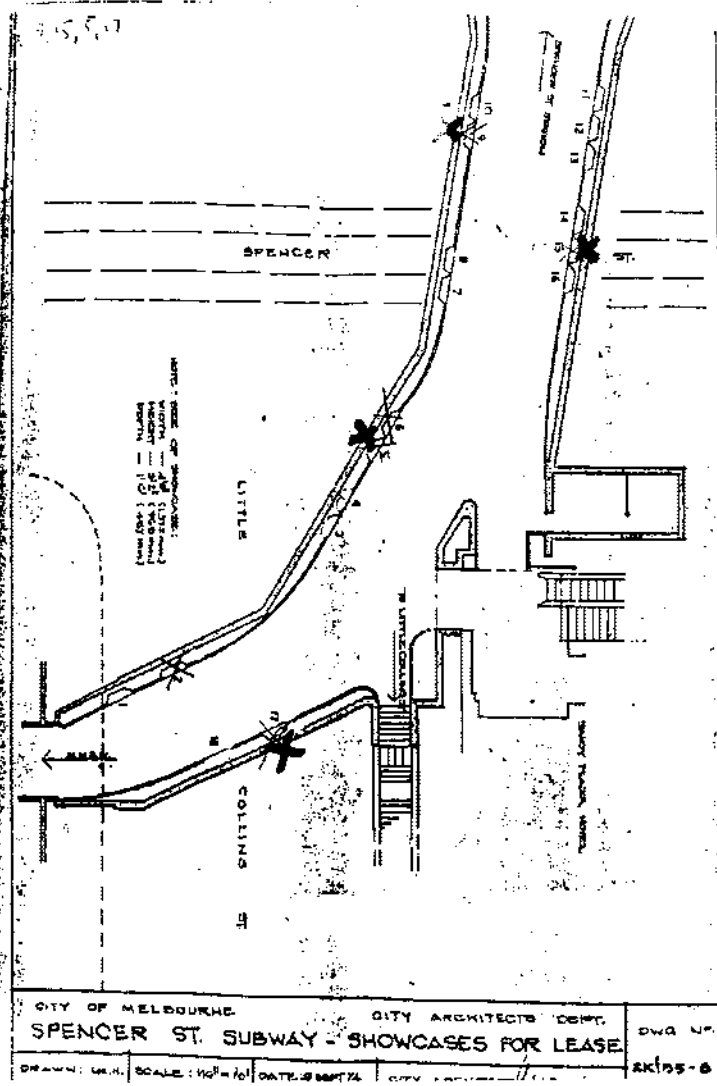
The lights went out.

The Minister's advisor's whisked him away as panic set in.

In the Station Master's office Lance Porter looked up at an illuminated display. It couldn't be. Suddenly every train in the City Loop had stopped. Dead. All at once.

In the near dark the subway cleared quickly. By the light of Lance's torch Dick looked at Andy and at the chaos around them. 'Beer, mate?'

None of the story above is too far from the truth. But we made it through, learning as we went from our many mistakes. What we had in our favour all along was the value and trust we were prepared to invest in both parts of the artist/audience nexus. The artists rewarded us with so many shows that were considered and honest and intrinsically interesting. The audience demonstrated their support by looking, engaging, sometimes even becoming excited. These rewards were what drove the project forward beyond the seat-of-the-pants enterprise that kicked off in 1990.



