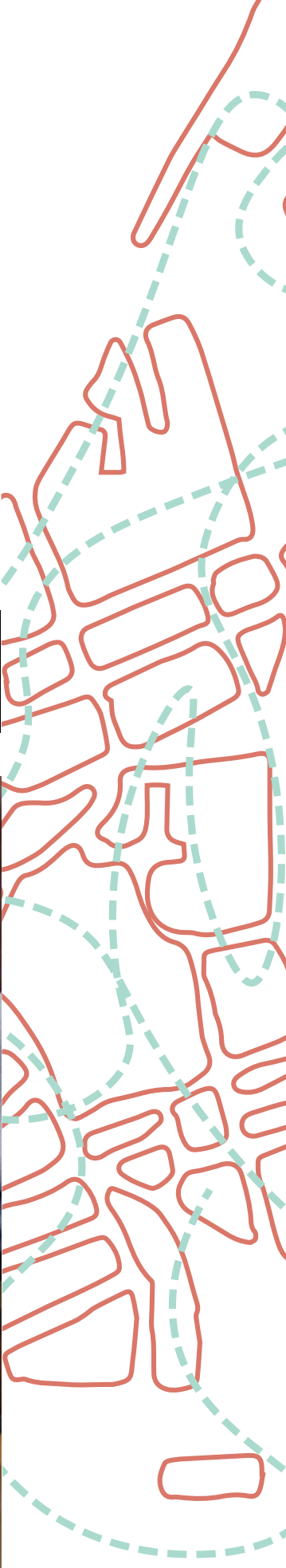




NO
FIXED
ADDRESS





Introduction

Taking up themes of resilience, adaptation and displacement, *No Fixed Address* was a collaborative project between DADAA, Perth contemporary artists, and the St Pat's community, based in Fremantle's East End precinct.

The East End of Fremantle in Western Australia is an area undergoing rapid gentrification. At the centre of this changing landscape sits DADAA, a leading disability arts organisation, and St Patrick's Community Support Centre (St Pat's), an NGO that supports those who are at risk of or experiencing homelessness.

Developed over 18 months in 2018 and 2019, *No Fixed Address* explored survival tactics, social rituals and ways of moving within and occupying public space as strategies to subvert environmental and economic precarity.

Unfolding as a series of arts workshops, public events, site-specific installations, film works and an exhibition at DADAA Fremantle (29 November 2019 - 25 January 2020), *No Fixed Address* responded to the social and built environments of this radically changing part of Fremantle.

No Fixed Address was presented by DADAA in partnership with St Patrick's Community Support Centre. The project was generously supported by the Australia Council for the Arts, Lotterywest and The Alexandra and Llyod Martin Family Foundation.

Artists: Janet Carter, Olga Cironis, Hannan Jones, Tanya Lee, Lincoln MacKinnon, Mike Moshos, Rebecca Riggs-Bennett, Susan Roux and Wade Taylor

In collaboration with: Tony Borg, Adrian Maximiw, Sun McIntyre, The Starlight Hotel Choir and the St Pat's staff and community

Producers: Katherine Wilkinson and Chris Williams

ABOUT DADAA

DADAA is a leading Western Australian arts and health organisation that creates access to cultural activities for people with disability or a mental illness.

For over 25 years, of practice DADAA has supported thousands of artists with disability and their communities to create new works that give voice to and emphasise cultural inclusion, drive diverse responses and reframe perceptions of the lived experience of disability and mental health.

DADAA operates from three arts and community centres, in Fremantle, Midland and Lancelin, and delivers programs across Western Australia, nationally and internationally.

DADAA Fremantle is located at the Old Fremantle Boys' School on Adelaide Street in Fremantle's East End precinct. The DADAA Fremantle building was renovated in 2018 – 19 and includes visual and digital art studios, performance spaces, a gallery and a café.

ABOUT ST PAT'S

For more than 40 years, St Patrick's Community Support Centre has worked to provide immediate and holistic care for people experiencing homelessness, those at risk of becoming homeless and the disadvantaged in Fremantle and the wider south west metropolitan area of Perth.

As a leading not-for-profit organisation, St Pat's key services include emergency relief, housing, meals, a day centre, welfare and essential health provision. They also deliver specialist programs such as education and training, art and music, recreation, young people at risk, and rough sleepers; proudly partnering with other agencies across the community to achieve their goals.

