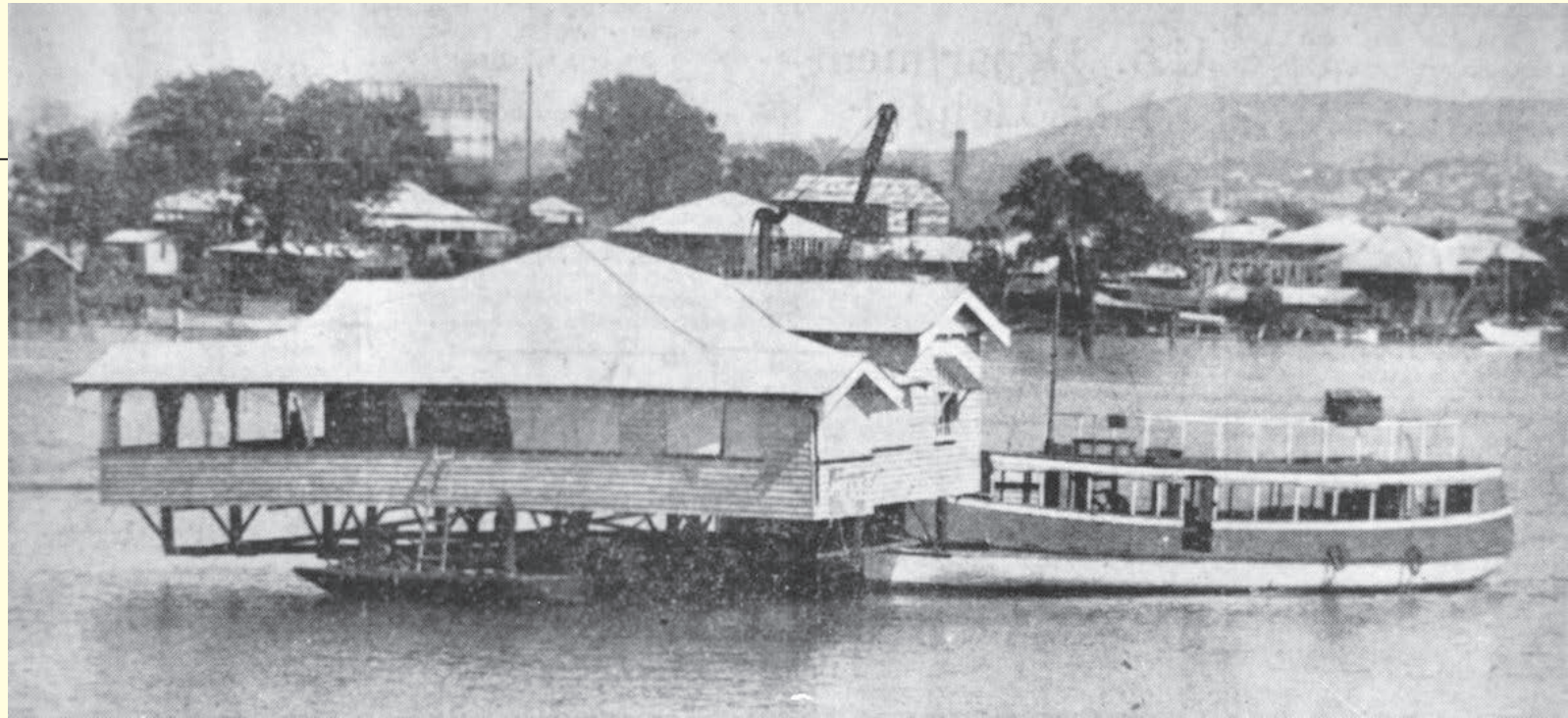


Moving Home



Acknowledgements

The name *New Holland* was first applied to the western and northern coast of Australia in 1644 by the Dutch seafarer Abel Tasman. Except for giving its name to the land, neither the Netherlands nor the Dutch East India

Company claimed any territory in Australia as its own. Despite multiple Dutch expeditions in the years that followed, no lasting attempt to establish a permanent settlement was ever made, as most of the explorers of this period concluded that the apparent lack of water and fertile soil made the region unsuitable for colonisation.

