



Minutes Banyule Arts & Culture Advisory Committee

2 November 2023

Meeting details

Date of meeting	Thursday, 2 November 2023
Time	6pm – 7.30pm
Venue	Banyule Council Offices. Level 4, 1 Flintoff Street, Greensborough. (4.01 Olympia Room)
Chair/Facilitator	Cr. Elizabeth Nealy
Minutes	Steph Neoh, Hannes Berger

Acknowledgement of the Traditional Custodians

“Banyule City Council is proud to acknowledge the Wurundjeri Woi-wurrung people as Traditional Custodians of the land and we pay respect to all Aboriginal and Torres Strait Islander Elders, past, present and emerging, who have resided in the area and have been an integral part of the region’s history.”

Diversity Statement

“Our community is made up of diverse cultures, beliefs, abilities, bodies, sexualities, ages and genders. We are committed to access, equity, participation and rights for everyone: principles which empower, foster harmony and increase the wellbeing of an inclusive community.”

Attendee

Attendee name	Affiliation/Organisation
Joanne O'Hara	Community Member
Genelle Ryan	Community Member
Amy Stephenson	Community Member
Janelle Dunstan	Greenhills Neighbourhood House
Caroline Wall	Community Member
Deb Lemcke	Community Member
Paul Higgins	Empire Studios
Cr Elizabeth Nealy	Banyule City Council Councillor & Mayor
Jo Wilson	Acting Director Community Wellbeing
Hannes Berger	Arts & Culture Coordinator, Banyule Council
Georgie Meyer	Manager, Inclusive & Creative Communities
Steph Neoh	Art Curator, Banyule Council

Apologies

Name	Affiliation/Organisation
Cr Peter Dimarelos	Banyule City Council Councillor

June Gassin	Community Member
Kevin Ritchie	Community Member
Leah Crossman	Bundoora Homestead Arts Centre
Kate Hansen	YPRL
Craig Eloranta	Community Member

Agenda Items

1. Welcome & Apologies (Cr Nealy)

6.00pm – 6.05pm

- Acknowledgement of Traditional Custodians
- Diversity Statement
- Apologies
- Actions from previous meeting:
 - Advise committee on outcome of Council's decision regarding Advisory Committee term extensions, and any relevant outcome actions.
 - Officers to prepare a report for Council Meeting on 28 August recommending endorsement of draft Creative Banyule Strategy
 - Hannes to advise BACAC once Heritage Strategy is released for public feedback.
 - Hannes to arrange next meeting held at Council Offices in Greensborough for 2 November meeting.

2. Creative Banyule (Hannes Berger)

6.10pm – 6.40pm

- Council endorsed the draft Strategy at the Meeting on 28 August. The draft Strategy and Year 1 Action Plan were available for public exhibition on Shaping Banyule for four weeks throughout September.
- Online engagement campaigns reached more than 10,000 people during this period. This converted to 18 community members completing the online survey, with 89% of respondents either fully or partially supporting the draft Strategy.
- Feedback received was generally positive. Comments from respondents who were only in partial agreement with the draft sought to emphasise specifics already in the Strategy – e.g. advocacy for the Banyule Theatre or increased opportunities for local performers or artists to exhibit.
- Community feedback did not raise anything to trigger necessary changes to the Strategy as drafted.
- Based on this, BACAC voted unanimously to recommend the Creative Banyule: Arts and Culture Strategy 2023-2031 to Council for adoption.

Discussion

Focus for BACAC over next 12 months now that Creative Banyule has been completed.

Public Realm Strategy:

- How should A&C inform decisions on design and utilisation of public space?
- Public art is one element, are there different ways we can plan for events and activation in other spaces, for example, Circus Royale was recently located at a temporary site in Bellfield.
- Draft Public Realm Strategy will be presented to BACAC at our next meeting in February

Public Art Policy:

- Due for review in 2024. Structure of policy to be determined, could be a decision-making framework.

Creative Sector Development

- Collection of detailed data about Banyule’s artists, spaces and creative businesses is one of the CB Yr1 Actions. Analysis of this data will be a discussion for BACAC.
- Better alignment to Economic Development Strategy and exploring opportunities to support night time economy.

Other Advisory Committees

- Interest in understanding more about the other committees – possibilities for collaboration beyond the informal networking events that were offered in Feb and July 2023?

Action

Officers to prepare a report for Council Meeting on 20 November.

Recommendation

That Council note the unanimous BACAC recommendation to adopt the Creative Banyule Strategy.

3. Banyule Art Collection – New Acquisitions (Steph Neoh)

6.40pm – 7.00pm

- In line with the Banyule Art Collection Policy, the Art Collection Working Group met in October to view and assess potential artworks for acquisition to the City’s Collection. Working Group is made up of Steph Neoh (Banyule Art Curator) and BACAC members Leah Crossman and Caroline Wall.
- The biennial Banyule Award for Works on Paper Finalists’ Exhibition is a regular opportunity for Council to consider new acquisitions. As it is an acquisitory prize (winning artwork automatically acquired into the collection) all finalists meet the criteria for collection outlined in the Collection Policy.
- In 2023 six works from the finalists’ exhibition were selected for acquisition (**see Appendix 1: Recommendations For Art Collection Acquisitions Report**).
- A seventh artwork has been included for acquisition this year. A painting by Murray Griffin has been offered to the City of Banyule as a donation from the Griffin Family. This was after a retrospective of Murray Griffin’s artworks (owned by the Griffin Family) was exhibited at Art Gallery 275 in August 2023, to high acclaim.
- Council owns one Griffin artwork already and, in addition to this current donation, will investigate funding from the National Cultural Heritage Account to work with the Griffin Family to make appropriate selections of some prints for acquisition in 2024.
- Caroline Wall (Art Collection Working Group member) commented on the suitability of collection process and criteria: a range of diverse artists, emerging artists as well as established/significant artists, alignment to Council strategies. It is always a robust discussion and good process.
- BACAC voted unanimously to recommend that Council acquire the seven artworks listed in the Art Acquisitions Recommendations Report.
- The committee commented with interest on the presentation of the recommended works by Steph (Art Curator). Comments made on the need to raise profile of collection and capture/share the stories and context of the artworks (can we record curators talks?). Exploring how to celebrate the collection (including digitally) is outlined in Creative Banyule.

Action

Officers to prepare a report for Council Meeting on 11 December.

Recommendation

That Council note the unanimous BACAC recommendation to acquire the seven artworks listed in the Art Acquisition Recommendations Report.

4. Harmony Exhibition 2024 (Steph Neoh)

7.00pm – 7.15pm

- As lead programmer at ILCH, Steph Neoh recently met with Council's Multicultural Advisory Committee to discuss a theme/direction for an exhibition celebrating Harmony Week commencing late March 2024.
- There was positive engagement with the committee and one possible theme that emerged was 'music from other cultures', offering different curatorial choices for an exhibition, potential for performances in an ancillary program, even opportunities to record local cultural music groups.
- Similar opportunities to consult with Advisory Committees include the LGBTIQ+ Committee on an exhibition celebrating IDAHOBIT Day (17 May 2024).
- A Reconciliation Week Exhibition, "Considering the Land", from May – July 2024 has been in train for over a year, after consultation with the RAP advisory Committee and Wurundjeri Council.