Busker performing at Spencer Street Station Subway during peak hour, 1995

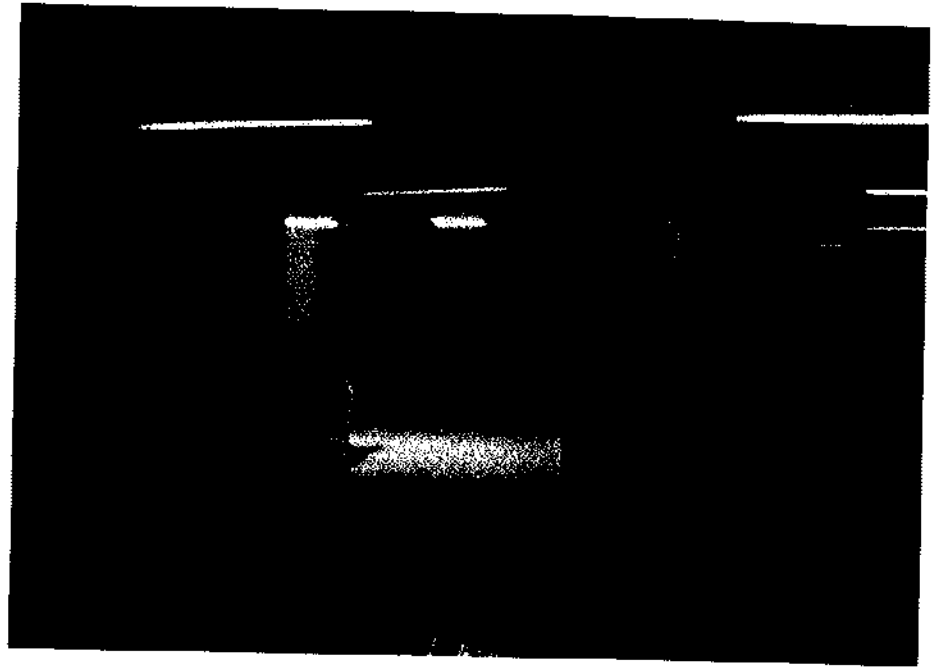
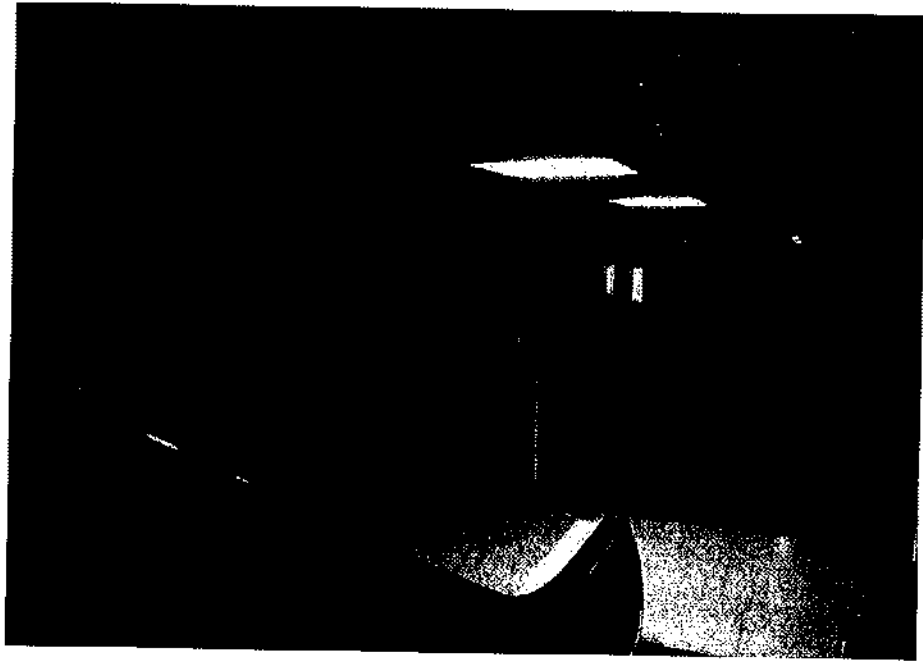
'Spencer Street Subway — showcases for lease', floor plan of original Platform site, 1990



Platform3, flyer promoting Platform Artists Group Inc. website as the third Platform site, 1996



Exhibition opening at Spencer Street Station Bar, c.1991



Spencer Street Station Subway, 1996.
Photography: Andrew Seward

*Subterranea: a Banquet
Sunday 23 November 1997*

Created by Colin Masters

Menu

Spicy gazpacho soup with a splash of iced vodka

*Tender baby calamari rings marinated with Thai spices
and complimented by a sweet onion relish*

*Sear'd yellowfin tuna medallion with a wasabi infused dressing
and pickled Japanese radish*

*Cured Atlantic salmon fillet
with a creamed horseradish dressing*

Prawn Bisque

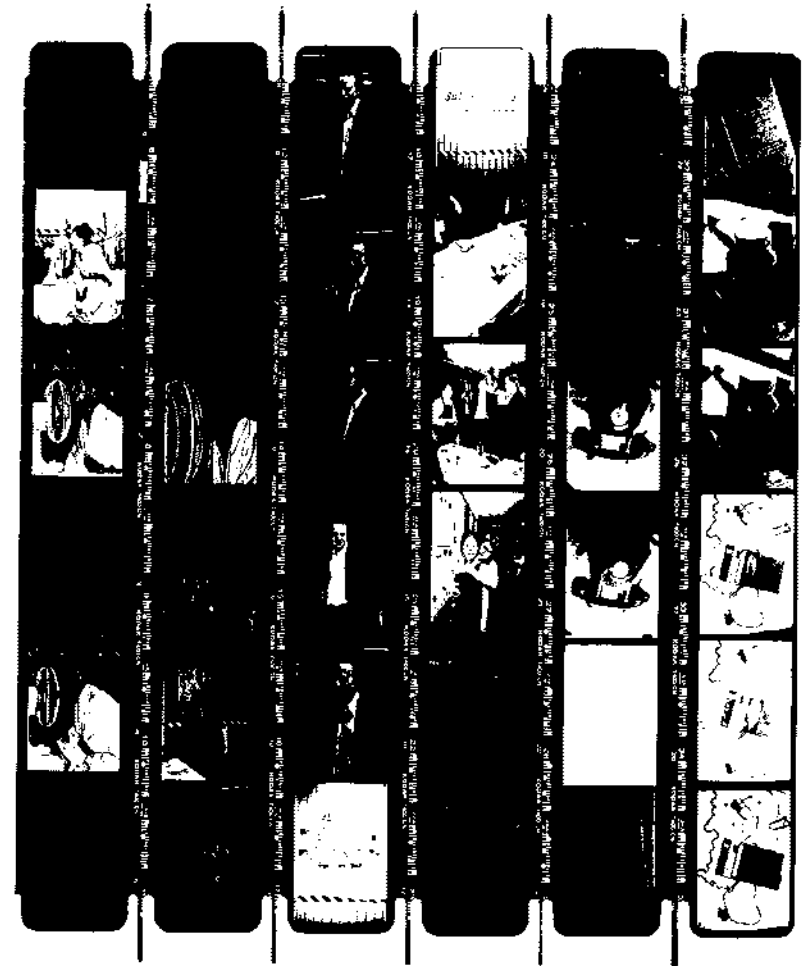
*Fresh mussels sautéed in their shells
with garlic, ginger, coriander and a splash of white wine*