Their primary aim is to promote social inclusion and self-worth and help people to return to independent living, a safe environment and a better quality of life. At the heart of their operations is a dedicated team of staff and volunteers and an unrelenting commitment to caring for others in the community.



Projects

– Lincoln MacKinnon, Mike Moshos in collaboration with Tony Borg, Adrian Maximiw, Sun McIntyre and the St Pat's Starlight Hotel Choir.

Over 18 months during 2018 and 2019 Lincoln MacKinnon and Mike Moshos worked with members of the St Pat's community including, Tony Borg, Adrian Maximiw, Sun McIntyre and the St Pat's Starlight Hotel Choir, to create a series of new film and video works.

Subverting preconceptions of homelessness, each of these works begins from personal and lived experiences of displacement shared through the collaboration. Collectively they reconsider the relationship of home and freedom to transience, explore social and spiritual rituals for engaging with public spaces, and celebrate the community created by the St Pat's day centre.

Each film work was presented as a part of the *No Fixed Address* exhibition at the DADAA Fremantle Gallery, 29 November 2019 – 25 January 2020. Film screenings also took place at St Pat's and at various events throughout Fremantle.

Lincoln MacKinnon is a Fremantle based filmmaker and musician. Predominately working in documentary film, Lincoln collaborates with communities across Australia to create cultural, artistic and social justice films. As well as creating documentary films, Lincoln also makes experimental films, music videos, interactive digital works and soundscapes.

Mike Moshos is an emerging screenwriter, director and actor based in Perth.



Tony Borg & Lincoln MacKinnon
— *Less*

Less, 2019
single channel video
19.26 minutes
Featuring Tony Borg
Director: Lincoln MacKinnon
Camera: Lincoln MacKinnon
Camera Assistant: Mike Moshos
Audio Recording: Lincoln MacKinnon, Mike Moshos
Editor: Lincoln MacKinnon



Lincoln MacKinnon & Adrian Maximiw
— *Adrian Adrift*

Adrian Adrift, 2019
single channel video
4.43 minutes
Poem by Adrian Maximiw
Featuring Adrian Maximiw
Director: Lincoln MacKinnon
Camera: Lincoln MacKinnon, Mike Moshos
Audio Recording: Lincoln MacKinnon, Mike Moshos
Editor: Lincoln MacKinnon



Lincoln MacKinnon & Sun McIntyre
— *The Guest*

The Guest, 2019
two channel video and sound installation
8.16 minutes
Featuring Sun McIntyre
Director: Lincoln MacKinnon
Camera: Daniel Holliday (2D Films), Lincoln MacKinnon
Location Audio Recording: Mike Moshos
Sound Design: Tom Allum (Barking Wolf)
Editor: Lincoln MacKinnon



Lincoln MacKinnon & The Starlight Hotel Choir
— *I Shall be Released*

I Shall be Released, 2019
4.16 minutes
Featuring The Starlight Hotel Choir
Director: Lincoln MacKinnon
Camera: Daniel Holliday (2D Films)
Song Recording and Mixing: Elliot Smith (Sundown Studios)
Song Performed by: The Starlight Hotel Choir
Editor: Lincoln MacKinnon

Olga Cironis

– I dreamed you in song



Every Thursday for a period of six months Fremantle-based artist Olga Cironis worked with Joan and Fang at St Pat's to create a series of collaborative artworks that drew on personal memories and shared stories. Beginning with simple materials and methods (blankets, text and stitching) a Thursday morning ritual of talking and sewing emerged. During this time their conversations crossed to flags, protest banners, the feeling of skin against wool, and intimate moments from their pasts. These conversations and connections are echoed in the messaging on each blanket, or banner.

The works produced offer a glimpse into the realities of each maker's life, their identities, connections and search for belonging. They explore personal, collective and archetypal meanings connected to the material and purpose of a blanket.

The words on each blanket reference home, love, childhood and safety - they speak to our understandings of nurturing, innocence and family. Also created was a series of photographs and a video which foreground the women's bodies and allude to the intimate memories held within each blanket.

Olga Cironis is a multidisciplinary artist who explores the murky undertones and impact that history and memory have on personal and shared identity. She examines the notions of belonging in today's cultural globalisation — in particular, appropriated histories and accepted attitudes on belonging in the Australian cultural and social landscape.

Within her work are layers of research, collected stories, muted voices and cultural heritage. Her artistic investigations are founded upon her Greek, Czech and Australian heritage.