5. Other Business (Cr. Nealy)

7.15pm – 7.25pm

2024 BACAC Meeting Dates:

- Council has extended the current Advisory Committee term until end of September 2024 to align with the Caretaker Period and subsequent new Council Term.
- BACAC members have been asked to confirm their intention to continue until Sept 2024 via email
- Meeting dates for the remainder of the current committee term are:
 - **Thurs 1 February** Venue: Ivanhoe Library & Cultural
 - **Thurs 2 May** Venue tbc
 - **Thurs 1 August** Venue tbc
- We will confirm venues for May and August at our first meeting in February.

6. What's On (Hannes Berger)

7.25pm – 7.30pm

- Malahang Festival – Sun 12 November
- Carols by Candlelight – Sat 16 December
- Twilight Sounds – Sat 10 February
- [ILCH programming](#):
 - Works on Paper Finalists Exhibition – until 26 Nov
 - Empire Live @ Studio A – Free Lounge Show – Thurs 30 Nov (7pm)
 - Friday Night Live / Makers Market – Fri 1 Dec
 - Int Day of People with Disabilities – Sun 3 Dec

Close and date of next meeting (Cr Nealy) 7:30pm

- Next meeting:

Thursday 1 February 2024
6pm – 7.30pm
Ivanhoe Library & Cultural Hub

Appendix 1: Recommendations for Art Collection Acquisitions - October 2023

Banyule Art Collection

SUBMISSION FOR ACQUISITION 2023-24



Recommendations for Acquisition to the Banyule Art Collection, for the financial year 2023-24.

Prepared by: Banyule Art Curator, Stephanie Neoh

	Title of Artwork	Artist	Medium	Price
From Murry Griffin: A Life and a Journey Exhibition 2023				
1	<i>Untitled</i>	Murray Griffin	Oil on board	Donation
From Banyule Award for Works on Paper Finalists' Exhibition 2023				
2	<i>High Roads, Low Roads (No Exit)</i>	Ryan Presley	Graphite and gold pencil on paper	\$8,800
3	<i>Legacy: One Umbrella, Eight hundred and eighty thousand voices, sixty thousand years of occupancy</i>	Brian Robinson	Linocut print (Edition 1/15)	\$3,300
4	<i>Pinampi Country thigga (remember my Country)</i>	Virginia Keft	Paper, found eucalyptus wood, wire	\$3,800
5	<i>Kaalpa (Kalypa, Canning Stock Route Well 23)</i>	Corban Clause Williams	Fine art markers on Arches paper	\$1,596
6	<i>Guuma-li / gather</i>	Juanita McLauchlan	Collograph and mixed media on BFK paper	\$1,500
7	<i>Scanning Country ONE (SC1)</i>	Bruno Leti	Archival inkjet print (Edition 1/8)	\$4,400
			TOTAL	\$23,396

TOTAL EXPENDITURE

\$23,396

Rationale for acquiring artworks by Murray Griffin

In August 2023 Banyule Council held an exhibition of artworks by Murray Griffin at Art Gallery 275, at the Ivanhoe Library & Cultural Hub, celebrating the life and artworks of this significant Australian artist who lived most of his life in Eaglemont. The exhibition was largely comprised of artworks generously loaned by the Griffin family, some of which have never been shown publicly before and also included objects and artworks on loan from The Shrine of Remembrance, artworks on loan from La Trobe University Art Collection, artworks promised to the National Gallery of Victoria, and one from the Banyule Art Collection.

Currently, Council holds one artwork by Murray Griffin in the City's Collection – *Pelican (12/27)*, c.1955 (see image below). We seek to expand our holding of artworks by this nationally significant and very important Banyule heritage artist. Based on the number of visitors, and vast amount of local interest in the recent Murray Griffin exhibition, it is timely for Council to take this opportunity to acquire more of his artworks.

In addition to the donation from the Griffin Family (see SUBMISSION FOR ACQUISITION No.1), we seek to view the remaining prints by Murray Griffin held by his estate in 2024, once the family have completed pricing the artworks. From there, Officers intend to make a further selection and purchase up to 3 more artworks to for the Banyule Art Collection.

We will seek funding from the National Cultural Heritage Account, to augment the remain 2023 -204 Acquisitions budget in order to achieve this. The National Cultural Heritage Account is a federal grants program that assists Australian cultural organisations to acquire significant cultural heritage objects. <https://www.arts.gov.au/funding-and-support/national-cultural-heritage-account>

Artwork by Murray Griffin already in the Banyule Art Collection



Pelican (12/27), c. 1955

Examples of further artworks by Murry Griffin we seek to acquire in 2024



Magpies



Burning Mountain

SUBMISSION FOR ACQUISITION No.1:

Artist: Murray GRIFFIN

Title: *unknown/untitled*

Date of work: unknown

Medium: oil on board

Size: approximately 70cm (w) x 120cm (h)

Condition: as is

Price: DONATION

Additional Expenses: -

PRESENT OWNER: Penny Griffin (granddaughter of artist)



REPORT:

Artist Bio

Vaughan Murray Griffin (1903-1992)

Murray Griffin was a unique and important contributor to the Melbourne art scene, highly regarded and praised in his own time. Best known for his remarkable linocuts, this exhibition includes many of his iconic prints and masterpieces of colour printmaking. However, despite the success of these works, Griffin always regarded himself first and foremost as a painter, and this exhibition showcases several paintings from throughout his life, including early landscapes, war works, and a renowned painting of his wife, Norrie Griffin (finalist in the 1938 Archibald Prize).

Born in Melbourne in 1903, Vaughan Murray Griffin studied at the National Gallery School in his teens, earning his living, as did many other artists, by working as a commercial artist. While his advertising work has disappeared from sight, stained glass windows designed by Griffin are scattered around Melbourne and Geelong, and his distinctive deco stone panels remain in-situ in the foyer of the Manchester Unity Building, on the corner of Collins and Swanston Streets.

Griffin spent his adult life in the Heidelberg area, and the Yarra River and its surrounding riverflats, together with the golden hills of the Mansfield countryside in north-eastern Victoria where he spent many summer holidays, were much-loved sources of inspiration. Exhibiting his paintings from the mid 1920s onwards, Griffin rapidly built up a reputation for his inspired visions of the Australian landscape.

From his first exhibition in 1932, Griffin's colour prints were praised by public and critics alike. Only two years later, Arthur Streeton had this to say of Murray Griffin's art:

"The prints by Murray Griffin at the Sedon Gallery.. place [him] in the very first rank of Australian art... They may truly be called masterpieces of colour and form in decoration, with the most convincing drawing and exquisite colour in the background. He stands in a high place of his own making. His works are modern, original and beautiful." (Argus, 2 October 1934, p.7)

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
- 5.13 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
- 5.14 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.
 - The exhibition we held of Murray Griffin's works brought visitors to the gallery from all over Victoria. Many people travelling long distances to visit the exhibition. This shows the ongoing interest in and significance of Murray Griffin in Australian art. By accepting this donation, we would expand on our holding of Murray Griffin's artworks, investing in our cultural heritage.