Fried potato gnocch'i topped with a beetroot and ginger salsa

*Truffle glazed rabbit on a field mushroom coulis
with a roasted root vegetable ratatouille
and peppered rösti*

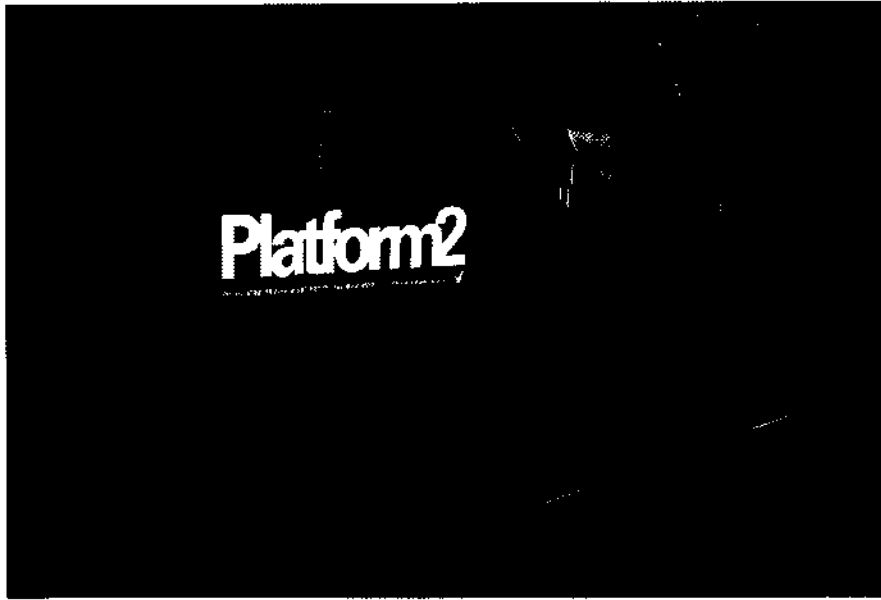
*Mississippi mud cake (flourless chocolate fudge)
served warm with a duo of sauces*

