

Cities Foretold

1 SEPTEMBER
– 2 OCTOBER 2022



ART SPACE ON THE CONCOURSE
THE CONCOURSE OUTDOOR AREA



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Artists reimagine our urban landscape

ARTISTS

Louise Allerton

Tracey Clement

Kalanjay Dhir

ek.1 (Emma Hicks and Katie Louise Williams)

Zachariah Fenn

Sarah Fitzgerald

Karen Lee

Janet Parker-Smith

A Willoughby City Council curated group exhibition, presented in partnership with Emerge Festival 2022.

COVER IMAGE: Janet Parker-Smith, *Tend the Garden* (detail), 2022, digital print from collage
OPPOSITE: Tracey Clement, *Soft Science City* (detail), 2018-2022, vintage laboratory glass, knitted and wound acrylic yarn

Cities Foretold

Artists reimagine our urban landscape

Cities Foretold reimagines the Chatswood CBD and the future of all cities in general. Part of the Emerge Festival, this exhibition focusses on ideas relating to how future cityscapes will look and function. More than just a physical imprint on a map, cities are places where we converge, live, work and connect. As the world faces unprecedented rates of urban expansion, issues such as climate change and social and economic inequalities have been brought into sharp focus. As these challenges arise, we need to create a new vision for the urban landscape and the way in which cities operate. Featuring installation, sculpture, printmaking, drawing, video, technology-based art and temporary public art, this group of artists re-think the role of cities in the future.

This year, the Emerge Festival presents the *Emerge Willoughby Map*, a vibrant illustrative map of Willoughby which features the city's landmarks. The Council curated exhibition, *Cities Foretold*, includes a community project based on this very map. Artist Janet Parker-Smith has created a large copper plate etching version of the map and invites visitors to use the etching technique to print the different features and landmarks of Willoughby, which will be gradually added to the map throughout the duration of the exhibition.



NO

STOPPING

IT



Cities Foretold, from Blade Runner to Bodys Isek Kingelez and beyond

The city has always been more than just a place to live. The city is aspirational, a creative experimental zone where striving ambition comes to fruition. Both crucible and repository for knowledge, the city allows artistic, intellectual, scientific and philosophical enquiry to cohabit and come together. And we, the body politic, animate its engineered structures and logistical systems—like a symbiot—until the city itself becomes an almost living entity, an ever-changing manifestation of human potential. As a result, like us, the city is both complex and contradictory.

Metropolises may nurture our impressive ingenuity, but ever since their militaristic beginnings as walled citadels, cities have also been the locus of institutionalised power and domination; places where nature is subjugated and where some people flourish while others are marginalised.¹

Regardless of whether you are thriving or merely surviving in the city, the fact remains that it is where most of us now live. According

to the latest UN data, more than 55% of people worldwide inhabit urban centres, and this figure is expected to rise to some 66% by 2050.² So, as swelling human populations continue to urbanise at accelerating rates, revising and re-visioning what cities can and should be is vital.

Perhaps the most influential pop culture image of a city foretold comes from Blade Runner. This movie has left us with an enduring image of the metropolis as dark, wet, polyglot and glistening. Nominally set in 2019, when it first hit big screens in 1982 the striking vision of a city subjected to ceaseless rain and illuminated almost entirely by equally endless advertising felt distinctly futuristic and dystopian. Four decades later, it just resembles a picture postcard from Sydney on one of our increasingly frequent catastrophically wet days; a prescient glimpse of our post climate change reality.

In this way, artists who envisage the present and future city as a bit grim are merely bearing witness, undertaking the

important work of a radical activist. Nina Simone advocated with such passion in an interview circa 1968. “An artist’s duty, as far as I’m concerned, is to reflect the times. I think that is true of painters, sculptors, poets, musicians,” she said. “As far as I’m concerned, it’s their choice. But I choose to reflect the times and situations in which I find myself. That to me is my duty. And at this crucial time in our lives, when everything is so desperate, when every day is a matter of survival, I don’t think you can help but be involved.”³

And as the artists in *Cities Foretold* can attest, we are involved. We do reflect these desperate times. But of course artists do more than just record what we see; we also interpret, we question, we speculate. We worry over the big ‘what if?’ It is compelling, and perhaps inevitable, to wonder ‘What if things were much, much worse?’ But driven by flickering (yet stubbornly persistent) glimmers of hope, we must also ask ‘What if things were better?’