While this project was first conceived of in the Netherlands, it is developed and produced on stolen Jaggera, Turrbal and Quandamooka lands.

As an artist and as a non-Indigenous Australian, my identity is inextricably tied to those stolen histories, presents and futures. Like the house on stumps, I am bound to hover on this place, on the land but not of it. I pay my respects to its original Custodians, to the Elders, to the young people. The country now called *Australia* was never ceded by its Traditional Owners, it always was and always will be Aboriginal Land.

what does it mean for
everyone to belong?

Project Summary

Moving Home is a large-scale art installation and documentary project that explores themes of belonging and displacement through the physical relocation of a Queenslander house from Brisbane, Australia to Eindhoven, The Netherlands. By dissecting the home's function as a dwelling, an artefact, and a symbol of white settler identity, the project engages with contemporary dialogues on colonial legacy, housing accessibility, migration, and place.

Lead Artist: Anwyn Howarth

Collaborators: Brisbane and Netherlands based artists and researchers

Location: Brisbane, Australia → Eindhoven, Netherlands

Timeline: Feb-October 2025

Budget: 150,000

Funding Requested: 50,000





DDW 2025 Activation



During Dutch Design Week 2025, the project will unfold as an activation on Stadhuisplein. Members of the public can enter the house to view the collective exhibition featuring both Australian and Netherlands based artists.



Outside in the 'backyard' patrons can join in a participatory screen printing workshop featuring work by the artists while enjoying Queensland-made wine from wine sacks hung from the Hills Hoist rotary clotheslines.



DDW 2025 Activation

A Performance

The purpose of the performance is to demonstrate and correctly contextualise the monumental relocation of the house as situated within the tradition of large scale moves.

A Film

The purpose of the film is to adequately document the process of relocating the house from Brisbane to Eindhoven from start to finish for the benefit of the stakeholders and for presentation within the house itself during Dutch Design Week 2025. In this way the house is not only the subject of the story, but the interface through which the story is received.

An Exhibition

The exhibition presents work from two parallel conversations—one about belonging in Australia, the other about belonging in the Netherlands, particularly within the Dutch Design Industry. As the percentage of non-Dutch practitioners within the community expands, assumptions around the nature of 'Dutch Design' break down and are replaced with questions surrounding immigration, residency, and cultural identity. This evolving landscape interrupts assumed narratives and opens up new possibilities for daring and diverse, less euro-centric design methodologies.

A Visualisation

The purpose of the data visualisation is to cross examine the quantitative data of housing availability between Brisbane and Eindhoven. While seemingly arbitrary, the two cities are linked simply by my connection to both places. Having been involved in various protests against the notorious multiple occupancy permit wreaking havoc on the already exacerbated housing crisis in the Netherlands, my aim in reaching back towards Brisbane is to find the homegrown policies (shareholder satisfaction, negative gearing, equity inflation) causing the down surge in housing accessibility in Queensland, to examine the two against each other and visualise where we are through means that the public can clearly understand. The visualisation may take place as a graphic layer in the film, a piece in the exhibition, or a publication in the scale of the space.