*platter of local & imported cheeses
with fresh fruit and water crackers*

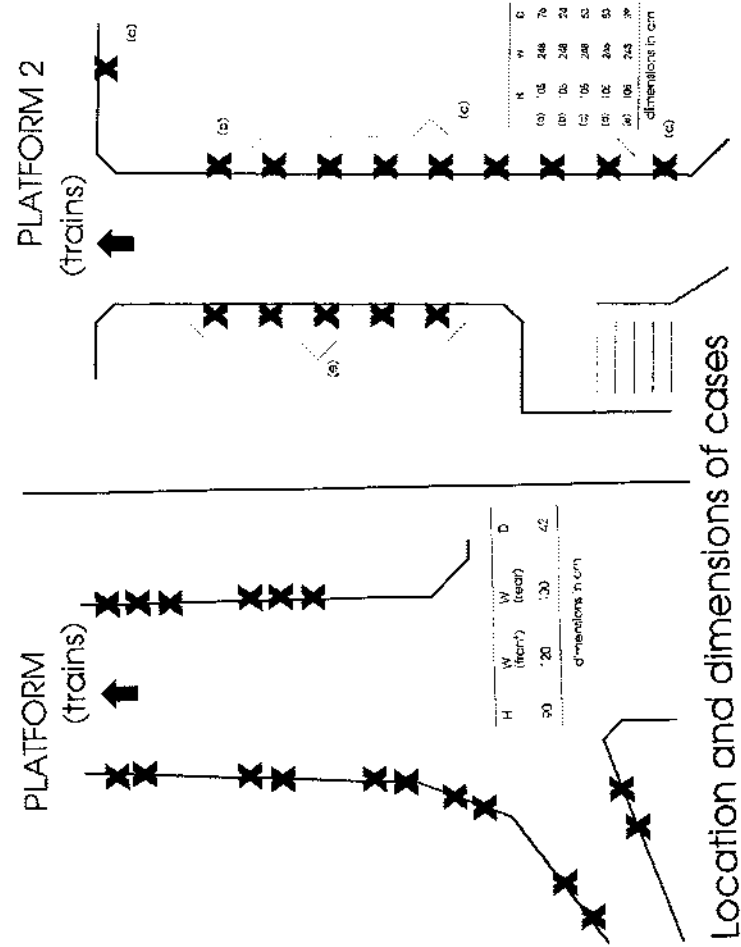




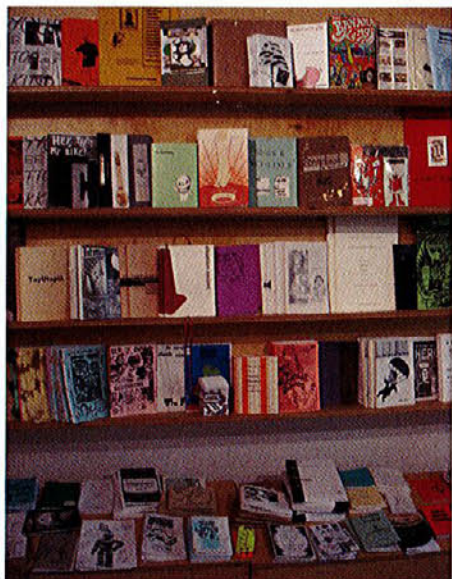
*Saltirena: A Banquet. Platform, Spence Street Station,
23 November 1997. Photography: Justin Cooper*



Platform2 signage, Campbell Arcade, Degraes Street Entrance, 1995



Platform (Spencer Street Station) and Platform2 (Campbell Arcade) floor plans, 1995



STICKY



Platform, Campbell Arcade, Flinders Street Station,
Melbourne, 2008



Degraves Street entrance to Platform, Campbell Arcade,
Flinders Street Station, Melbourne, 2008

LIST OF ARTISTS

1990

Penelope Ann
Bion Bakling
Lauren Berkowitz
Angela Brennan
Peter Burke
Stephen Bush
Jon Campbell
Jane Coeks
Sarah Curtis
Susan Feraday
Louise Forthun
Peter Haffenden
Fiona Hascok
Richard Holt
Brett Jones
Penelope Lee
Geoff Lowe
Fiona Mac Donald
Libby McKinnon
John McKinnon
David Murphy
Jan Nelson
Elizabeth Newman
Rosina O'Dwyer
Marina Pribaz
Cameron Robbins
Mary Rosengren
Andrew Seward
David Simpson
Ralph Travis
Peter Watts

1991

Nina Arburon
Terri Brooks
Michelle Burder
Charles Burns
Maryanne Courts
Neil Curry
Anne Curry
Neil Curtis
Cecily Davis
Rozalind Drummond
Peter Ellis
Candyn Eskdale
Viviana Frediana
Luc Gard
Stephen Haley
Louise Hall
Lou Hall
Joy Hirst
Richard Holt
Claire Humphries
Bev Isaac
Amanda Johnston
Valentina La Piana
Brian Mazoni
Paul Morgan
Rabindra Naidoo
Anna Nervegna
Rosina O'Dwyer
John Paton
Greg Pryor
Jeff Raglus
Sheryl Ryan
Rita Seaton
Jeanette Seown
Andrew Seward
Tony Thorne
Louise Weaver
Wendy Webb

1992

Bousiaz
Greg Ades
Dale Chapman
Julie Clarke Powell
Pera Cross
Phil Edwards
Jeffery Fereday
Susan Coeks
Karen Ferguson
Christine Gange
Donald Holt
Natalie Jeremijenko
Brett Jones
Dena Khan
Danus Kevninas
Amanda Morgan
David Murphy
Rabindra Naidoo
Rosie O'Shea
RMFF Sculpture
Kate Shaw
Sarah Strubbs
Debra Tucker
Elke Varga
Kath Walsh
Darren Wardle

1993

Monica Cogan
Joe DeJelbis
Andrea Diaper
Phil Edwards
Peter Hennessey
Richard Holt
Matthew Jackson
Elizabeth Kennedy
Patrice Newton
Rustin O'Dwyer
Patricia Piccini
Michael Poida
Andrew Seward
Travis Sydes
Lee Ward
Chris White

1994

Amanda Bell
Melenby Bywaters
Kate Daw
Sharyn Dawson
Bruce Dickson
Phil Edwards
William Eicholtz
Anna Finlayson
Richard Fienken
Jacki Haddock
Claire Hart
Richard Holt
RMFF Industrial Design
Louise Jennison
Rick Lowell
RMFF Printmaking
Andrew Seward
Michael Sibel
Kerry Tarc
Yorg Theodore