In one of the most exuberantly hopeful visions of cities ever foretold, Congolese sculptor Bodys Isek Kingelez spent some 30 years constructing intricate architectural models for an extended fantastical metropolis. Made from brightly coloured card and recycled consumer packaging, Kingelez's buildings bristle with advertising. But unlike the dark and moody urban centre in *Blade Runner*, his city is filled with light, and he was determined that his utopian dream would become a reality.

Kingelez insisted, that his work was "not an effigy made up of well-known brand names which is doomed to remain a maquette..." Speaking of himself in the third person he wrote, "The artist, Kingelez, a prophet of African art, is striding towards a new world which is more modern, more prosperous and a better place to live... This town, a natural product of my thought processes, represents the shape of my imagination; it is the very image of my ability to create a new world as well as being a gauntlet thrown down to professional artists..."⁴

In *Cites Foretold*, nine Sydney-based artists—like artists everywhere—rise to the challenge of reimagining the city as a site of harmonious multi-species cohabitation, of resistance, experimentation and change.

Tracey Clement 2022



Bodys Isek Kingelez, *Kimbembele Ihunga*, 1994, mixed media. Promised Gift of The Jean Pigozzi Collection of African Art. Courtesy MoMA



The vision for the *Blade Runner* cityscape was the work of director Ridley Scott, art directors David L. Snyder and Lawrence G. Paull with visual futurist Syd Mead. 1982, Warner Brothers.

1. The dual nature of the city, as site of both creativity and repression, is one of the key arguments in Lewis Mumford's seminal 1961 text *The City in History: Its Origins, Its Transformations and Its Prospects*.
2. The most recent data is from 2018.
<https://www.un.org/development/desa/pd/content/urbanization-0>
3. Nina Simone quoted here from the 2015 Netflix documentary *What Happened, Miss Simone?* directed by Liz Garbus.
4. Kingelez's writing, circa 1994, quoted here from Sarah Suzuki's 2018 catalogue for a major retrospective of his work, *Bodys Isek Kingelez*, held at MoMA in New York.

Louise Allerton

Dérive, 2022, cyanotype on plywood

ABOUT THE ARTWORK

This work is inspired by French Situationist artist Guy Debord who put forward the theory of the 'dérive' in 1956. According to Debord, the dérive is like an unplanned journey through the landscape, usually urban. In his words it is a "technique of rapid passage through varied ambiances that involve playful-constructive behaviour and awareness of psychogeographical effects." It is quite different to the classic notion of a journey or stroll.

I use the idea of the dérive and apply it to expansive and dynamic waterways that weave throughout Sydney's northern urban environments. These rivers, creeks and streams are like veins and arteries as they push through and along the land, carving out spaces, shapes and bringing life. I see future cities as places that allow safe passage for natural elements such as waterways, and places that create safe spaces for exploration in the form of the dérive. I am inspired by and pay respect to the Traditional custodians of the Willoughby area and their connection to these prolific waterways.

ART SPACE ON THE CONCOURSE

ABOUT THE ARTIST

Louise grew up in Sydney and attended the National Art School as an undergraduate and post-graduate student, studying photomedia and painting. She later moved to the Northern Territory and Western Australia where she lived with her family on a remote Indigenous community for two decades. Although very remote, Louise continued her arts practice and subsequently moved back to Sydney to complete an MFA in Photomedia in 2018. She continues with her creative practice as a post-graduate at the University of Canberra and resides in Sydney.

Louise works across photography and video, most often exploring motion, flux and human entanglements with the natural environment. Over her career, Louise has been a finalist in numerous Australian art awards, including the National Photographic Portraiture Prize, Ulrick Schubert Award, the Olive Cotton and Head On Photo awards, and has exhibited consistently over the last four years in Sydney.