Acquisition Guidelines:

- 7.1.11 That contribute to the 'most recent ideas and theories' in contemporary art practice.
- 7.1.12 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
 - Murray Griffin is very well-known and collected for his prints, with his paintings often overlooked in national collections. This is a great opportunity to acquire an exemplary Griffin painting – this painting is very indicative of his colour palate, expertise in representing 'light' in a scene, the figure and trees – all very much in his style and subject matter
- 7.1.13 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
 - This is an original artwork, unbroken line of possession in the Griffin family, signed by the artist
- 7.1.14 Only works of quality and innovation including emerging and innovative art forms will be considered.
- 7.1.15 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.16 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

Rationale for acquiring from the 2023 Banyule Award for Works on Paper Finalists' Exhibition:

1) Alignment with Banyule Art Collection Policy:

Council traditionally acquires artworks from the biennial Banyule Award for Works on Paper, as the artworks in the Finalists' Exhibition:

- Are either exemplary in their response to the set theme, model excellence in a particular artform, or usually, both
- All respond to a theme set by the Art Curator, which aligns with Banyule Council's interests at the time, making them artworks that are of interest to our community
- Are by an artist with a significant practice in Australia, therefore adding value to our Collection
- Have all progressed through stringent selection processes to be in the Finalists' Exhibition
- Have come to us from all over Australia – we did not have to search for them, or pay freight/transport costs to receive these artworks, thus reducing our costs.

2) Alignment with Council Plan and the Creative Banyule Strategy:

- Acquisitions of contemporary artworks keeps the Banyule Art Collection relevant
- The artworks acquired are an investment in this valuable Council asset, and are fiscally responsible, as they have to meet the requirement of adding value to the collection, and will appreciate over time.
- The Banyule Art Collection is a Council cultural asset and a resource for the community. The high quality and range of artworks acquired reflect Council's and our community's interests, and when they are displayed either locally or on loan to other institutions, they are a source of civic pride for our community
- Collecting artworks demonstrates Council's ongoing commitment to artists and supporting the local arts sector. Holding national Art Prizes and collecting artworks from the exhibitions supports artistic practices and reinvigorates the sector.

3) Practical Action in support Banyule Council's adoption of the Uluru Statement from the Heart:

- One of the major motivations for developing an art collection, is to serve as a time capsule. Art Collections should reflect what is being considered by artists at the time, or indicative of current societal/cultural pre-occupations and movements in art.
- The 2023 Banyule Award for Works on Paper was themed 'Nhalinggu Bagung', to acknowledge that Banyule Council had adopted the Uluru Statement from the Heart in full in December 2022, and its commitment to practical action in support of First Nations peoples. 'Nhalinggu Bagung' means 'come gather' in Woi Wurrung language, and we set this theme to invite artists to participate in exploring a theme of Reconciliation together.
- In 2023, Australia held the Indigenous Voice referendum, seeking an alteration to the Australian Constitution that would recognise Indigenous Australians in the document through prescribing a body called the Aboriginal and Torres Strait Islander Voice that may make representations to the Parliament and the Executive Government of the Commonwealth on matters relating to Aboriginal and Torres Strait Islander peoples.
- The Finalists' Exhibition for the 2023 Banyule Award for Works on Paper is being held during this time. Collecting artworks from this exhibition, by nationally significant artists creating works thematically linked to this issue, is a demonstration of Council's position of support of Reconciliation efforts.

SUBMISSION FOR ACQUISITION No.2:

Artist: Ryan PRESLEY

Title: *High Roads, Low Roads (No Exit)*

Date of work: May 2022

Medium: *Graphite and gold pencil on Arches paper*

Size: 120(h) x 85(w) cm (framed)

Condition: excellent

Price: \$8,800 (including GST)

Additional Expenses: -

PRESENT OWNER: artist



REPORT:

Artist Bio:

Education:

2013 – 2016 Doctor of Philosophy with Australian Postgraduate Award Scholarship

2009 – 2010 Bachelor of Fine Art with Honours – First Class Honours

2007 – 2009 Bachelor of Visual Arts – Contemporary Australian Indigenous Art

Solo Exhibitions

- 2023 'Fresh Hell', Gertrude Contemporary, Melbourne (co-commission)
- 2022 'Fresh Hell', ACE Gallery, Adelaide (co-commission)
'INFERNO', Milani Gallery, Brisbane
- 2019 'Blood Money Currency Exchange Terminal', Tarnanthi Festival, Presented by AGSA
'Blood Money Currency Exchange Terminal', Sydney Festival, Presented by MCA
- 2018 'Prosperity', Project Rooms, Melbourne Art Week, Presented by IMA
'For what it's worth (Not for sale)', Tweed Regional Art Gallery, New South Wales
'Prosperity', Institute of Modern Art, Brisbane, Queensland
- 2017 'Terror Island (Wish You Were Here)', Boxcopy Contemporary Art Space, Brisbane
- 2016 'Themesong', Webb Gallery, Queensland College of Art, Brisbane, Queensland
- 2014 'Lesser Gods', Metro Arts, Brisbane, Queensland
'Lesser Gods', Next Wave Festival, No Vacancy Gallery, Melbourne, Victoria
'Lesser Gods', Human Rights and Art and Film Festival, No Vacancy Gallery, Melbourne
- 2012 'The Good Earth', Jan Manton Art, Brisbane

Selected Group Exhibitions

- 2022 'Bodies of Knowledge', Queensland Art Gallery, Brisbane, Australia
- 2021 'Hungry for Time: An invitation to epistemic disobedience with Raqs Media Collective, in the Art Collections of the Academy of Fine Arts Vienna', AFA, Vienna, Austria
'We Change the World', National Gallery of Victoria, Melbourne, Australia
'No Place Like Home', MONA FOMA Festival, Hobart, MONA
- 2020 'First', Redcliffe Art Gallery, Moreton Bay, Queensland
- 2019 'Tarnanthi Festival 2019', Art Gallery of South Australia, Adelaide
'No Black Seas', Tarnanthi Festival 2019, ACE Open, Adelaide (Mentor Artist)
'Stopping Time: Material Prints 3000BCE to Now', Gympie Regional Gallery (Touring)
'In Put/Print Out: Cicada Press Prints', Megalo Print Studio + Gallery, Canberra