1995

DAMP
Amanda Ahmed
Heleen Anderson

Geralfone Barlow
Kirsten Barrow
Rhonda Baum
Helen Butler
Makom Bywaters
Jon Campbell
Megan Campbell
Jon Carragan
Julie Clarke
Monica Cogan
Sacha Coles
Peter Connolly
Andrew Cooks
Mary Cotter
Tanya Court
Tim Cracker
Bruce Craig
Francesca Darbo
Kate Daw
Sharyn Dawson
Robert Delves
Elizabeth Van den Waarden
Annette Douglas
Josie Dujnovic
Mark Dutton
Natasha Dwyer
Margaret Eastman
Phil Edwards
William Eicholtz
Chris Elliott
Kelly Enghoven
RMFF Illustration
Anna Finlayson
Kirsty Fletcher
Giancarlo Getsonino
Nadia Gill
Chris Goodsell
Deborah Goldsmith
Sharon Goodwin
Felicity Gordon
Matthew Grace
Stephen Haley
Meryn Hansford
Marion Harper
Peter Hennessey
Richard Holt
RMFF Industrial Design
Louise Jennison
Jan Johnston
Brett Jones
Rachel Kent
Michael Kutschbach
Ricardo Laggettis
RMFF Landscapes
Architecteure
Anita Lawrence
Nicola Leder
Geoff Lowe
Elizabeth McLennan
Katie McLennan
Jannieson Miller
Roger Moll
Anna Nervegna
Rosina O'Dwyer
Patricia Piccini
Antonio Porcelli
Stephanie Potts
Susan Purdy
Bruno Repetto
Louise Rippert
Charles Rocco
Carol Rowlands
Melina Rowston

Elissa Sandgoye
Andrew Saniga
Andrew Seward
Michael Sibel
Sarah Strubbs
Yorg Theodore
Richard Thomas
Dado Tude #373
Roberto Varace
Duncan Ward
Brad Westmorland
Kylie Wilkinson

1996

Emma Barthgate
David Belo
Lauren Berkowitz
Amanda Casey
Julie Clarke
Carmichael, Coeks & Whitford
Mary Cotter
Sarah Curtis
VCA Drawing
Rozalind Drummond
Natasha Dwyer
Chris Elliott
Carolyn Eskdale
Kirsty Fletcher
Belinda Fox
Elika Koto
Naomi Kumar
Samone LeAmou
Melissa Lovett
Richard Holt
Katherine Huang
James Lynch
Eliza Hutchison
RMFF Interior Design
Brett Jones
Meryn Jones
Linda Kaiser
Leah Karp
Simon Kilvert
Naomi Kumar
Megan Marshall
Paul Marshall
Terry Matassoni
George Pappeteroni
Red Planet
Aaron Merrill
Chien Ming Wang
Suzanne Monkton
Stephanie Nagata
Rabindra Naidoo
Robert Nelson
Yamshay Nikolic
Rose Nolan
Tony Parker
Red Planet
Ellie Porter
Alice Rawson
Emma Rosenberg
Sally Ross
Anne Rowe
Lisa Sanderson
Andrew Seward
Kate Shaw
Simon Stee
Sarah Strubbs
Penelope Davis
Tania Tunder
Penny Trotter
Darren Wardle
Brenton Weisert

Stephen Williamson
Peter Zeffner

1997

Craig Andrae
Meredith Badger
Liz Boyce
Narelle Brewer
Kate Brierty
Marrina Copley
Kate Corching
Alan Cronickbank
Inchida Dwyer
Sarah Drechsler
Sarah Drotznik
L.E Young
Simone Ewenson
Belinda Fox
Michael Graeve
Anne Graham
Gracia Haby
Jane Hall
Emmalee Hansen
Ann Harris
Antea Hart
Louise Haselton
Jason Hatfe
Phil Inghenells
Louise Jennison
Kylie Johnson
Belinda Fox
Elika Koto
Naomi Kumar
Samone LeAmou
Melissa Lovett
Richard Holt
Katherine Huang
James Lynch
Eliza Hutchison
RMFF Interior Design
Brett Jones
Meryn Jones
Linda Kaiser
Leah Karp
Simon Kilvert
Naomi Kumar
Megan Marshall
Paul Marshall
Terry Matassoni
Lucinda McLennan
Suzanne Monkton
Robert Nelson
Melanie Palfy
Polixeni Papapetrou
George Pappeteroni
Red Planet
Debbie Pridmore
Marnie Rudd
Lisa Sanderson
Jo Strichana
Ricky Swallow
Chiu Tzu-Yang
Angela Vahanianesh
Elke Varga
Sunny Wilder

1998

Maxine Addinsall
Angela Bailey
Marina Baker
Kieran Boland
Sandra Bradie
Peter Burke
M Helen Bywaters
Amanda Casey
Ryszard Dabek
Penelope Davis
Carolyn Dew
Vince Dziekan
Merrin Birch
Tara Gilbee

Michael Graf
Andrea Green
Jean Hoigare
Brett Jones
Peter Lambropoulos
Jonathan Laker
Don Mackenzie
Jennifer Mills
James Morrison
Nicholas Pantazopoulos
Alice Rawson
Christopher Smith
Pete Spence
Bob Stewart
Sarah Strubbs
Celeste Trehear
Emma Wesley