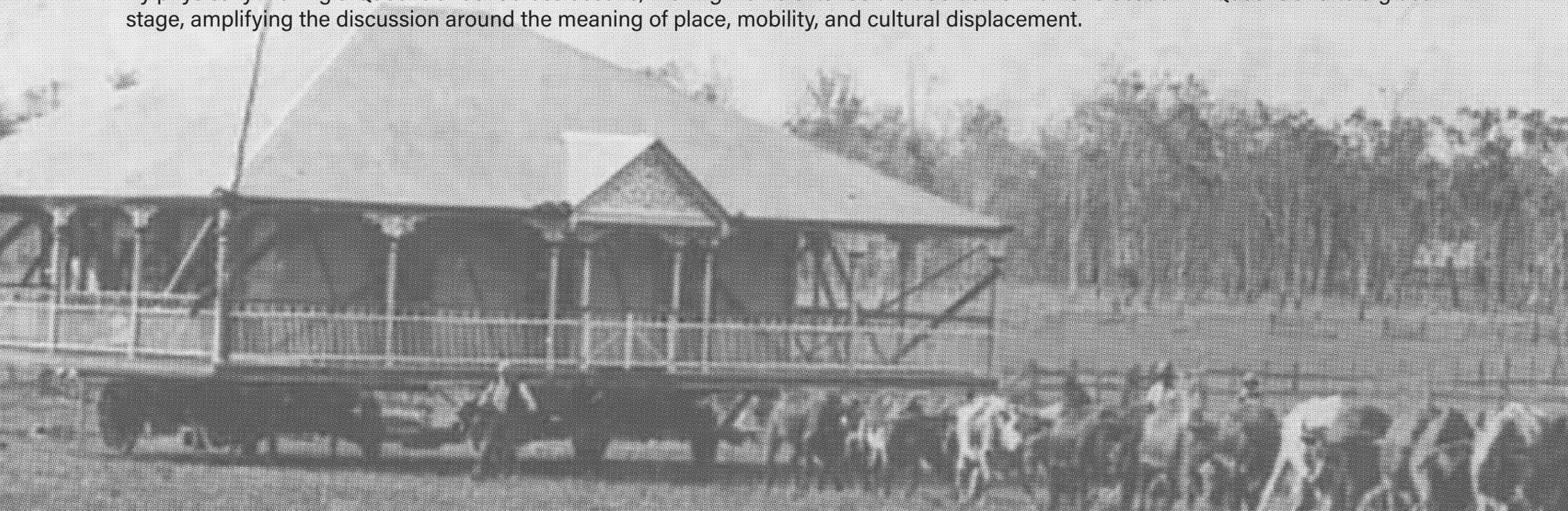
Concept & Rationale

A Queenslander house, segmented and transported via land and sea, serves as both a conceptual and literal vessel for discussing the shifting identity of home. By presenting a piece of Brisbane's architectural heritage in an international art context, *Moving Home* investigates:

- The colonial legacy of Queensland and its implications for housing, land ownership, and displacement.
- The global housing crisis, utilising Brisbane's evolving property landscape as a microcosm.
- The psychological and emotional tensions of home, migration, and the spaces we inhabit.
- The cultural adaptability of the Queenslander house, a structure designed for movement and climate responsiveness.
- The temporal and spatial dimensions of travel as a lived experience, documented through film.

Inspired by projects like *Taming the Tree* (Salomé Jashi) and *The Column* (Adrian Paci), *Moving Home* captures a contemporary iteration of monumental relocation, drawing parallels between historical migration and today's globalized world.

By physically moving a Queenslander across oceans, *Moving Home* extends the tradition of home relocation in Queensland to a global stage, amplifying the discussion around the meaning of place, mobility, and cultural displacement.



A Brief History of the Queenslander

Queenslander homes, with their distinctive timber and tin construction, have long been emblematic of Brisbane's architectural identity. Emerging in the mid-19th century, these elevated wooden structures were designed to combat the subtropical climate—allowing for air circulation beneath the house and protection from floods. The materials, predominantly locally sourced hardwood and corrugated iron, reflect the resourcefulness and adaptability of early settlers who sought to build resilient yet mobile structures.

Throughout Brisbane's history, Queenslanders have frequently been relocated rather than demolished, a testament to their structural modularity and the transient nature of urban development. The practice

of moving houses dates back to the early 20th century, with many documented instances in the State Library of Queensland Archives, showing entire homes transported on flatbed trucks across the city. This movement often corresponded with shifts in land value, urban expansion, and rezoning efforts. In contemporary times, Queenslanders continue to be uprooted and relocated, reinforcing the house's status as both a permanent and impermanent fixture in Brisbane's urban and cultural fabric.

Project Phases

PHASE 1: RESEARCH & PLANNING

1. Identify and acquire a Queenslander house scheduled for removal.
2. Engage with the original homeowners to document their connection to the house.
3. Collaborate with artisans (leadlighting, wood carving, wrought ironwork, pressed metal) to develop ornamentation interventions.
4. Secure necessary permits for transportation and international shipping.
5. Establish partnerships with Dutch institutions for exhibition and residency opportunities.