OPPOSITE: Louise Allerton, *Dérive*, 2022,
digital cyanotype hybrid



Tracey Clement

Soft Science City, 2018-2022, vintage laboratory glass, knitted and wound acrylic yarn

ABOUT THE ARTWORK

Soft Science City highlights the fact that the metropolis is always in flux; it's a work-in-progress, a kind of dynamic experiment in coexistence. In *Soft Science City* cold rational laboratory glass meets warm soft knitting. And here, these opposites not only attract, they are inextricably linked. Working together they form a mini-metropolis in which fuzzy logic is made manifest. In other words, there are no precise solutions offered by this experiment, no single right answer. But it does point out that diversity and inclusion are key factors in creating a thriving city.

ABOUT THE ARTIST

Tracey Clement is an artist and writer. She has a diploma in jewellery design, an undergraduate degree in Art History-Theory, a MFA in Sculpture and a PhD in Contemporary Art. Recent residencies include the Fairfield City Museum and Gallery, the AGNSW Moya Dyring studio at the Cité in Paris, and the Hazelhurst Regional Arts Centre. In 2021 she had a solo exhibition at the Casula Powerhouse as part of winning the 2018 Blake Prize Established Artist Residency. She has exhibited widely, both nationally and internationally, and her written work has been published in numerous art and design magazines.



Kalanjay Dhir

Immersion: Parra River Patch, 2021, single channel HD video and stereo sound

ABOUT THE ARTWORK

As a child, when our pets died we would take their bodies behind the old 70s factories to artificial banks of the river. Imitating our father, my siblings and I would send their empty vessels down the river and pray. For us, the polluted Parramatta River emulated the polluted Ganga Mata or Mother Ganges. It was only when I reached my teenage years that I realised: this river we live next to was not ours, nor was it the Ganges.

Immersion was the first step in understanding my relationship to the Parramatta River; and how my settler-migrant family projected stories onto the waters and lands we do not have claim to. I think swimming in this river became a way of thinking through the immediate material condition of the river while also thinking about its future.

Set against a backdrop of construction sites and young families, *Immersion* considers the agency of the Baramada River akin to Aotearoa's Whanganui River (NZ) and the Ganges. The work reflects on the agency

of rivers by trying to dissolve the self within histories and futures of riverways. There is an irony in living next to an old body of water and not being able to swim in it.

Immersion was made on the lands, waters and skies of the Burramattagal people of Dharug nation. I pay my respect to Elders past, present and emerging and all First Nations people.

Immersion is supported by City of Parramatta Council, Parramatta Artist Studios, CreateNSW and commissioned by Next Wave.

Videography: Murti Dhir and Rob Milazzo, Drone: Nick Pavlakis. Logo & UX Elements: Alexander Tanazefii. 3D Elements: Patrick Mikha. 3D/AR. Sculpture Production: Annie McKinnon. Sound Design and Score: DJ Atro
Tracks are *Yama*, *Panthalassan Dream*, & *Kal's Kalimba*

ART SPACE ON THE CONCOURSE

ABOUT THE ARTIST

Kalanjay Dhir is an artist based in western Sydney on unceded Dharug land. His work draws on popular culture, sci-fi and myth. Working through video and sculpture, Kalanjay enjoys thinking about the limits of consciousness and how this could change in the near future.

In the past two years, Kalanjay has used the language and techniques behind computer games to develop speculative storytelling methods. During this time, he has been interested in the power of fictions, and the parallels between the history of computer-generated imagery (CGI) and human evolution.

In 2021, Kalanjay was commissioned to produce original video works by ACMI and Sydney Opera House. From 2017-2020, he worked from Parramatta Artists' Studios and in 2019 this led to co-founding Pari, an independent artist-run space, co-directed with local peers. Alongside Kilimi and DJ Atro, he hosted Wednesday Sunset on FBi Radio for three years, spotlighting emerging musical acts from west and south west Sydney.