1999

Toko
Paula Andreovskey
Daniel Arpy
Helen Becken
Vicky Bowne
Emma Bugder
Marrin Burns
Justin Caleo
Stee Callanan
Josie Cavallaro
Carla Cescon
Kate Corching
Georgia Gibbs
Deborah De Williams
Destiny Deacon
Sarah Drechsler
Virginia Fraser
Narasha Frisich
Alex Gawronski
Tara Gilbee
Sarah Goffman
Michael Graeve
Eve Green
Ann Harris
Tobias Hengeveld
Sam Hughes
Lucas Holsen
Alex Jack
Glenys Jackson
Kylie Jenkins
Helen Johnstone
Anne Kay
Lisa Kelly
Gary Kent
Marcello Maloberti
Samantha Menzies
Naomi Mulhamb
Warren Olds
Raquel Omella
Jane Polkinghorne
Andrew Seward
Monica Shanley
Sara Shera
Efrenji Soropos
Juliane Stephenson
Dan Stocks
Bibi Tretlowan
Gianni Wise
Simon Yates

2000

KIT
Pandazosa
Studio Anybody
Victoria Boulter

Angela Bailey
Rebecca Boushel
Heinz Boeck
Piona Brand
Ruth Carroll
Dean Cates
Rachael Chapman
Rebecca Chew
Sam Collins
Marrina Copley
Russell Dart
Travis de Jonk
Deborah De Williams
Glyn De Williams
Colin Duncan
Tessa Dwyer
William Eicholtz
Merrin Birch
Karl Ellis
Andrew Foster
Narasha Frisich
Tara Gilbee
Richard Harding
Ann Harris
Larissa Hartley
Nigel Higgins
Justin Hince
Jonathan Hudgkin
Ann Holt
Richard Holt
Noel Hourigan
Gabriele Jennings
Louise Jennison
Leigh Jones
Zanette Kahler
Deborah Kelly
David Kemp
Hillary Lawson
Carole Lewans
Jon Lockhart
Jesse Marlow
Douglas McManus
Kate McNeill
Ross Moore
Katharina Mueller-Staer
Michael Nikolajuk
Tomislav Nikolic
Chris Orr
Massimo Palombo
Sami Rintala
Louise Rippert
Mitch Robertson
Mitch Robertson
Leahanne Schmieder
Monica Shanley
Becky Shaw
Neil Sinyer
Jeremy Stock
Lan Tobias
Eloisa Vacchini
Daniel d'Andrea
Nicola Vance
Matteo Vulparo
Carole Wilson
Anne Wilson
Harley Young

2001

Alex Berkert
Kieran Boland
Sarah Bond
Victoria Boulter

Jennifer Brook
Megan Campbell
Nicola Cerini
Pera Clancy
Phil Edwards
Helen Geddes
Caryn Giblin
Henry Gould
Amelia Gunderlach
Darren Gumstone
Richard Holt
Hillary Jackman
Pennie Jaggillo
Alan Koingec
Anya Latham
Anita Liechten
Rebecca Mayo
Stephen McPherson
Megan McPherson
Kylie Message
Sarah Metzner
Susan Milne
Robert Nelson
Marilyn Newark
Diane Peacock
Catherine Pilgram
Vanessa Raimondo
Evy Sanders
Anna Schneider
Chris Sewell
Julia Silvester
Andrew Sinclair
Luke Sinclair
Emma Stoneman
Naomi Sumner
Sophia Szilagyi
Jeremy Van der Noord
Dylan Volkhardt
Hayley West
Dean Wilson
Kate Zirys

2002

Michele Carbone
Kate Corching
Deborah Crowe
Judy Darragh
Susan Di Masi
Simone Ewenson
Viola Fagan
Jennifer French
Tara Gilbee
Murray Green
Frances Hinson
Monique Hansen
Richard Holt
Noel Hourigan
Christopher Kaltenbach
Anya Latham
Steve Lovett
Andrea Lowe
John Lyall
Kate MacNeill
Daniel Malone
Darren McDonald
Emma Mitchell
Bill Reilly
Lisa Reynolds
Caroline Rothwell
Jocana Shira
Lake Sinclair
David van Royen
Imogen van Schille

LIST OF ARTISTS CONT.

Linda van Kleeve
Pete Velich
Haley West
David Williams

2003

Mesh Design
Paudams
Amy Alexander
Claire Austin
Liat Azoulay
Rustie Barkus
Jennifer Bathalomes
Chris Beaumont
Damiano Bertoli
Stuart Black
Chris Bond
Sue Boucher
Elizabeth Boyce
Robert Bridgewater
Miles Brown
Sandra Bruce
Richard Butler-Bowden
Craig Carmichael
Khadija Camal
Nanette Carter
Nadine Christensen
Drew Cole
Rhy Cooper
Kate Corning
Debra de Stefanis
Kate Derini
Craig Easton
William Ehrholtz
Jennifer Elha
Melody Ellis
Simone Fawcson
Valence Flint
Catherine Fuller
Clemens Furrer
Deborah Garden
Frank Gee
Dorela Grant
Rainer Gilbertson
Hannah Goldblatt
Cecile Gray
Isabel Harper
Anne Harris
Liz Henderson
Jan Hill
Ben Hodges
Anna Hoyle
Christie Innesca
Andrea Innocent
Emma Jack
Peter James Smith
Myrtle Jeffs
Louise Jenkinson
Gracia Haby
Narasha Johns Messinger
Nicholas Jones
Sarah Karnat
Eichen Kemp
Tania Kingston
Jamer Korakas
Naomi Kumar
Cassandra Lating
Jan Fearmonth
Ryan Leech
Anna Lamb
Kasia Lynch
Andy Mac
Catherine MacInnes