I dreamed you in song (Joan, Fang), 2019
digital print on hahnemuhle satin archival paper, hand-stitched blankets, trolleys, brown paper.
93 x 130 cm (each)

Beautiful, 2019 (Produced in collaboration with Duncan Wright)
single channel video 2.35 minutes

Presented as a part of the
No Fixed Address exhibition,
DADAA Fremantle Gallery, 29 November
2019 – 25 January 2020

With thanks to Christophe Canato, Fang, Joan, Joseph Landro, Duncan Wright and the Starlight Hotel Choir.

Photos: Jessica Wyld



WE
CAN SING
TOGETHER





Hannan Jones – Of an address



Photos: Jessica Wyld



Of an address is an initial response to exchanges, conversations and actions that were shared, overheard and undertaken during artist Hannan Jones' engagement with St Pat's and whilst sauntering through the East End of Fremantle. Fleeting and ambiguous moments, jokes, advice and snippets of conversation have been etched into concrete pavers as gestures to the people, those moments and the ever-changing cityscape. These gestural scores are encountered in various locations, both at the DADAA Gallery and in the well-travelled footpaths of Fremantle's East End.

Hannan Jones is a multidisciplinary artist who hasn't settled down. Living between Mandurah, Western Australia and Glasgow, Scotland. Her work often negotiates language and rhythm which are shaped by personal cultural histories, and collectively in social and cultural geography. Practicing at the intersection of artist, performer, facilitator and collaborator, Hannan's recent projects include; the retracing of free speech movements, celebrating non-verbal language in club environments, co-founding and curating a gallery and studio in a shopping centre, programming public screenings in the pursuit of finding cross-over narratives and archival materials, and bus tours exploring parallel histories in personal recollections. Hannan has exhibited and performed widely in galleries, libraries, basements and bedrooms in the UK, Australia and Europe.

Of an address, 2019
laser cut concrete slabs
50 x 50cm (each)

Presented as a part of the *No Fixed Address* exhibition,
DADAA Fremantle Gallery, 29 November
2019 – 25 January 2020; Relocated to various
locations in Fremantle's East End,
March 2020 – ongoing

With thanks to Dave Walley.

Rebecca Riggs-Bennett – The Table



Photos: Jessica Wyld

The Table is an interactive sound installation by Rebecca Riggs-Bennett made from raw audio recordings taken directly from the recreation room of St Pat's. Featuring an amplified pool table at its centre, *The Table* is a glimpse into the atmosphere of the room that sits at the heart of St Pat's. Over a period of Thursday mornings spent observing, recording and conversing, the artist found that the recreation room's pool table was a key component in the thriving and supportive community that is St Pat's.

The Table was an invitation for the public to engage in a game of pool, surrounded by a soundscape that captured the atmosphere and the feelings of comfort and sanctuary found in the recreation room.

Rebecca Riggs-Bennett (or Elsewhere/Rebecca) is an emerging sound artist, sound designer and electronic music producer. Her practice is interdisciplinary and branches across performance, installation and live music. For Rebecca, sound is the heartbeat of her work and she strives to highlight its ability to share stories or convey feelings, whether that be through participation, immersion or interactivity. She has an interest in sharing experiences that can't always be seen, and works with field recordings, conducted audio interviewing, archival audio and electronic music composition in order to create her pieces.

The Table, 2019
pool table, interactive cue sticks,
billiard balls, arduino sensor module,
speaker
dimensions variable
Interactive programming by
George Ashforth

Presented as a part of the
No Fixed Address exhibition,
DADAA Fremantle Gallery, 29
November 2019 – 25 January 2020.

Susan Roux – Bags



Taking post-colonial inheritance and her own personal history as a departure point, Susan Roux's *Bags*, began as a response to the artist's research into the historical traditions and uses of the sailor bag. Often on long sea journeys, sailors and migrants traveling by boat would embroider their loved ones' names and images of importance onto their belongings. Often a single bag was the only item allowed on a journey and was most likely filled with tools of the owner's trade.

Placed within the *No Fixed Address* exhibition, and with a new work developed in response to the artists engagement with St Pat's, this series acknowledged the continued use of bags as carriers of not only material possessions, but of emotion, memory and personal history.

Susan Roux is a South African-born Western Australian artist. Her work is a critique on, and a response to, cultural and social change regarding gender and body politics. Her work often uses specific historical events as a point of departure, and makes visible the female experience within colonial narratives. Susan creates large-scale paper installations using machine stitching, thread and ink.