ABOVE: Kalanjay Dhir, *Immersion: Parra River Patch*, 2021, single channel HD video still

ek.1 (Emma Hicks and Katie Louise Williams)

untitled, 2022, etched brushed aluminium panel

ABOUT THE ARTWORK

This work has been considered though slow time, walking, walking . . .
Sandstone meets clay sealed waterways bruised landscapes earth moving.
tree limbs dragged across tracks for firewood understory forgotten often.
There were once leafless climbing orchids here. waterfalls were taken river courses
changed a rock shelter sits below an apartment block. smell the honey from the flowers
cast over the bush under a full moon under the surface ants aerate the soil Tips into creeks.
A single seed deeply impacted waits 70 years to burst through a garbage dump. hakea is
weeping Outdoor lighting whitewashes and the tawny frogmouths leave People, people,
more people, vehicles, shiny surfaces, high density banksia leaves flip, longing for warmth
brush turkeys are the *same* brush turkeys histories and futures inherited silences . . .
It matters what stories we tell.

Thanks to Don Swonnell and Aunty Clair Jackson for the yarns.

ABOUT THE ARTIST

ek.1 is collaborative duo Dr Emma Hicks and Dr Katie Louise Williams who both live on Cammeraygal Country. They have been working together for over ten years within a multidisciplinary practice through film, installation, and performance to open spaces for exchange around cultural forms, identity, authenticity, audience activation and agency.

ek1. has exhibited both nationally and internationally. They have exhibited at galleries such as The Town Hall Gallery Melbourne, Articulate Project Space, Airspace Projects and Grace Cossington Smith Gallery. Their work has been included in exhibitions and art festivals such as the UnderBelly Arts Festival at Cockatoo Island, Willoughby Visual Arts Biennial, London Biennale-Manila Pollination and the Prague Quadrennial.



Pultenia Dillwynias Kunzia Baekia Linifolia Yellow water button
Cortula coronopifolia sundews Droceras spatulata and auriculata
Caladnia alba Dipodium punctata coachwood (Ceratopetalum apetalu
Schelkamera undulata Birdnest fern (Asplenium nidus) Christmas Bus
Ceratopetalum gummiferum) Dodonia triquetra orchid (Microtis parviflora
Galeola casthoides) Waratah (Telopea) Eriostemon Boronia Chrstimas Bell
(Balndfordia) pink Hakea dactyloides Grevillia linearifoli
Lesser flannel flower Flannel flower Red beard orchid Coppe
beard orchid Slender beard orchid Purplish beard orchid
Spurred Helmet orchid Bonnet orchid Leafless Tongue orchid
Large Tongue orchid Snake orchid Tongue orchid Sydney ro
orchid Climbing orchid Waxlip orchid Slender Onion orc
Pointed Greenhood Cobra Greenhood Tall Greenhood Nodding Greenho
Marronhood Green Beaks Ladies Tresses Tiny Sun orchid Dotted Sun orc
Plain Sun orchid Slender Sun orchid Frogsmouth Turpentine (Syncarcarpi
glomuilfera) Dianella caerulea Blue Flax Lily Dianella revoluta False Sars
/Hardenbergia Black Wattle Callicoma serratifolia Blackbutt Eucalyptus pil
Red Bloodwood Corymbia gummifera Scribbly Gum Eucalyptus haemastor
Sydney Red Gum Angophora costata Sydney Peppermint Eucalyptus piperi
Broad-leafed Hakea Hakea dactyloides Flax-leafed Wattle Acacia moli
Hop Bush Doconaea triquetra Allocasuarina distyla Grevillea sericea Kunz
ambigua Acacia suaveolens Actinotus helianthi Callicoma serratifolia
Tristaniopsis laurina Viola hederacea Smilax glycyphylla Histiopteris incisa
Entolasia marginata & stricta Austroanthonia tenuior Lomandra filiformis
Leptospermum squarrosum Tristaniopsis laurina Eucalyptus punctata Livist