- 'QUEEN'S LAND: Black portraiture', Cairns Art Gallery, Cairns, Australia (Commissioned)
- 'Land & Labour Thematic', Australian Art Collection, Queensland Art Gallery, Australia
- 'Just Not Australian', Artspace, Sydney, Australia (Touring Nationally)
- 2018 'Primavera: Young Australian Artists', Museum of Contemporary Art, Australia
- 'Lucky?', Bundoora Homestead Art Centre, Victoria, Australia
- 'Trademarkings (Frontier Imaginaries Ed. No. 5)', Van Abbemuseum, Eindhoven, Netherlands
- 2017 'The Standard Length of a Miracle', by Goldin+Senneby, Institute of Modern Art (Collaborator)
- 'Toxic Assets (Frontier Imaginaries Ed. No. 4)', e-flux, New York, USA
- 2016 'Telstra National Aboriginal & Torres Strait Islander Art Award', MAGNT, Darwin
- 'New World Order', Casula Powerhouse, Sydney, New South Wales
- 'International Academic Printmaking Alliance Exhibit', Taimiao Art Gallery, Tiananmen, China
- 'Jerusalem Show VIII', Al-Ma'mal Foundation for Contemporary Art, Jerusalem, Palestine
- 'TarraWarra Biennial: Endless Circulation', TarraWarra Museum of Art, Victoria
- 'Creative Accounting', UQ Art Museum, (Toured Nationally)
- 'Frontier Imaginaries: No Longer at Ease', Institute of Modern Art, Brisbane
- '100% Brisbane', Museum of Brisbane (Commissioned)
- 2015 'Post-Hybrid: Re-imagining the Australian Self', John Curtin Gallery, Perth
- 'Out of Queensland: New Indigenous Textiles', Cairns Regional Art Gallery
- 'Mirror Image: prints and plates', Gympie Regional Art Gallery, Queensland
- 'Body Politic', Icebox Project Space, Crane Arts, Philadelphia USA
- 'Saltwater Country', AAMU: Museum of Contemporary Aboriginal Art, Netherlands
- 'Saltwater Country', Australian Embassy, Washington D.C., USA
- 2014 'Saltwater Country', Gold Coast City Art Gallery, Australia (Toured Nationally)
- 'SOLID! Contemporary Queensland Indigenous Sculpture', Cairns Regional Art Gallery
- 'Kyoto Hanga 2014', Fukuyama Art Museum, Fukuyama, Japan
- 'Conflict: Contemporary Responses to War', UQ Art Museum, Queensland
- 'Courting Blakness', University of Queensland, St. Lucia

Selected Collections

Art Gallery of South Australia

Art Gallery of Western Australia

Griffith Artworks, Griffith University, Brisbane

Museum of Brisbane, Australia

Museum of Contemporary Art, Australia

National Gallery of Victoria, Australia

Queensland Art Gallery | Gallery of Modern Art

Artist Statement:

High Roads, Low Roads (No Exit) is a pencil drawing of Australian style numberplates which read: 'BLK PWR, Free Rein'. It speaks to the ongoing conflict and struggle for meaningful land rights access and treaty reparations within Australia. In tandem with the subjects' need for pride; is the consideration of what path to take, what is the means to the ends, and is success in such desired outcomes attainable? At the crossroads of power, possession, identity, and the prospects for a more just and inclusive future, how do we meet and come together - and where do we go from here?

Suitability for Banyule Art Collection

Artwork is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
 - this artwork is simple and bold. It is a pencil drawing, which makes it appealing and accessible to a wide audience, with instantly recognisable objects (car license plates) that everyone can relate to and understand. Its layers of meaning about Aboriginal rights and access only adds to the viewer's deeper enjoyment of the artist's skill and concept.
- 5.3 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
- 5.4 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.

Acquisition Guidelines:

Preference will be given to works:

- 7.1.1 That contribute to the 'most recent ideas and theories' in contemporary art practice.
 - This artwork is minimalist in execution, but with layers of meaning and symbology. The use of iconic and instantly recognisable Australian objects (car license plates), to convey an important message about Aboriginal rights and questions of access. Particularly important at this time as we navigate the aftermath of a 'No' result to the Voice Referendum.
- 7.1.2 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
 - Expands on our holding of artworks by Dr Ryan Presley. Presley is a very significant First Nations artist, his artworks are highly sought-after.
- 7.1.1 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
 - This is a unique artwork.
- 7.1.2 Only works of quality and innovation including emerging and innovative art forms will be considered.
- 7.1.3 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.4 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

SUBMISSION FOR ACQUISITION No.3:

Artist: Brian ROBINSON

Title: *Legacy: One Umbrella, Eight hundred and eighty thousand voices, sixty thousand years of occupancy*

Date of work: July 2023

Medium: Linocut Print (Edition 1/15)

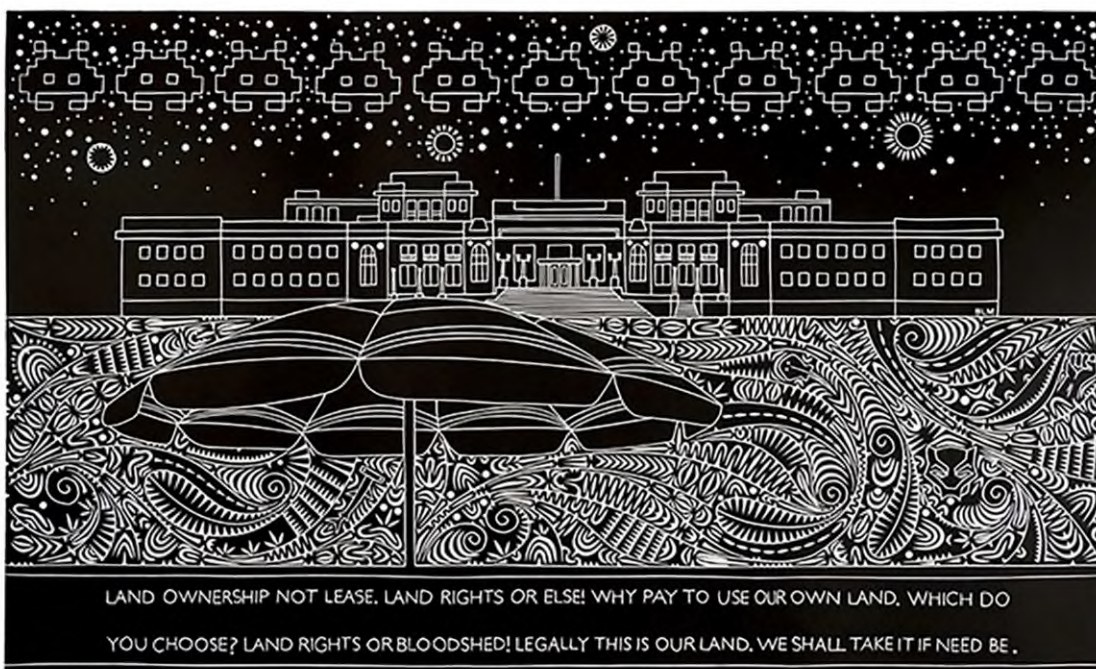
Size: 60 (h) x 100 (w) cm (framed)

Condition: excellent condition, no damage

Price: \$3,300 (including GST)

Additional Expenses: -

PRESENT OWNER: artist



REPORT:

Artist Bio:

Waiben | QLD | Australia | b.1973 | Maluylgal + Wuthathi language groups | Moa Island + Shelburne Bay, Cape York