Bags, 2018 - 19
canson paper, thread, ink, carbon
dimensions variable

Presented as a part of the
No Fixed Address exhibition,
DADAA Fremantle Gallery,
29 November 2019 – 25 January 2020.

Wade Taylor



Photo: Jessica Wyld

Wade Taylor is an early career artist from Perth, Western Australia. He completed a Bachelor in Fine Arts at the University of Western Australia. While working primarily with paint his practice often extends to include investigations into sculpture and ceramics. Most works explore issues surrounding Australian identity and landscape. These issues feed common themes including notions of suburbia, nostalgia, the everyday, and cultural artefacts.

Encounter: Tail Light, 2016
oil on wood panel
40 x 40 cm

Lagoon, 2016
oil on Canvas
1 02 x 76 cm

Presented as a part of the
No Fixed Address exhibition,
DADAA Fremantle Gallery,
29 November 2019 - 25 January 2020.



Photo: Jessica Wyld

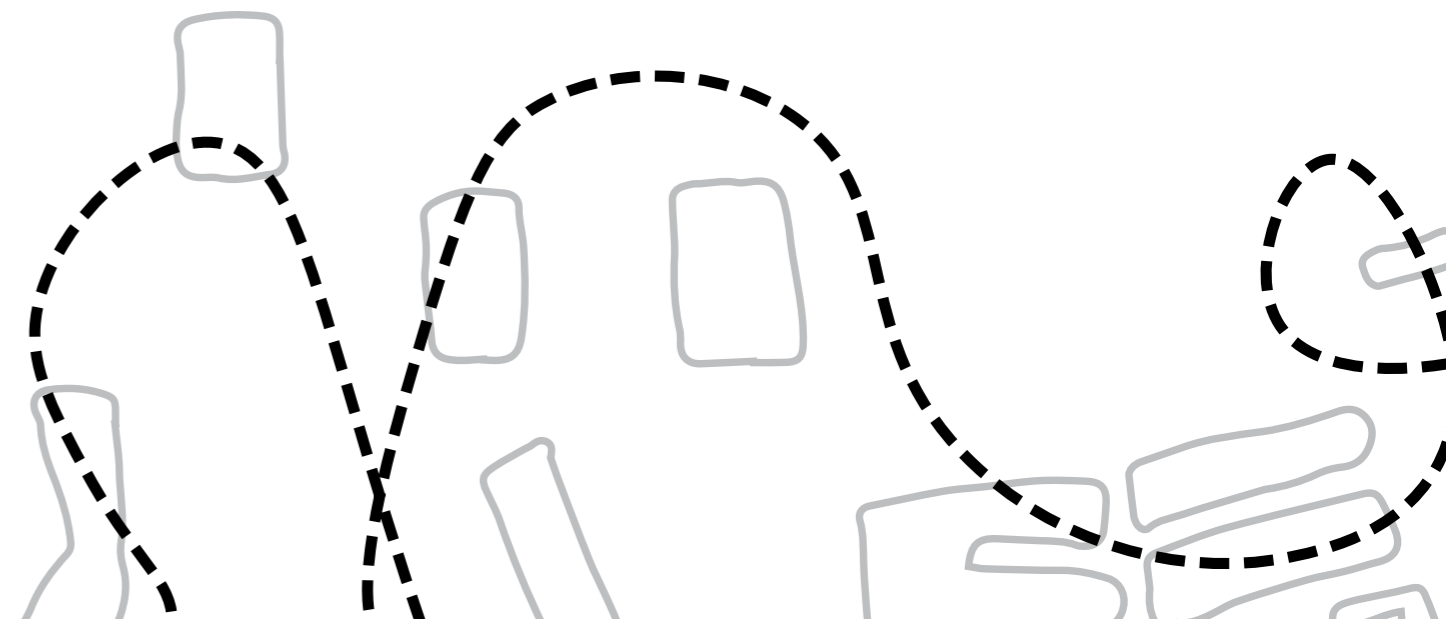




Photo: Yvonne Doherty

Tanya Lee – Objects for anti-gentrification



Objects for anti-gentrification developed out of artist Tanya Lee's reflections on the way Fremantle's Queen Victoria Street is rapidly changing around the St Pat's hub.

Public Art's role in gentrification is often a questionable one, masking the way that spaces are demarcated to be for certain communities and not others, through the rosy lens of aesthetics. Public Art structures can act both as territorial stakes in the ground, whilst also becoming decoys to draw attention away from the lack of diversity gentrification can usher in.