Zachariah Fenn

Emerge Vehicle (for the future urban nomad), 2022, installation; found-object assemblage, recycled materials, street signs, video and photomedia with accompanying performance

ABOUT THE ARTWORK

In this new body of work, local artist Zachariah Fenn envisages a cleaner, more resourceful metropolitan future that has foregone petrol vehicles, and in response, has created the *Emerge Vehicle*. Developed from materials sourced locally to the Chatswood CBD and from the second-hand marketplace, Fenn has developed a prototype for future urban movement. More than a static sculptural object, the *Emerge Vehicle* is a dynamic process-driven artwork with functionality and mobility at its core; activated by the artist through performance and documented via film and photomedia. It is a vehicle for social engagement as we emerge from a petrol-dependent city of the past—a vehicle for the future urban nomad. Accompanying street signage has been subverted to alert to the challenges ahead for urban progress.

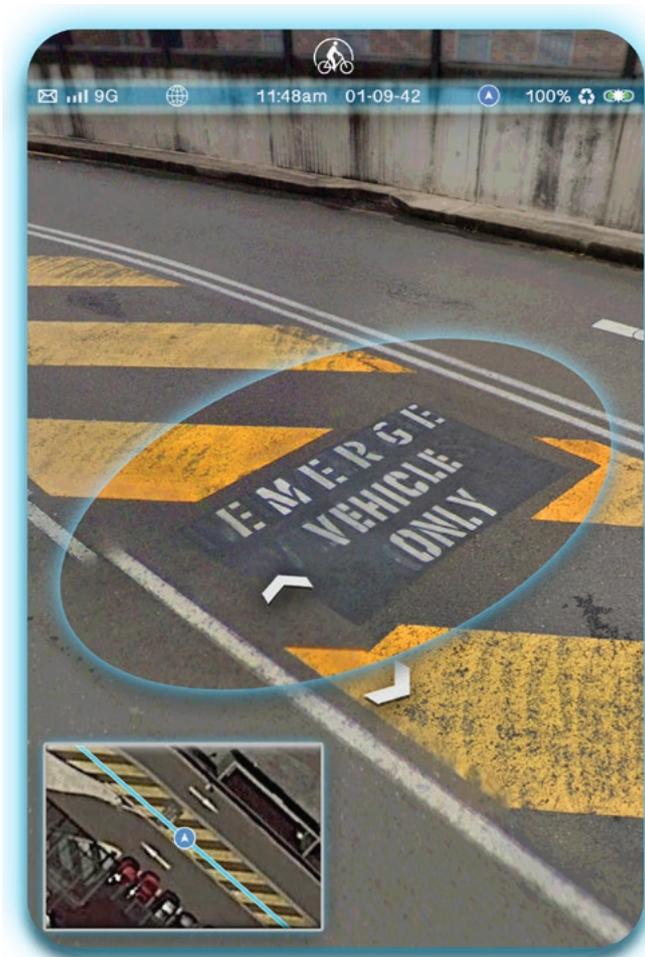
The artist would like to thank Willoughby City Council for the generous allocation of a temporary studio space for the development of the *Emerge Vehicle*.

ABOUT THE ARTIST

Zachariah Fenn is an emerging artist based in Sydney, with an adaptive multi-disciplinary art practice. Zachariah's responsive approach to art-making is heavily influenced by the visual stimuli that surround his day-to-day movements through the urban environment. The commanding presence of street signage and advertising, urban service vehicles, man-made detritus and graffiti—all of which feature as inspiration, subject matter and raw material in Zachariah's found-object assemblages and installations.

Zachariah Fenn studied Sculpture, Performance and Installation at UNSW Art & Design, graduating with a BFA (Honours) in 2015. He was a finalist in the 2018 Pro Hart Outback Art Prize at Broken Hill Regional Art Gallery and the winner of the 2016 Desert Equinox Solar Art Prize. In the last decade, Zachariah has featured in numerous group exhibitions, in galleries such as Gosford Regional Gallery, Kudos Gallery, Gaffa Gallery

and ARO Gallery. His artwork is included in private collections across NSW. Zachariah is establishing his art career through private commissions, art installing and as an Art Facilitator supporting Artists living with Disability.