EXHIBITIONS [selected solo]

2021 – Lure of the Arcane: Recent Works by Brian Robinson, Mossenson Galleries, Perth, WA
2020 – Tithuyil: Moving with the Rhythm of the Stars, Australian Embassy, Washington ,Klughe Ruhe.VA
2019 – Tithuyil: Moving with the Rhythm of the Stars, John Curtin Gallery, Perth WA
2018 – Elixir: Blended Cosmologies, OneSpace Gallery, Brisbane QLD
2017 – Brian Robinson, Mossenson Galleries, Perth WA
2016 – Myth and Marvel: Brian Robinson, Onespace Gallery, Brisbane QLD
2016 – Brian Robinson: Pacific Cross-Currents, Cairns Regional Gallery, Cairns QLD
2015 – Spirit Realm: The Art of Brian Robinson, Michael Reid Galleries, Sydney NSW
2015 – Earthly Bound: Brian Robinson, Mossenson Galleries, Perth WA
2014 – Strait Protean: Brian Robinson, Counihan Gallery, Brunswick, Melbourne
2014 – Zenadh Kes: Art is Life, Shalini Ganandra Fine Art, Kuala Lumpur, Malaysia
2013 – Brian Robinson – Waiben Mossenson Galleries Melbourne VIC
2013 – Brian Robinson Michael Reid Murrurundi, Murrurundi NSW
2012 – men + GODS KickArts Contemporary Arts, Cairns

EXHIBITIONS [selected and recent group]

2023 – Shadow Spirit (Rising Festival) Melbourne VIC
2021 – Miffy and Friends, Bunjil Place, Narre Warren VIC
2020 – Full Face: Artists Helmets, Gallery of Modern Art, Brisbane QLD
2020 – 50 FIFTY, John Curtin Gallery, Perth WA
2019 – Tarnanthi, Art Gallery of South Australia, SA
2019 – Maritime Art, Peabody Essex Museum, Salem Massachusetts, USA
2019 – 15 Artists 2019, Redcliffe Regional Gallery, Moreton Bay, QLD
2019 – Between the Moon and the Stars, MAGNT, Darwin, NT
2018 – Mungo Prints, Australian Print Triennial, Mildura VIC
2018 – Deep Cuts, New England Regional Art Museum, New England NSW
2017 – Time and Tides: Art of the Torres Strait Islands, Gallery of Modern Art, Brisbane
2017 – Walma: Moon Rising, Koskela Gallery, Rosebury NSW
2017 – Geelong Acquisitive Print Awards 2017, Geelong Gallery, Geelong VIC
2017 – Hadley Art Prize Hobart, Hadley's Orient Hotel, Hobart TAS
2017 – Hazelhurst National Art on Paper Award, Hazelhurst Regional Gallery and Art Centre, Gympie NSW
2017 – Australia: Defending the Oceans, United Nations, New York City, New York USA
2017 – Masters and Contemporaries, Saphira & Ventura Gallery in partnership with Mossenson Galleries, NYC, New York USA
2017 – Defying Empire Indigenous Art Triennial, National Gallery of Australia, Canberra
2015 – Patternation, Hazelhurst Regional Gallery and Art Centre, Gympie NSW
2015 – ArtNOW FNQ, Cairns Regional Gallery, Cairns QLD
2015 – Here Right Now: A Powerful Regional Voice in our Democracy, Regional Arts Australia, Old Parliament House, Canberra ACT
2015 – Encounters: British Museum objects from the Torres Strait Island region, National Museum of Australia, Canberra ACT
2015 – Goulburn Comic Con, Goulburn Regional Art Gallery, Goulburn NSW
2015 – TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, Adelaide SA
2015 – Fremantle Print Award 2015, Fremantle Art Centre, Fremantle WA
2015 – Sydney Contemporary [with Mossenson Galleries] Sydney NSW
2015 – Installation Contemporary, Carriageworks, Sydney NSW
2015 – 32nd Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin

2015 – Out of Queensland: New Indigenous Textiles, CIAF 2015, Cairns Regional Gallery,
2015 – GOMA-Q: Contemporary Queensland Art 2015, Gallery of Modern Art, Brisbane
2015 – Warriors, Sorcerers + Spirits, KickArts Contemporary Arts, Cairns QLD
2015 – Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery + Art Centre, Gympie
2015 – Gamkiny to Ganyu: Artists who capture the Night, Godinymayin Yijard Rivers Arts and Cultural Centre,
Katherine NT
2015 – Then Now 1995 2015: Celebrating 20 Years of Art, Cairns Regional Gallery, Cairns

SELECTED AWARDS, GRANTS, APPOINTMENTS, COLLECTIONS

The Ursula Hoff Institute Award, Collie Art Prize, the Hazelhurst National Works on Paper Award and the Western Australia Indigenous Art Award.

Appointed to significant arts and cultural boards including the National Portrait Gallery Board, Art + Place Curatorial Panel, Arts Queensland, UMI Arts Board of Directors, Board of Trustees of the Queensland Art Gallery
Collections include National Gallery of Australia, Queensland Art Gallery | Gallery of Modern Art, Jean-Marie Tjibaou Cultural Centre (New Caledonia), National Gallery of Victoria, The Kluge-Ruhe Aboriginal Art Collection (Virginia), Museum of Contemporary Aboriginal Art (Utrecht, The Netherlands), Museum and Art Gallery of the Northern Territory, Australian Museum, Charles Darwin University Collection and numerous private collections

Artist Statement:

Since European settlement, Indigenous Australians have fought for recognition.

The 1960s and 70s was a period of heightened Indigenous activism and saw significant action taken by groups in the land rights struggle.

Through the 1960s came the Yirrkala Bark Petitions, the Freedom Ride, the walk-off at Wave Hill Station and the referendum to include Aboriginal and Torres Strait Islander people in the census, but on a rainy day (26 January) in 1972, Michael Anderson, Billy Craigie, Joe Williams and Tony Coorey, set up a beach umbrella on the lawns opposite Parliament House in Canberra.

Describing the umbrella as the Aboriginal Embassy, the men were determined for those in power to hear of the ever-growing challenges facing Aboriginal and Torres Strait Islander people across the country. From umbrella to tent, the embassy is now the site of the longest protest for Indigenous land rights and sovereignty in the world, highlighting the need for self-determination and ultimately, reconciliation.

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
 - This artwork was awarded the 'Commendation Prize' at the 2023 Banyule Award for Works on Paper. As the 'runner up' for our national art prize, it is a bold artwork that seamlessly marries traditional Torres Strait Island motifs with pop culture references and illustrates an important symbol of Australian First Nations people's efforts for recognition – the Aboriginal Tent Embassy in Canberra.

- 5.5 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.

- The Banyule Art Collection acquired an artwork by Brian Robinson from the 2021 Banyule Award for Works on Paper, and would add to our holding of works by this significant Torres Strait Islander artist.

5.6 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.