PHASE 2: DISMANTLING & TRANSPORTATION

1. Work with structural engineers and transport specialists to relocate the house.
2. Film the dismantling process as a performative act.
3. Load and transport the house by truck to the Port of Brisbane.
4. Document life aboard the vessel and the evolving landscape through the journey.

PHASE 3: REASSEMBLY & EXHIBITION IN EINDHOVEN

1. Transport the house from Rotterdam to Eindhoven via barge and truck.
2. Reassemble the house in a designated exhibition space.
3. Curate an immersive installation featuring:
 - The physical structure
 - Artist interventions in ornamentation
 - Archival and documentary material
 - A public engagement program (talks, workshops, screenings)

Timeline

The project will run in line with the DAE course semester, beginning February and finishing July 2025.

Week 1: 17.02-21.02	Preliminary planning. Locate possible houses for removal.
Week 2: 24.02-28.02	Meet with guiding tutors, architectural consultants and first nations consultants. Record footage of Queenslanders in their various environments. Liase with house removalist companies. Write Creative Australia grant proposal.
Week 3: 03.03-7.03	Submit Creative Australia grant proposal. Locate possible houses for removal. Contact various shipping companies for quotes and availability. Contact all exhibiting artists for invitation to showcase during DDW25. Liase with Crusher Wines for sack wine collaboration. Liase with architectural historian. Write Queensland Arts Showcase Programme grant proposal.
Week 4: 10.03-15.03	Liase with Brisbane City Council. Submit Better Brisbane Proposal. Liase with Queensland Government Architect Leah Lang. Source second hand hills hoists for 'Goon of Fortune' pop up bar.
Week 5: 17.03-21.03	Secure house for removal. Finalise sponsorship from private stakeholders. Arrange date for house removal. Organise 'Goon of Fortune' pop up bar for private stakeholders.
Week 6: 24.03-28.03	Confirm all exhibiting artists to showcase during DDW25. Finalise artworks to be taken on the vessel. Host 'Goon of Fortune' pop up bar for private stakeholders featuring Crusher Wines.
Week 7: 31.03-04.04	Confirm plan for removing the house from Port of Rotterdam to Eindhoven. Make arrangements for passage. Acquire technical equipment for film and audio documentation.
Week 8: 07.04-11.04	Ship - Document passage from Port of Brisbane.
Week 9: 14.04-19.04	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.
Week 10: 21.04-25.04	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.

Timeline

The project will run in line with the DAE course semester, beginning February and finishing July 2025.

Week 11: 28.04-02.05	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.
Week 12: 12.05-16.05	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.
Week 13: 19.05-23.05	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.
Week 14: 26.05-30.05	Ship - Document passage. Performance practice. Research housing data for final visualisation. Rest.
Week 15: 02.06-06.06	Arrive at Port of Rotterdam. Document the landing of the Queenslander on Dutch soil. Document declaration and customs process. Arrange house onto transport.
Week 16: 09.06-13.06	Arrive in Eindhoven. Position the house for renovation and storage. Edit film. Edit publication.
Week 17: 16.06-20.06	Final film edits. Final publication edits. Prepare for exams.
Week 18: 23.06-27.06	EXAM
Week 19: 30.06-4.07	Graduation from Design Academy Eindhoven

Community & Cultural Engagement



Moving Home is deeply embedded in Brisbane's artistic community and seeks to amplify local voices in a global setting. Collaborators include:

- Artisans specializing in traditional Queensland craft techniques
- Local artists creating interventions that speak to Brisbane's evolving identity
- Community historians and Traditional Owners offering insights on place and land
- Dutch institutions and curators to contextualize the project in an international framework

A public engagement program in both Brisbane and Eindhoven will provide avenues for discourse through artist talks, community events, and interactive exhibitions.



Exhibition: Brisbane Artists



Megan Cope is a Quandamooka Artist from Moreton Bay/North Stradbroke Island in South East Queensland. Her site-specific sculptural installations, public art practice and paintings investigate issues relating to colonial histories, the environment and mapping practices. Cope's work often resists prescribed notions of Aboriginality and examine psychogeographies that challenge the grand narrative of 'Australia' and our sense of time and ownership in a settler colonial state. These explorations result in various material outcomes.