LEFT: Zachariah Fenn, *Emerge Vehicle (for the future urban nomad)*, 2022, photomedia. Courtesy the Artist

Sarah Fitzgerald

The View from Here, 2022, timber, plywood and acrylic paint

ABOUT THE ARTWORK

The View from Here implies the viewer is 'here', in a particular place at a particular time and looking at a different place 'over there'. In this site-specific installation made for the Chatswood CBD Concourse, the viewer can see framed views and altered perspectives of The Concourse space from the outside, the inside and straight through the work. The wrapped walls of each element create altered views and new perspectives of where we are, in the here and now. As the view changes, it leaves us with memories of how things were before and suggests possibilities of what will be in the future. The view from here is constantly shifting and emerging as our cities grow around us. I hope with this work, the viewer can take a moment to pause and enjoy today the *view from here*.

ABOUT THE ARTIST

Sarah Fitzgerald is a Sydney based artist holding a Masters of Fine Arts from the National Art School in Sydney and a degree in Architecture from the University of Sydney. She works concurrently as an artist, architect and designer. Her art practice is interdisciplinary and includes painting, sculpture, drawing and large-scale installation. She is interested in contemporary issues of place and identity and the role different types of structures, such as language, architecture, and the urban landscape, affect the way we live and communicate with each other. Through her art practice she explores the interface between art and architecture and how these two disciplines reflect the way we construct and occupy space.

Sarah has recently exhibited in group exhibitions; including *Retracing* at Art Space on The Concourse and *Architecture and Beyond* at Incinerator Art Space. In 2015, she was part of *Intersections: The Art of Architects*, also at Incinerator Art Space. In 2020, Sarah held a solo exhibition at Factory 49 in Paris and took part in the NG Art Creative Residency and exhibition program in Eygalières, France in 2019.



LEFT: Sarah Fitzgerald, *The View from Here* (detail), 2022, timber, plywood and acrylic paint

Karen Lee

Dialogues 1-10, 2022, acrylic panels

ABOUT THE ARTWORK

Walking through Chatswood, I see buildings that appear to be in dialogue. Through a language of shapes and forms, they mirror, they observe and they illuminate one another.

To explore the City of Chatswood, I have reassembled fragments of the city's buildings and spaces, creating new dialogues between shapes and forms, aiming to simultaneously explore a city of the future. *Dialogues 1-10* is also an aspirational idea, represented symbolically with the dual motifs of weightlessness and light to convey a world that is less footprint-heavy on this planet.

ABOUT THE ARTIST

Karen Lee is a Sydney-based artist, designer and illustrator, who works with digital media, outdoor installations, video and prints. She has exhibited in group shows in Sydney and Melbourne, and has received various commissions, including Willoughby City Council, Fairfield City Council and The CSIRO. She finished her Master of Fine Arts at UNSW Art and Design in 2019. Most recently she participated in two group exhibitions at Art Space on The Concourse in 2022; *Parallel Wanderings* and *Stretch*.

In her work, Karen explores abstraction, and stylised representations of what we see and experience in the world, using colour, light, geometry, and motion. She combines digital and tactile elements to explore physical and virtual spaces. Karen's work looks to extending the experience of colour and form beyond light and hue, towards resonance between colours and forms, with a conscious intent to actively engage and challenge her audience's response.



LEFT: Karen Lee, *Dialogues 1-10; Telstra Multiplex*,
2022, computer-designed sketch

Janet Parker-Smith

Tend the Garden, 2022, digital print from collage

Your sun is my sun, 2022, collage on canvas with glitter

ABOUT THE ARTWORK

Tend the Garden

Using a collection of disjointed images that sit alongside further disjointed forms, this work looks at sentimentality and power. Using familiar imagery, it discusses change. *Tend the Garden* displays a utopian and fantastic city that looks at a future reimagined with concern but also with hope.

