THIS IS WHAT'S LEFT OF THE WEST GATE

'This is what's left of the Westgate' is distinctive look at Melbourne's inner west. The drive over the Westgate offers a particular view of the west; its ragged horizon of industrial features, and plume of smoke from extended chimneys are seared into any westie's psyche. A street view can reveal its varied components: wire fences, Hazchem signs, trucks and warehouses, but from the air - a whole other world is revealed. The wide horizon of west opens up and begins to reveal an evolving landscape. Remnants of the past industrial sites are revealed, ghost sites that can only be seen from above, features of shifting use, patterns and traces appear on the landscape.

Sights familiar from the freeway, the linear forms of fences, building fronts and the canyons formed by sound barriers are transformed when seen from above. Cars in an auctioneer's yard becomes an abstract field of dots and bumps. The petrochemical processing plant becomes a pattern of circles, a network of pipes and pumps appears as a tracery of lace. The freeway itself is like a chain of beads and the neighbourhoods of metal and tiled roofs are like stepping stones. Acres of cars, vans, stacks of timber and shipping containers transform into complex mosaics of geometric forms. The cleared sites of factories no longer producing, attest to their previous life with traces of foundations still visible. It is these patterns that were the starting point for the jewellery in this exhibition.

'This is what's left of the West Gate' is examination of the tools and of the materials of the time in which it was made. My research for the project drew upon the materials (plastics), tools digital) and cultural artefacts (industrial and urban landscapes) of contemporary inner Melbourne to create jewellery objects that are contemporary cultural expressions; it is also firmly located in the realm of jewellery as a statement of identity, in particular that of contemporary industrial urban identity.

As the nature of work and industry changes, much is in a state of flux. Jobs that were once were, have disappeared and new ways of working emerge. For 'This is what's left of the Westgate' I have adopted new techniques and an experimental 3D printing processes, and combined these with my ongoing practice of hand coloured chains and links.

The experimental 3D printed full colour process has enabled me to combine the technologies of digital imaging, satellite imagery and digital fabrication. These are objects of that capture the evolution of manufacturing: a compacting of the centuries of past industrial practices into a form of memento mori, a homage to the past rendered in the technologies of the now.

Bin Dixon-Ward 2018

7.05"S144 40"S144°50'46 \$144 44°51' 4°47'1 49'10' 1'37, 52.7 4.5/ 67.20 1. 56"E,37.37"50'2 2. E,37.49'09. 37.37"51'52.66 E,77"49'39.49"S 37"51'08.79"S 51'09.40"S1 51'09.40"S1 51'20"S1 5 11. 14 51' 4.3/ /11. 4.59"S1-1'3. 44.51'3. 7,57,50 3"S144 1.49'10. 2,56"E,37.49 .8' 144 6" 144 2 70"E; 70"E, 37'50 1'09.