Prita Tina Yeganeh is a visual artist, community facilitator, and educator of Iran ancestry. Her practice uses community engagement, personal storytelling, and experimental research to discuss my refugee and migrant experiences in 'Australia.' Her inquiries examine intergenerational displacement, longings for place, cultural reclamation, and Iranian Indigenous knowledge systems. Through her work she explores how settler migrants can safely reconnect with their identities through cultural re-coordination, community-building, and place-making in 'Australia.'



Christopher Bassi is an artist of Meriam, Yupungathi and British descent. Working with archetypal models of representational painting, his work engages with the medium as sociological and historical text and as a means to address issues surrounding cultural identity, alternative genealogies, and colonial legacies in Australia and the South Pacific. Through critical re-imagining, his paintings become a space for a type of speculative storytelling that consider questions of history and place and the entangling of personal and collective experience.



Tony Albert is one of Australia's foremost contemporary artists with a longstanding interest in the cultural misrepresentation of Aboriginal people. Drawing on both personal and collective histories, his multi-disciplinary practice considers the ways in which optimism might be utilised to overcome adversity. His work poses crucial questions such as how do we remember, give justice to, and rewrite complex and traumatic histories?

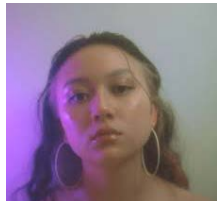
Exhibition: Brisbane Artists



Kirralee Robinson is an artist based in Meanjin, Australia. She makes sculptures that engage with elemental phenomena such as light, optics, kinetics, and tactility. She is influenced by science fiction, ecofeminist theory and material conservation. Kirralee's works intrinsically and explicitly explore concepts and methodologies relating to material waste.



Anwyn Howarth is an Australian multidisciplinary designer, photographer, and artist currently based in the Netherlands. Her creative approach is marked by an intuitive sensibility and deals with themes of nostalgia, land and the body, addressing the institutions, technologies and objects that mediate relationships between bodies and the surrounding environments.



Luce Nguyễn-Hunt is an emerging Vietnamese, Sāmoan and Rarotongan artist currently based in Naarm. Their research-based practice examines their place within an intersection of rich and deep cultural histories, queerness and observing intergenerational ties. She uses digitally manipulated moving image, photography, poetics and sound as an embodiment of cultural memory, often preoccupied in dissecting non-linguistic experiences in the face of non- or partial language knowledge.

Exhibition: Eindhoven Artists



Fauxbia Collective, a group of 8 designers critique the line between real and fake through an anthology of projects. Together they aim to address, process, and respond to the psychological condition of self-generated fake fear, triggered while seeking relevance to Dutch culture driven by legal frameworks. Guided by their space-making backgrounds, they host workshops, public programs, and exhibitions, attempting to break down fake phobia, and evolve into a highly skilled entity prepared for legal approval.



Yessica Deira is a graphic designer and DJ who experiments in re-constructing collective consciousness through design, film, sound, music and performance. As a part of the promising AMPFEMININE collective, she aims to add a lovely variety of colour behind the decks and add the feminine energy that is missing in the power dynamics that are currently in place. Currently she's a member of Collecting Otherwise at Het Nieuwe Instituut. Yessica is an educator at Society & Change at Design Academy Eindhoven.



Born in Spain in 1980, Nacho Carbonell graduated in 2003 from Cardenal Herrera C.E.U. University in Spain before going on to study at Design Academy Eindhoven. After graduating, Carbonell immediately began to make a name for himself in the design world, with his 2009 Evolution collection earning him a nomination for the Beazley Design of the Year from the Design Museum in London. In 2010, a year after being named as a Designer of the Future at Design Miami/Basel, he presented this Identity, which redefined his style of organic forms and rough and colourful textures.



Henrike Gootjes' artistic projects create and strengthen social structures and use art to cultivate togetherness. She visualises the human experience and her works advocate for respect of human rights, opting to use artisan techniques force her to work with intention and concentration bringing attention to the hardship and injustice in our world. She often invites the audience to part-take in the action to bring about social change.