Your sun is my sun

Using nostalgia and sentimentality this work deals with an emotional connection to the past but also hope for a future. It explores a form of alchemy finding beauty and hope in rejuvenation. You can expect the unexpected. The works in this series are ambiguous, playing with the concepts of desire, emotion and memory. They contemplate new life in new places.

ABOUT THE ARTIST

Janet Parker-Smith is a Sydney-based artist who works with printmedia, sculpture and altered books. She has been exhibiting nationally and internationally for 30 years. Her work deals with identity, displacement and the environment. Janet is represented by Van Rensburg Gallery, Hong Kong and she has been supported by May Space, Sydney where she has held several solo exhibitions.

Janet exhibited at Sydney Contemporary in 2015, 2017 and 2018. She has been chosen as a finalist in many art competitions and has had work purchased by the Art Gallery of NSW and National Gallery of Victoria. Her work is held in numerous public and private collections. In 2016 Janet's work was included in the 50th Anniversary of the Print Council of Australia exhibition at the Blue Mountains Cultural Centre, *As far as the eye can see*. She has been a participant of the Print Council of Australia Commission in 2009, 2014 and 2022.

Janet has been Master Printer for various artists including Locust Jones, Debra Dawes and UK artist Mario Minichello. Janet has been the Studio Supervisor and part-time lecturer in Printmedia at Sydney College of the Arts. She is currently a sessional teacher in Printmaking at National Art School.

Janet Parker-Smith is represented by Van Rensburg Gallery, Hong Kong



LEFT: Janet Parker-Smith, *Your sun is my sun*,
2022, collage on canvas with glitter

PUBLIC PROGRAM

Emerge Willoughby Map Project

Create a bas relief of the Emerge Willoughby Map with printmaker Janet Parker-Smith

11am – 4pm | ART SPACE ON THE CONCOURSE

Every Saturday & Sunday 3 September – 2 October

Thursday 29 and Friday 30 September

Learn about printmaking and especially the copper plate etching process. Participate in this community project that will result in a copper plate etched version of the map which will be installed at Chatswood Library after the *Cities Foretold* exhibition. Join these free drop in workshops at any time. All ages are welcome to participate.

Emerge Vehicle (for the future urban nomad)