Acquisition Guidelines:

- 7.1.5 That contribute to the 'most recent ideas and theories' in contemporary art practice.
 - This artwork is very timely, made at a time of crossroads for Australian First Nations peoples, with the Voice Referendum and ongoing discussions about Treaty. The artwork represents the ongoing struggle for recognition and reconciliation in Australia – the two sides that must come together to forge the path forward
- 7.1.6 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
- 7.1.7 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
 - This artwork is a limited edition print (1/15), signed and dated by the artist
- 7.1.8 Only works of quality and innovation including emerging and innovative art forms will be considered.
 - This artwork is an amazing example of contemporary First Nations art – traditional motifs paired with pop culture references and recognisable places and objects.
- 7.1.9 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.10 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

SUBMISSION FOR ACQUISITION No.4:

Artist: Virginia Keft

Title: *pinampi Country thigga (Remember my Country)*

Date of work: July 2023

Medium: paper, found Eucalyptus wood, wire

Size: 50 (h) x 73 (w) x 16 (d) cm

Condition: excellent condition, no damage

Price: \$3,800

Additional Expenses: -

PRESENT OWNER: artist



REPORT

Artist Bio:

Muruwarri.

Lives & works on Dharawal Country (Wollongong) & Gadigal Country (Sydney).

Dr. Virginia Keft is a proud Muruwarri woman. She is a multi-disciplinary artist and curator,

First Nations producer, and award-winning researcher with over 25 years' experience working in the Arts Sector. She lives and works on Dharawal and Gadigal Country and has firm links to her community. Her practice includes weaving, painting, drawing, and sculpture and celebrates connections to place, community, and Country. Virginia is the Producer and Curator of Bangawarra Art Yarns: for older and Elder mob at the Museum of Contemporary Art, Australia. She is also the project lead for Weaving Collective, a joint initiative by Parramatta Powerhouse and Parramatta Artist Studios which will oversee the creation of a weaving garden on the site of the new Parramatta Powerhouse. In 2022, her role as an emerging leader was recognised by her inclusion in the National Gallery of Australia's 2022 Indigenous Arts Leadership Program.

Recent solo exhibitions

- 2024 *Saltwater Country*, First Draft, Sydney [forthcoming]
 pinampi Country thigga, Woollahra Gallery at Redleaf, Woollahra [forthcoming]
 Waalarrinji (long-time-now), WayOut Art Space, Kandos [forthcoming]
- 2023 *Cooks River Colony*, Chrissie Cotter Gallery, Camperdown [forthcoming]
 Mountains + Saltwater, 130 Art Studios, Wollongong
 Wala yukunh patajulu (not clouds sky having), Abstract Thoughts Gallery, Darlinghurst
- 2022 *Threads Reclaimed*, m2 Gallery, Surry Hills
 Black Sky Fox, Art Space on the Concourse, Willoughby

Recent group exhibitions

- 2023 *Raw Records: Materials in Practice*, Leo Kelly Blacktown Arts Centre, Blacktown
 Reach, Gallery Lane Cove, Lane Cove
 (Re)telling: Stories of Country and Truth, Art Space on The Concourse, Chatswood [curator & artist]
 Milburn Art Prize Finalist Exhibition, Brisbane Institute of Art, Brisbane
- 2022 *Guraban: Where the Salt Water Meets the Fresh Water*, Hurstville Museum and Gallery, Hurstville
 Fishers Ghost Art Award Finalist Exhibition, Campbelltown Art Centre, Campbelltown
 GreenWay Art Prize Finalist Exhibition, Sydney Bus Museum, Leichhardt
 Lake Prize Finalist Exhibition, Museum of Art and Culture (Yapang), Booragul, Lake Macquarie
 Blacktown Proper Way: Us Women, Us Men, Leo Kelly Blacktown Arts Centre, Blacktown [curator & artist]

Artist Statement:

Threads of Culture tied together through learning, listening and engaging.

As an adult I sat by the Barwon River with Elders and learned ancient weaving practices. Sitting on the same earth my ancestors watched over for thousands of years, I listened to Country and shared stories with the women while we worked the grasses and raffia into existence. We shared time, stories, and physical space in the circle as we weaved.

The central motif of the woven paper *matjam*, Flying Fox, celebrates connection to place and community. Weaving techniques reference the artist's connection to Muruwarri Culture through shared intergenerational knowledge. Techniques passed from Elders to the artist emphasise that culture persists. Matjam thrive by maintaining familial bonds and ties to the land and sky. Their connections span generations - there is much to learn from their synergistic relationship to community, Culture and Country.

Reconciliation is a dialogue that cannot be disconnected from everyday experience, rather it must be woven into the fabric of knowledge, shaping our ways of seeing, doing, learning and understanding.

When connection to community, Culture and Country is strong, we thrive.

Reconciliation is about dialogue, but it also must be a reclaiming of knowledge - a thread that connects places and people (past, present and future).

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
- 5.7 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
 - We do not have any examples of traditional Aboriginal weaving in the Banyule Art Collection. This artwork will expand on our holding of different Aboriginal artforms.
- 5.8 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.
 - This artwork is very accessible and can be displayed for cultural education. The forms are instantly recognisable as bats, the artworks can be used to educate about traditional weaving materials (grasses, etc), cultural techniques and intergenerational knowledge sharing.

Acquisition Guidelines:

- 7.1.11 That contribute to the 'most recent ideas and theories' in contemporary art practice.
- 7.1.12 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
 - This woven artwork showcases traditional weaving, represents intergenerational knowledge, and is another example of traditional techniques in a contemporary artwork.
- 7.1.13 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
 - Original/unique artwork
- 7.1.14 Only works of quality and innovation including emerging and innovative art forms will be considered.
 - This is a unique example of traditional Aboriginal weaving, made by a senior knowledge holder. Dr. Keft is a community elder and having learnt traditional crafts from her elders, she is now teaching and leading mob and community in weaving practices.
- 7.1.15 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.16 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

SUBMISSION FOR ACQUISITION No.5:

Artist: Corban Clause WILLIAMS

Title: *Kaalpa (Kalypa, Canning Stock Route Well 23)*

Date of work: June 2022

Medium: Fine art markers on Arches paper

Size: 87 (w) x 68 (h) cm (framed)

Condition: excellent

Price: \$1596

Additional Expenses: -

PRESENT OWNER: artist



REPORT:

Artist Bio:

Corban Clause Williams has been painting for over 10 years with Martumili Artists. He is a finalist in the 2023 Ramsay Art Prize at the Art Gallery of South Australia and a finalist in the 2023 Telstra National Aboriginal and Torres Strait Islander Art Awards (Telstra NATSIAA). His work is held within the Macquarie Collection and Art gallery of Western Australia.

Language: Manyjilyjarra

Place of Birth: Newman

Skin: Milangka

Home: Parnngurr WA

Biography

"My name is Corban Clause Williams. I was born in Newman hospital. Mum, Da ore, but they moved into town before I was born. I'm one of seven children. I grew up in Newman- this is my home. I like to travel but I worry about home.

My Nanna and Pop used to take us out hunting for bush tucker. I'd help them make a fire and tea. Me and Pop would go out to the swamp area between Newman and Kumarina. Nan, Pop, Mum and Dad would tell funny stories about our family and make me laugh.