Daniel Malone
Andrew Mamora
Nick Mangun
Anthony Maravie
John Marshall
Gabrielle Martin
Brande McCook
Mark McDean
Douglas McInnes
Lex Middleton
Anne Milne
Billy Masi
Chris More
Ashley Nagy
Jenny Nester
Mary Newsome
Graft Newton
Heejin No
Pebestya Okroevianus
Reliani Osman
Selena Orr
Dianne Peacock
Pranata Pillai
Naomi Pitts
Kiki Plesner
Saline Pound
Steven Rendall
Brian Robinson
Mark Rose
Tamsin Salehian
Elizabeth Sampson
Alexandra Sehou
Andrew Seward
Luke Sharruck
Luke Simell
Lynette Smith
DJ Spooky
Kylie Sullivan
Heath Sutherland
Masato Takasaka
Betty Tardcan
Chris Thomson
Hilary Thorn
Mick Tipari
Christos Tsoukas
Gulbeek Ure
Michael Vale
Emily van der Laan
Elke Varga
Pete Velich
Karen Ward
Darren Wardle
Hayley West
Shann Wilson
Susan Wyers
Lee Yianni
Louise-Ann Zahra
Maria Zeis

2004

Sarah Adams
Robin Bold
Chris Bond
Kathy Boucher
Megan Evans
Michaela French
Christian Froehlich
Sunday Ganin
Joanna Gardner
Marr Gardner
Jason Heller

Ozamat House
Ani Jayaleva
Luisa Jenkinson
Naralie Johnson
Jesse Keoke Walsh
Aaira King
Keri Klunpp
Anita Kovacs
Chris L. G Hill
Sarah Lake
Anna Lamb
Laila Marie Costa
Matthew Marrow
Niamh O'Reilly
Natalie Papak
Nik Pappas
Lyndal Peake
Andrew Phillips
Adèle Pstras
Luisa Rana
Narinda Reeders
Kiron Robinson
Trish Round
Elizabeth Sampson
Jesse Scott
Adam Smith
Tari Smith
Dear Songswava
Kylie Strilman
Vince Story
Down Syndrome Association
of Victoria
Salote Tawale
Daniel Twomey
Jesse Twomey
Doona Ujer-Lator
Louisa Vilde
Jody Weman
Emilie Zide
Suzi Zate

2005

Ros Abernambie
Pip and Tim
Geelong Arts Alliance
Alison Bennett
Jen Cahraja
Laila Costa
Andrew Goodman
Anthony Green
Hilary Green
Derham Groves
Michelle Hamer
Rachel Jesse-Rae
Arlan McLennan
Mavis Roake
Nadine Teister
Ebony Truscott
Natalie Bradley
Grant Goodwin
Ross Jacobs
Jonathan Melay
Michaela Olijnyk
Simon Robjant
Paul Wallis
Geelong Arts Alliance

2006

Pandatos
Zoe Ali
Jessie Angwin
Jeanna Bajic
Belle Bassin

Lauren Brown
And Collective
Laila Costa
Scott Coricelli
Tim Craker
Ying-Lan Dunn
David Rooks
Natalie Desmond
Susannah Douglas
Angela Duffy
Berhany Edwards
Stephen Emmett
Benedict Ernst
Aimee Fairman
Karen Ferguson
Mare Freeman
Kate Goff
Tania Goldsmith
Emma Grace
Susie Hansen
Estelle Harz
Marilyn Jeanette
Nicholas Jones
Ash Kearney
Anita King
Shelley Krysta
Heidi Lafeyvre
Aava Larban
Helen Martin
Alasdair McLuckie
Grace McQuillen
Jessica New
Peter O'Conner
Mandy Oril
Robani Osman
Vicki Papageorgopoulos
Hana Paves
Verity Pridemox
Bridget Radomski
Mark Rodda
Kate Rohde
Stacey Ryan
Camille Serisier
Rosie Kavanavoch
Lori Kirk
Rus Kirchin
Sarah Lake
Bonnie Lane
Eugenia Lim
Kellie Lyler
Tania Milbourne
Dominique Michelson
Stephanie Neuh
Charlie O
Judy Oakenfull
Allyna Osoeva
Massimo Palumbo
Baskia Pandji-Sakti
John Parkinson
Simon Pericich
Michael Prou
Hio Rosli
Lizzy Sampson
Zoe Scoglio
Carly Fischer
Kate Gilberta
Leo Greenfield
Christina Hayes
Richard Holt
Sylvia Jeffries
Phoebe Kalatzis
Anita King
Kate McNeill
Tess Milne