Project References

THE TREE

Julie Bertuccelli, 2010

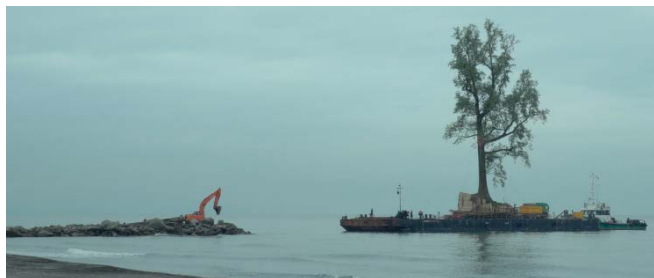
The Tree is a French-Australian 2010 film co-produced between Australia and France. It was filmed in the small town of Boonah in Queensland, Australia, and follows the lives of Dawn (Charlotte Gainsbourg) and her four children after the unexpected death of her husband Peter (Aden Young). The film is an adaptation of the 2002 debut novel *Our Father Who Art in the Tree* by Australian writer and performer Judy Pascoe.



TAMING THE GARDEN

Salome Jashi, 2021

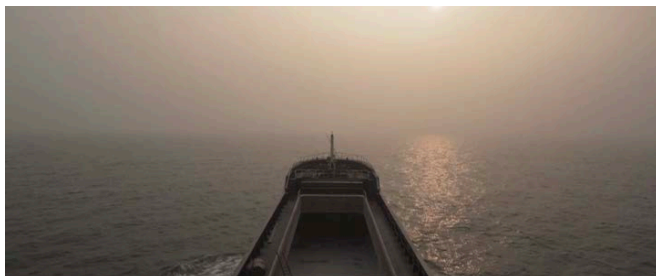
The film documents the extreme lengths that Bidzina Ivanishvili, Georgia's former prime minister and the world's 349th richest billionaire, goes to acquire trees for the construction of the Shekvetili Dendrological Park, an arboretum on his estate on the coast of the Black Sea.



THE COLUMN

Adrian Paci, 2013

The Column is a video installation by Albanian artist Adrian Paci, tracing the epic journey of an immense length of marble, extracted from the ground and taken to sea. En route from China to Italy and over the course of a grand voyage, workers toil to chisel and carve the block of marble into the shape of a classical column.



BLUEY

Ludo Studio, 2018

The show follows Bluey, an anthropomorphic six-year-old (later seven-year-old) Blue Heeler puppy who is characterised by her abundance of energy, imagination and curiosity about the world. Overarching themes include the focus on family, growing up, and Australian culture. The program was created and is produced in Queensland; its capital city Brisbane inspires the show's setting.