I work teaching Cultural Awareness with KJ (Kanyirninpa Jukurrpa, ranger organisation) teaching Cultural Awareness, and help the YMCA with youth programs. I work at Martumili too, helping to sell the paintings and get the canvas ready.

I'm [also] a Martumili artist. I come to Martumili to paint about my Country, where my grandfather walked around and collected food, and visited the same rockholes I do. I paint to keep my culture and stories and share with others. Sometimes I paint with my nanna Jakayu [Biljabu] (dec.). I learn from her a little bit. My skin name is Milangka and Kaalpa (Kalypa, Canning Stock Route Well 23) is my grandfather's Country. I was really happy to go see my grandfather's Country- pukurlpa (happy). When I paint I feel like its home. Doing it on the canvas, feel like I'm standing there back at home."

- Corban Clause Williams

Solo Exhibitions:

2019 Kaalpa, The Port Hedland Courthouse Gallery. WA

Group Exhibitions:

2023 Le Chant Aborigene des Sept Soeurs, IDAIA, Paris, France

2023 Songlines - Centres d'art du desert australien, IDAIA/ Australian Embassy, Paris, France

2022 Nyinani (Staying put), Martumili Gallery, Newman, WA

2022 Tracks We Share, Art Gallery of Western Australia (curated by FORM)

2021 The Exposure Collective, Perth Center for Photography, Perth, WA

2021 Desert Mob 2021, Araluen Arts Centre, Alice Springs, NT

2021 Marlpa (Company), Aboriginal Contemporary, Waverley, NSW

2021 Paper Wangka (Paper Story), Martumili Gallery, Newman, WA

Arts & Culture Advisory Committee

2020 Cossack Art Awards Exhibition, City of Karratha, Cossack, WA
2020 Martumili Ngurra - Our Country, Aboriginal Contemporary, Bronte, NSW
2020 What Now? The Good Shed, Claremont, WA
2020 Belonging to Martu, Harvey Arts Project, Idaho, US
2020 Ngurra Means Home, Martumili Gallery, Newman, WA
2020 Strong Country, Paul Johnstone Gallery, Darwin, NT
2020 Living Water, Aboriginal Contemporary, Waverley NSW
2020 Kujungka- Young and Old Together, Aboriginal Signature, Brussels, Belgium
2019 To Be Continued, Fremantle Art Center, WA
2019 Punmukarti!, Yaama Gaanu, Moree NSW
2018 DesArt Photography Prize Exhibition, Alice Springs, NT
2018 Martuku Ninti (Martu Knowledge), Vivien Anderson Gallery, Melbourne VIC

Awards:

2023 Finalist Ramsay Art Prize, Art Gallery of South Australia
2020 Besting Painting by Pilbara Indigenous Artist, Cossack Art Awards
2019 Rio Tinto Midwest Aboriginal Art Award, Midwest Arts Award
2018 Best Work by an Artist Under 25, Hedland Art Awards

Collections:

Macquarie Collection
Art Gallery of Western Australia

Artist's Statement:

Kaalpa (Kalypa, Canning Stock Route Well 23) is my grandfather's Country. There's a waterhole there, Kaalpa waterhole. It's my two pops' Country. They been walking around, hunting around Kaalpa. You can see a yapu (rock), warla (lake), claypans, karru (creek) and tuwa (sandhills) there. It's on the [Canning] Stock Route, it's Well 23.

In pujiman (traditional, desert dwelling) days, pujimanpa (desert born people) walking around all this Country. My pops told me about that place, a big flat area, parlkarra (flat country) good for hunting parnajarrpa (goanna), lunki (witchetty grub), lungkurta (blue tongue lizard), wamurla (bush tomato), jinyjiwirriyi (wild gooseberry). Kaalpa is a busy place for emus getting a drink.

I went [to Kaalpa] for the first time [in 2018] on a Martumili KJ [Kanyirninpa Jukurrpa] trip. I went hunting there, got a parnajarrpa. When I went there, I was pukurlpa (happy). It made you open up your spirit, it feels like home.

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
- this is another example of contemporary Aboriginal art – traditional symbols and technique, produced using contemporary materials (markers, paint pens and black paper). The colours used are non-traditional – bright and inviting – very accessible
- 5.9 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
- 5.10 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.

Acquisition Guidelines:

- 7.1.11 That contribute to the ‘most recent ideas and theories’ in contemporary art practice.
- 7.1.12 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
- This is an opportunity to acquire from an emerging artist and to support an emerging practice. We do not have any artworks from the remote Pilbara region, so this will expand the range of Aboriginal art that we have with artworks from a farflung region of the country.
- 7.1.13 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
- Original/unique artwork
- 7.1.14 Only works of quality and innovation including emerging and innovative art forms will be considered.
- 7.1.15 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.16 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

SUBMISSION FOR ACQUISITION No.6:

Artist: Juanita McLAUCLAN

Title: *Guuma-li / gather*

Date of work: July 2023

Medium: Collograph and mixed media on BFK Rives paper

Size: 56 (w) x 76 (h) cm (unframed)

Condition: new

Price: \$1,500

Additional Expenses: -

PRESENT OWNER: artist



REPORT:

Artist Bio:

Juanita McLauchlan is a Gamilaraay women living on Wiradjuri country. Printmaking is the common ground to all my art practice, collograph is my preferred medium, and often takes on its own story informing the viewers of the layered narrative. McLauchlan's work has moved into contact prints on vintage blankets, embellishing with stitches that embodies the printmaker with. McLauchlan was the recipient of the 2022 Windmill Trust Fellowship.

Solo Exhibitions

2023 "gii
2021
mara-bull/Heart hand also"; Wagga Wagga Art Gallery.
"Permission", Eastern Riverina Arts Window Gallery.
2019 "Papers", Gallery 43, TAFE Wagga Wagga.
2018 "Hidden Hollows", Gallery 43, TAFE Wagga Wagga.

Group Exhibitions

2023
2022
Artist in Volatile Landscapes, Casula Powerhouse Arts Center, Sydney.
"Marking Time", GIGS Art Gallery, Wodonga.
and Shadow", Wagga Wagga Regional Gallery.
2022 " Light
2022 " Tea And
Time", The Curious Rabbit, Wagga Wagga.
2022 " Something
Big", GIGS Art gallery, Wodonga.
2020 "Something to Say"
E3 Space, Wagga Wagga Regional Gallery.
2020 "OLD:NEW" Eastern
Riverina Arts in conjunction with the Museum of Riverina.
2019 "Collaborations," Gallery 43 TAFE Wagga Wagga.
2018 "Synergy", Diploma Graduation Show, Gallery43, TAFE Wagga Wagga.
2017 "Synergy", Diploma Show, Gallery43, TAFE Wagga Wagga.
2013-16
Gallery43, Charity Auctions, TAFE Wagga Wagga.
2012 Collaborate E3 Space, Wagga Wagga Regional Gallery.