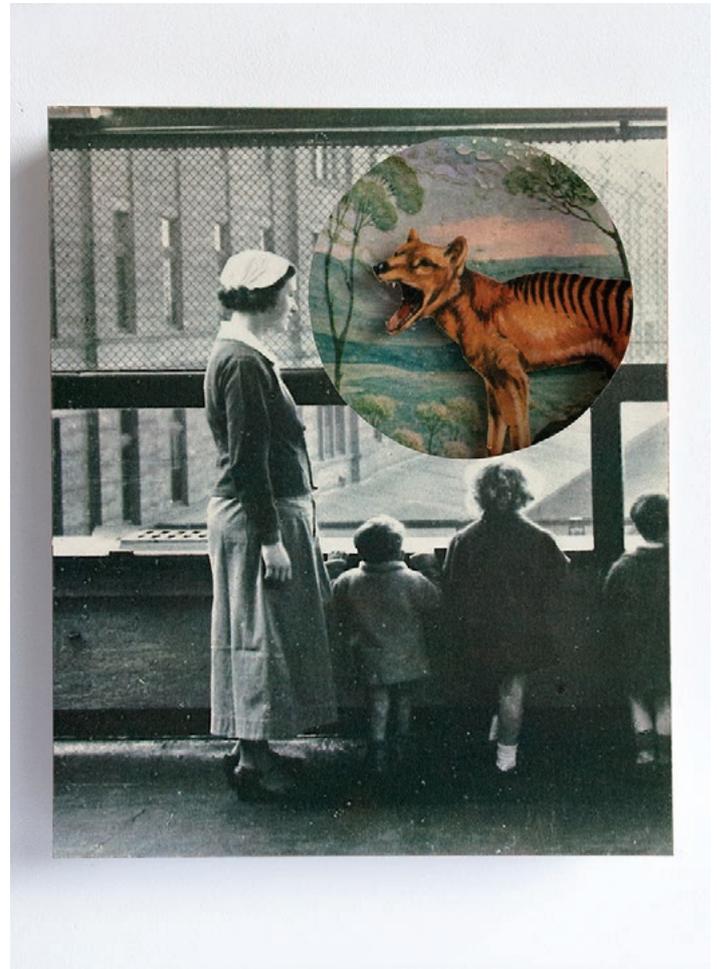
Performance by Zachariah Fenn

1.30pm | ART SPACE ON THE CONCOURSE

Saturdays 3 and 24 September

Witness multi-disciplinary artist Zachariah Fenn operating his *Emerge Vehicle* in and around The Concourse precinct. The portable structure was created from recycled materials sourced locally to the Chatswood CBD and is a prototype for future urban movement. The performance will commence inside Art Space on The Concourse and audience members are invited to follow the *Emerge Vehicle* as it traverses through The Concourse precinct, including accessing multiple levels and areas of The Concourse via lifts and passageways. Zachariah Fenn seeks to engage with community members in regards to the future of our city, challenging our current approach to metropolitan travel and energy consumption. What might a metropolitan future look like where petrol-vehicles are no longer viable? What alternate modes of personal transportation might emerge in the future city?

Register VisualArt@Willoughby.nsw.gov.au





OPPOSITE PAGE: Janet Parker-Smith, *Tell all the Children (Women talking to children about the Thylacine)*, 2016, etched copper

TOP LEFT: Janet Parker-Smith in the studio

BOTTOM LEFT: Zachariah Fenn standing in front of a collection of his mixed media artworks from the exhibition 'Hindsight (verso)' at ARO Gallery, October 2021

SEE MAP FOR LOCATIONS OF ARTWORKS ON THE CONCOURSE

1. *Cities Foretold* | Exhibition | ART SPACE ON THE CONCOURSE
2. *Emerge Willoughby Map Project* | Workshop | ART SPACE ON THE CONCOURSE
3. *Dialogues 1-10* | Installation by Karen Lee | THE CONCOURSE REFLECTION POOL
4. *The View from Here* | Installation by Sarah Fitzgerald | THE CONCOURSE OUTDOOR AREA

ANDERSON ST

Stage Door Entrance

Anderson St Entrance

FERGUSON LANE

P Vehicle Entrance

Civic Pavilion Entrance

PERFORMING ARTS CENTRE

LIBRARY

Through to Art Space

Lifts 1 & 2
Stairs to Level 1 Theatre & Concert Hall

FOOD & BEVERAGES

Library Entrance

Stairs to Level 1 & Theatre

1

2

ART SPACE

BOX OFFICE

Through to Art Space

3

REFLECTION POOL

GRASS AREA

4

PERFORMING ARTS CENTRE

FOOD & BEVERAGES

FOOD & BEVERAGES

The Concourse car park offers one hour free parking with direct lift access to the Art Space.

VICTORIA AVE

← To Chatswood Mall

SPRING ST



LEFT: Karen Lee, *Dialogues 1-10; Metro-Grand Skyport*, 2022, computer-designed sketch



Cities Foretold

1 SEPTEMBER
– 2 OCTOBER 2022

Cities Foretold is a Willoughby City Council curated exhibition, presented in partnership with Emerge Festival 2022.

FREE

Enquiries: Cassandra Hard Lawrie
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(02) 9777 7972

www.willoughby.nsw.gov.au/arts

ART SPACE ON THE CONCOURSE (next to Box Office)
THE CONCOURSE OUTDOOR AREA
409 Victoria Avenue, Chatswood

Opening Hours:

Wednesday to Friday and Sunday: 11am-5pm
Saturday: 11am-8pm
Opening hours are subject to change.
Please check website.

LEFT: Liv Wan, *Willoughby City Map* (detail), 2021, graphic illustration



EMERGE
FESTIVAL 2022



THE CONCOURSE