As the St Pat's YIMBY (Yes In My Back Yard!) marketing campaign champions, the development of our cities is essential, but equally important is the need for social housing to be part of every new development, everyone's backyard and every community.

Based on duck hunting blinds and bunkers – tactics the artist learnt from the St Pat's community – and in opposition to many of the CPTED (Crime Prevention Through Environmental Design) principals employed by city councils, these proposed objects playfully antagonise the dynamic of a changing streetscape.

Installed in the East End, *Object for anti-gentrification #1* aimed to blend in and stake ownership, inviting audiences to step inside this constructed bunker to survey Queen Victoria Street, its residents and its users.

Tanya Lee is a Western Australian artist based in Perth. Her cross-disciplinary practice works across sculpture, performance and drawing. Her often-humorous work constructs incongruous, farcical and even futile narratives that subvert the protocols and politics of every day social environments.

Tanya's studies included a year as a visiting scholar at the École Nationale Supérieure d'Art de Dijon (ENSAD) in Dijon, France, before completing her MA in Visual Art at Curtin University of Technology in 2009.

Objects for anti-gentrification 1,2,3 and 4, 2019
pencil and texta on watercolour paper
42 x 30 cm (each)

Presented as a part of the *No Fixed Address* exhibition, DADAA Fremantle Gallery, 29 November 2019 – 25 January 2020.

Object for anti-gentrification 1, 2020
steel, corflute signage
Various locations, Queen Victoria Street, Fremantle, 17 – 26 February 2020.





Photo: Yvonne Doherty



No Fixed Address – Public Panel

Thursday 23 January, 2020



The *No Fixed Address* panel brought together social impact researchers, urban planning experts and the St Pat's community in a discussion on the importance of social housing, compassionate design and building diversity in Fremantle's urban centre.

Speakers |

Dr Mariana Atkins

(Research Associate Professor at the Centre for Social Impact, The University of Western Australia and the UWA Living Lab) Mariana has worked in research and planning across developed and developing countries, and has an interest in how the design of cities impacts on social life and connections.

Dr Holly Farley

(Research Fellow, Fremantle School of Architecture, The University of Notre Dame Australia) Holly holds a PhD in Architecture and Anthropology. Her research focuses on lived experience and architectural design for culturally inclusive built environments.

Dr Shane Greive

(Urban and Regional Planning, School of Design and Built Environment, Curtin University) Shane is a planning academic whose research includes central city planning, economic development and housing. He was previously employed as an urban

planner and has a long association with Foundation Housing, a not-for-profit community housing provider and developer.

Michael Piu

(CEO, St Patrick's Community Support Centre) Michael has a 20-year association with the homelessness sector and has worked with St Pat's for over 10 years.

Heather Thompson

(Senior Assertive Outreach Worker, 20 Lives 20 Homes Program, St Patrick's Community Support Centre), Heather has worked in the community service sector for over 16 years, and has worked with St Pat's for the past 10 years.

Facilitated by Lisette Kaleveld

(Senior Consultant at the Centre for Social Impact, The University of Western Australia).

Janet Carter – Carpe Noctem

30 November, 9 December 2019

Carpe Noctem is a night walking group created by artist Janet Carter. Presented for *No Fixed Address*, these walking tours through Fremantle's East End addressed our fears of walking at night, questioning who has the right to occupy our urban spaces after dark.

Carpe Noctem walks were led by members of the St Pat's community (Cheryl and Linda) and facilitated by Janet Carter.

Janet Carter's practice embraces a range of practices and forms, including drawing, sculpture, performance, new media and installations. Her work is now focused on creating collaborative, non-gallery based, transient and participatory works that are concerned with building resilience in an increasingly precarious world. She has shown work in the Proximity Festival (Perth) twice and, with Elizabeth Pedler, was involved in International Art Space's inaugural Know Thy Neighbour program (2016). She designed and built the craft at the centre of the RAFT ARI and has been an ongoing member of the RAFT curatorial team. She recently participated in Artshouse Melbourne's Time_Space: Nomad program and Performance Space Sydney's Queer Development Program.

“
The streets
after dark
are places of
adventure
and wonder.
Let's make
them ours!



Photos: Jessica Wyld





Photo: Lincoln Mackinnon

No Fixed Address was presented by DADAA in partnership with St Patrick's Community Support Centre and assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

This project was also supported through a generous donation from The Alexandra and Lloyd Martin Family Foundation.



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