THE STATUE OF LIBERTY



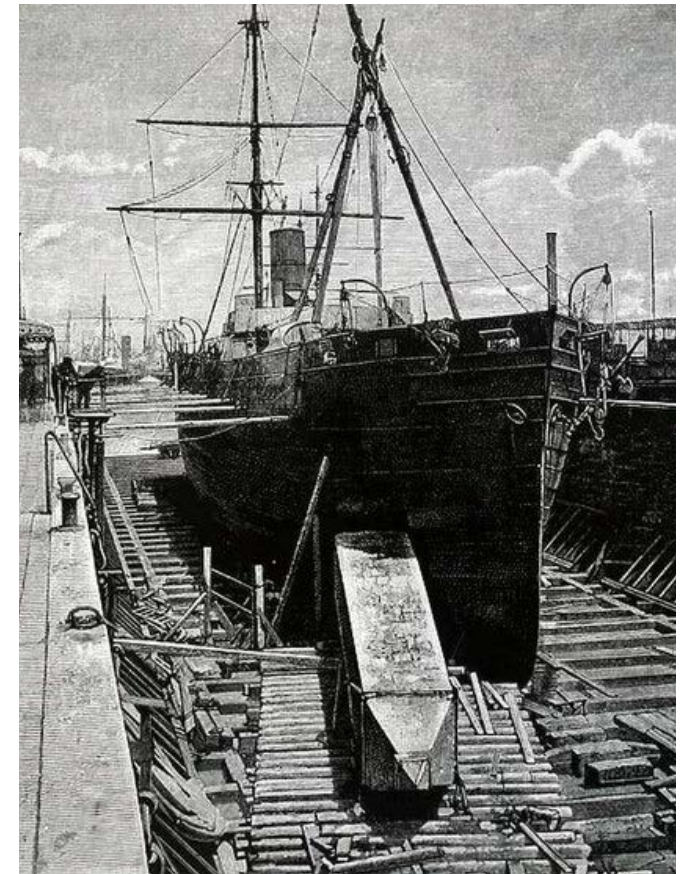
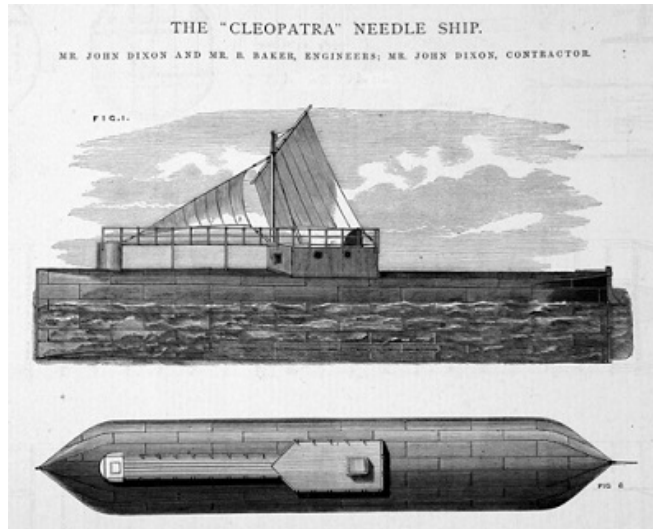
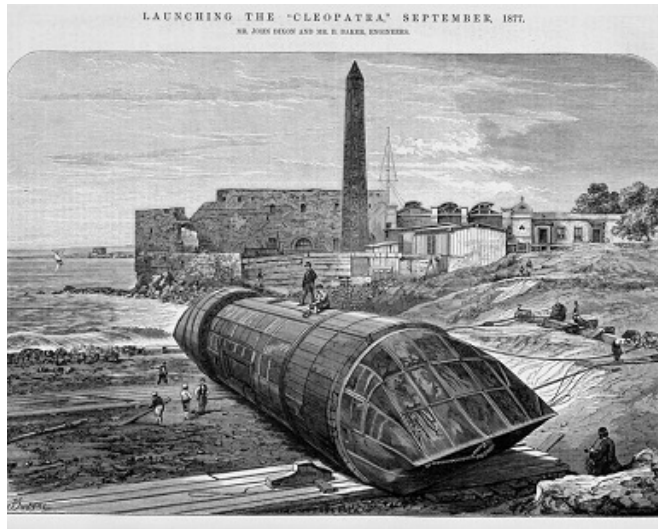
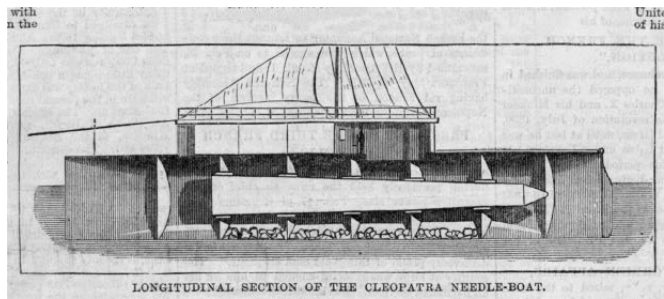
LONDON BRIDGE, ARIZONA







CLEOPATRA'S NEEDLES



THE SPACE SHUTTLE, ENDEAVOR



Moving Home is a critical and poetic intervention into contemporary conversations about home, place, and movement. By physically relocating a Queensland house from Brisbane to Eindhoven, the project invites reflection on the historical forces that shape our built environments and personal identities. Through collaboration, storytelling, and artistic craftsmanship, *Moving Home* asserts Brisbane's cultural significance in an international context while interrogating the very nature of dwelling and belonging.