Community Programs-Workshops

2022
2022
2020
2019
2015-
NAIDOC Shirt design, Gumnut Daycare, TAFE Wagga Wagga.
Wagga Wagga, Regional Gallery, Art camp work shops.
Artist in Residence, Equity and Respect program, Wagga Wagga City Council.
Wagga Wagga City Council Mask workshop.
2019 Artist in Residence, Kildare Catholic College, Wagga Wagga.
2016-19 NAIDOC workshops, HolyTrinity Primary and Kildare Catholic College.
19 Set /Costume design and workshops, Holy Trinity Primary, West Wagga Wagga.

Commissions and Acquisitions

2021
OLD:NEW drawings, Museum of Riverina, Wagga Wagga.
2021 Major commission of wood block print, Museum of Riverina, Wagga Wagga.
2021 Commission art work for LIKE MIND, Wagga Wagga.

Prizes and Awards.

2022
2022 Finalist
2022 Regional
2021 Excellence Award
Windmill Trust Recipient.
in the Ravenswood Women's art prize.
Futures Grant .
for the Inaugural WAMA Art Prize.
2019 Prints chosen for the Boardroom NSW Department of Education.
2019 Winner 3D Derivan Matisse TAFE NSW Art Prize.
2019 Highly Commended for works on paper, Derivan Matisse TAFE NSW Art Prize.
2019 Finalist and Runner up ATSI Student of the Year: Training NSW.
2019 Designed and collaborated with Miss Rose Quartz, Miss First Nations Drag Queen Festival.

Media

<https://www.tafensw.edu.au/media/-/blogs/wagga-mum-eyes-a-career-on-canvas>

<https://easternriverinaarts.org.au/window-gallery-juanita-mclauchlan/> <https://easternriverinaarts.org.au/artists-to-the-shopfront-rose-quartz/> <https://www.dailyadvertiser.com.au/story/5949635/career-opportunities-on-the-rise-for-creative-industries/>

Artist Statement:

We carry our own song lines, enriching those who we join and *guuma-li* (gather) with. Understanding where we are from, informing us of our true headings. *Guuma-li* (*gather*) is the layering knowledge past and those of who come before us creating paths and opportunities for our future generations to *Nhalinggu Bagung / come together*.

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
- 5.11 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
 - Acquiring this artwork will expand our holding of contemporary Aboriginal art, with a different medium – collograph printmaking technique
- 5.12 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.

Acquisition Guidelines:

- 7.1.11 That contribute to the 'most recent ideas and theories' in contemporary art practice.
- 7.1.12 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
 - This is an opportunity to support a young emerging First Nations artist, whose artwork speaks directly about coming together in the spirit of Reconciliation, sharing her language and culture through this work
- 7.1.13 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
 - Original/unique artwork
- 7.1.14 Only works of quality and innovation including emerging and innovative art forms will be considered.
- 7.1.15 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.16 Acquisitions will be made in consideration of relevant laws, policies and guidelines.

SUBMISSION FOR ACQUISITION No.7:

Artist: Bruno LETI

Title: *Scanning Country ONE (SC1)*

Date of work: November 2021

Medium: Archival inkjet print

Size: 90 (h) x 170 (w) cm (framed)
Edition 3/8

Condition: new

Price: \$4,400

Additional Expenses: -



REPORT:

Artist Bio:

Bruno Leti grew up in the environs of Rome, Italy, until the age of ten. His 'second childhood' evolved in central Victoria, before moving to Melbourne where he pursued studies in the arts at the University of Melbourne, RMIT University, Monash University and Melbourne Teachers College. He taught art for a number of years, before dedicating himself to full-time art-making.

Leti is represented in most state, regional and tertiary collections in Australia including the National Gallery of Australia, as well as the Hirshhorn Museum in Washington DC and other important collections in Germany, Italy, UK and Japan.

Bruno Leti has won a number of major awards, including the Pollock-Krasner Foundation Grant in New York, a State Library of Victoria Fellowship in Melbourne, and residencies at the Australian National University at Canberra, Grafica-Uno in Milan, the British School in Rome, and has been guest artist at a number of institutions.

He lives and works in Melbourne, Australia.

Artist Statement:

SC ONE (Scanning Country One) is from a series of large inkjet prints about the Australian landscape, seen as fields. First Nations and other cultural sources go to make up these multi-layered works... made in 2021. The initial foundation of three large photographs (as in a triptych), were painted with thick layers of colour as seen from above. The finished artwork was then rescanned and inkjet printed in an edition of 8, each measuring 90 x 170cm.

The complex layering of personal and cultural resonances, merge through an intuitive and spontaneous process. The theme is much more than simply a physical landscape. It is also a metaphysical landscape, and one of mood and association. Landscape can also be a state of mind! To see is perhaps to dream! It would also be more accurate to say that the state of mind is a landscape.

The significance of Australian Indigenous art and Japanese Rinpa screenpainting are the creative spirits underlying these works about 'redesigning nature'.

Suitability for Banyule Art Collection

It is suitable for acquisition under the following objectives and guidelines of the Art Collection Policy:

Art Collection Policy Objectives:

- 5.1 To collect and selectively commission works of art which foster an understanding, enjoyment and appreciation of the visual arts among the Banyule community and members of the general public.
- 5.13 To enrich the existing collection by maintaining its growth and development through an ongoing program of acquisitions.
- 5.14 To engage with the widest possible audience within the City of Banyule and beyond through the visual arts.
 - Acquiring this artwork aligns with Council's commitment to our older adults, and supporting our ageing population. Bruno Leti has had a long and impressive art career, and this artwork will speak to our older community members – Bruno made this large, technical artwork in his 80s! This is an opportunity to collect possibly one of Bruno's last large artworks that he will ever make.

Acquisition Guidelines:

- 7.1.11 That contribute to the 'most recent ideas and theories' in contemporary art practice.
- 7.1.12 That consolidate and enrich the existing collection as a whole or which expand the range of representation of art forms or artists within the collection.
- Bruno Leti is an elder statesman of Melbourne/Australian arts, with over 50 years of an art career here in Victoria. We have another work by Bruno Leti in the Banyule Art Collection, (*The Merry -Go-Round*, artist proof, screenprint, 1988). Here is an opportunity to acquire another artwork by Leti, 35 years after the first acquisition, showing the progression and development of this significant artist's work over decades.
- 7.1.13 Only original works will be collected or editions where these are limited, signed and numbered by the artist.
- This is a limited edition print (Edition 3/8), signed and dated by the artist
- 7.1.14 Only works of quality and innovation including emerging and innovative art forms will be considered.
- This is an impressive artwork by an artist in his 80s. It consists of layered photographs, handprinted and scanned then reprinted as a digital collage. It shows the decades of knowledge and experience by an elder artist, producing such a technologically-informed conceptually-strong artwork in his in the latter part of his life.
- 7.1.15 Acquisitions will be determined on the basis of budget, public safety, display, storage and transport imperatives and interpretative possibilities at the time of acquisition.
- 7.1.16 Acquisitions will be made in consideration of relevant laws, policies and guidelines.