Sonya Nagels
Anna Nilsson
Kellie O'Dempsey
Matthew O'Shanessy
Lyndal Peake
Magdalena Pereira
Isabel Phutz
Olivia Poloni
Naomi Termonn
Blythe Toll
Jessye Wilson-McGregor

2008

Julia Adzuki
Jarrod Atkinson
Mandi Barton-Travis
Lucy Berghell
Jessie Borolle
Caroline Clements
Kary Bowman
Ebon Bowtell
Helen Brooker
Adrian Caon
Rachel Carlisle
Joly Cleaver
The Contestual Villains
Hayden Dromel
Lauren DiCiccio
Daniel Dorali
Paul Dorman
Marita Dyson
Ruth Fleishman
Trevor Flihan
Cecilia Fogelberg
Kubota Femikatsu
Robin Smith
Sam George
Daniel Green
Ben Griffiths
Brad Haylock
Eliza Hearson
Tony Holzner
Stacey Ryan
Cynthia Johnston
Luke Sinclair
Kate Smith
Tari Smith
Valerie Sparks
Cameron Tarsheke
Nadia Troukharati
Krisma Toubli-Keay
Stephanie Work

Madeline Fatruga
Salote Tawale
Elizabeth Temple
Andrew Travis
Bernadette Trench
Thiedeman
Uchalee Umantawat
Isabel Walsh
Luke Warm
Sharon West
Nic Whyte
Carol Wright

2009

Routawar-feartata-collective
Elin Abrahams
Hugh Adamson
Aly Aitken
Lee Anantawat
Zoe Scoglio
Chris Andrews
Rachel Ang
Hugo Atkins
Stuart Bailey
Jesse Barnes
Thea Baumann
Darin Vachira
Simone Bliss
Sarah Bowe
Nicole Brendon
Lisa Brennan
Sarah Bunting
Stephanie Check
Tom Civil
Tim Clayton
Aaron Cooper
Ben Faranto
Adam Crickshank
Maui De Jong
Myster Dean & McTeen
Bobby Dedman
Rebecca DeLange
Alyshia Hoddenberg
Louise Dibben
Greg Dickson
Megg Evans
Rayna Fahy
Rachel Feery
Lisa Stewart
Carly Fischer
Ness Flett
Kylie Forbes
Natasha Frissh
Claire Gallagher
Sant George
Georgia Gillard
Linsay Gosper
Caz Guiney
Ceri Haan
Brad Haylock
Sacred Heart Mission
Greatest Hits
Rachel Hooper
Andy Harson
Caroline Ferodiachouati
Men in Suits
Paul J Kalcuba
Freddie Jackson
Christa Jonathan
Kate Just
Kaori Kato
Dominic Kavanagh
Louise Kleeks

Annika Koops
Sue-Chang Lascelles
Eugenia Lim
Nic Whyte
Jason Lingard
Andy Mac
Anthony Magen
Pippa Malgill
David McDonald
Kate McInyre
Arlan McLennan
Tania Milbourne
Rosie Miller
Aaren Moodie
Kate Moss
Simon O'Carrihan
Tom O'Hern
Projector Obscura
Jon Oldmeadow
John Parkinson
Tape Projects
Bridget Radomski
Hannah Raisin
Eli Rosli
Jessie Scott
Carl Serase
Maddie Sharrack
Matt Shaw
Leanne Shrediecki
Naomi Shrediecki
Julie Shieles
Mark Silipo
Dell Stewart
Jambi Supawan
Van Thanh Rudd
Neil Thomas
Enrique Tofez Andersen
Chloe Vallance
Leon Van de Graaf
Ace Wagstaff
Sam Wallman
Cye Wood

2010

Aeramore
Vexa
Fran Barzert
Dan Bell
Eliam Benson
Kate Blackmore
Anastasia Zaralinos
Jessie Bullivant
Bernadette Burke
Kari Cameron
Laura Castagnini
Thomas Charlton
Molly Cook
Selena De Carvalho
James Eisen
Aimee Fairman
Mare Freeman
Dani Green
Robert Gysmel
Lizzie Hall
Tom Binin
Bonnie Hanlon
Jessica Harrington
Ole Holmberg
Kyoko Imazu
Paul Kalamba
Crystal Knight
Hadi Kozar
Ben Kreyer

Ryan L. Foote
Auge Leech
Victoria Lees
Tegan Lewis
Merlyn Lloyd
Rowan McNaught
Kumiko Mochishina
Anna Miller-Veamur
Jo Mouton
David Murch
Gerard O'Connor
Mare Waszak
Al Ouchimsky
Drew Penifer
Tom Pulu
Jessica Redlich
Mark Rodda
Julie Rowe
Georgie Rosby Smith
Carl Serase
Tajal Shah
Matt Shaw
Embarc Shaw
Penelope Skirrow
Fayen d'Eric
Kieran Stewart
Strom Lee
Andy Storey
Monika Tackeek
Michelle Tran
Meredith Turnbull
Bridie Lanney
The Undiscovered Press
Cal Watson
Julian White
Jordan Wood
Jake Wolkepspan
Liang Xia Lumscombe

