
CAMPBELLTOWN CITY COUNCIL

Minutes Summary

**Campbelltown Arts Centre Strategic Committee Meeting held at 6:00pm
on Wednesday, 5 May 2021.**

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Minutes of the Campbelltown Arts Centre Strategic Committee Meeting held on 05 May 2021

Present Chairperson Councillor M Oates
 Councillor M Chowdhury
 Councillor B Moroney
 Member - Dr C Yin -Lo
 Member - Mrs J Long
 Member - Mr A Christie
 Director City Growth - Ms R Grasso (for Member L Deitz)

In attendance
 Executive Manager Creative Life - Mr M Dagostino
 Executive Support - Ms K Wooden

1. ACKNOWLEDGEMENT OF LAND

An Acknowledgement of Land was presented by the Chairperson Councillor M Oates.

2. APOLOGIES

Member - General Manager Ms L Deitz
Member - M Banasik - Councillor
Member - Mr S Donaghey
Member - Ms D Heatley
Member - Ms A Derrett
Member - Ms L Stackpool
Member - Ms L Gear
Member - Ms M Calman

3. DECLARATIONS OF INTEREST

There were no Declarations of Interest made at this meeting.

4. MINUTES OF THE PREVIOUS CAMPBELLTOWN ARTS CENTRE STRATEGIC COMMITTEE MEETING HELD 16 SEPTEMBER 2020

Reporting Officer

Executive Manager Creative Life

Officer's Recommendation

That the information be noted.

Committee's Recommendation

It was **Moved** Councillor Chowdhury, **Seconded** Mr Christie:

That the information be noted.

Report

The minutes of the Campbelltown Arts Centre Strategic Committee Meeting held 16 September 2020, copies of which have been circulated to each Sub Committee member, were adopted by Council at its meeting held 10 November 2020.

Attachments

Nil

5. REPORTS

5.1 Campbelltown City Council Collection - New Acquisitions

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the following proposed donations be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council to be acquired as a part of the Campbelltown City Council collection:

- donation by Daniel Mudie Cunningham – Dog eat Dog
- donations by David Griggs – Hangman and Your Hi
- donations by Fiona Davies – My Grandad always said, 'It's easier to clean up after a fire than a flood, suite of three works
- donation by Catherine O'Donnell – A&W Series #4
- proposed purchase by Tony Schwensen – After Ben Vautier
- donation by Tony Schwensen – Boogie Woogie
- donation by Savanhdary Vongpoothorn – Legs on Seeds
- donation by Paul White – Detour (selected parts)
- donation by Diego Bonetto – Weedkiller Pest Controller
- donation by Ben Denham – Rewriting series
- donation by Tim Hilton – Flash (still)
- donation by Robin Hungerford – Mice
- donation by Anne Kay – Picture Tree
- donation by Telly Tuita – Cruise series
- donation by Peter Fitzpatrick – Concrete Jungle series
- donations by Nola Tegel – Through the Trees, Campbelltown – Old and New II, Campbelltown – The Historical Zone I, Farmyard – Gregory Hills, Cottages – Oxley Street, Main Street Campbelltown, Campbelltown from the Carpark, Springtime Campbelltown... From the Carpark, Sunday Morning, Campbelltown Geometry, Campbelltown – The Historical Zone II, Campbelltown – Old and New III, Country to City, Emily Cottage, Mawson Park, Smoky Haze – Blair Athol, Smoky Days at Blair Athol Cottage, Spotlight Plaza, Kenny Hill towards Campbelltown and Cottage – Lithgow Street
- donations by Claudia Nicholson – 10/07/18, 11/07/18, 12/07/18 and 13/07/18.

Committee's Recommendation

It was **Moved** Cr Oates, **Seconded** Mr Christie:

That the following proposed donations be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council to be acquired as a part of the Campbelltown City Council collection:

- donation by Daniel Mudie Cunningham – Dog eat Dog
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- donations by Nola Tegel – Through the Trees, Campbelltown – Old and New II, Campbelltown – The Historical Zone I, Farmyard – Gregory Hills, Cottages – Oxley Street, Main Street Campbelltown, Campbelltown from the Carpark, Springtime Campbelltown... From the Carpark, Sunday Morning, Campbelltown Geometry, Campbelltown – The Historical Zone II, Campbelltown – Old and New III, Country to City, Emily Cottage, Mawson Park, Smoky Haze – Blair Athol, Smoky Days at Blair Athol Cottage, Spotlight Plaza, Kenny Hill towards Campbelltown and Cottage – Lithgow Street
- donations by Claudia Nicholson – 10/07/18, 11/07/18, 12/07/18 and 13/07/18.

Purpose

To seek the endorsement of the Campbelltown Arts Centre Strategic Committee of the acquisition of donated works to the Campbelltown City Council collection.

Report

Campbelltown City Council's Collection Policy provides a framework for the management of Council's permanent collection by Campbelltown Arts Centre. Listed below are the proposed donated works to be acquired for Council's collection in line with the policy objectives.

Donation 1

Daniel Mudie Cunningham

Dog eat Dog

2013

Dimensions variable

Single channel video

Biography

Daniel Mudie Cunningham is an artist, writer and curator based in Sydney. His art practice draws upon and rethinks the image streams of art history, everyday life, pop culture and fandom through video and performance.

He completed his Doctor of Philosophy in Cultural Studies and Visual Culture in 2004 and Bachelor of Arts - First Class Honours in Art History and Criticism, both at the University of Western Sydney.

He is a widely published arts writer and cultural critic and has been active since the mid-1990s as a curator of contemporary Australian art. He was Chair of DLUX Media Arts from 2011-14. He is currently the Director of Programs, Carriageworks.

Artist Statement

Dog eat Dog, shows artist Daniel Mudie Cunningham dressed in a dog costume and consuming plates of hot dogs. The work draws on dark humour and could be interpreted as a reference to the art world as a 'dog eat dog' environment.

The work first featured in a 2013 exhibition at Articulate Art Space titled 'The Dog Show', the exhibition featured Christine Cornish, Steven Lojewski, Noelene Lucas, Daniel Mudie Cunningham, Debra Porch, Eugenia Raskopoulos and Wendy Teakel. Articulate Art Space describe that the artists come together in an exhibition about dogs that reveals the experience of life with dogs, and explores the relationships these artists have with their dogs. It may be about love and loss, joy and grief, endurance and what endures, top dogs and top people, in fact the gamut of experiences of life, love and dogs.'



Daniel Mudie Cunningham, *Dog eat Dog*, 2013, (still). Photo Courtesy of the Artist.

Donation 2 and 3

David Griggs

Hangman
2008
168 x 168 cm
Oil on canvas

David Griggs

Your Hi
2017
212 x 152 cm
Oil on canvas

Biography

Born 1975, Sydney, New South Wales. Lives and works in Manila, Philippines.

David Griggs works across painting, video and installation. Exploring the human condition, Griggs draws on personal experience, political imagery, popular culture and local crime histories. Selected solo exhibitions include *Horror Business*, GAGPROJECTS, Adelaide (2016); *David Griggs*, Campbelltown Arts Centre, Sydney (2016); *Tie Die Till I Dye*, KalimanRawlins, Melbourne (2013); *Frat of the Obese*, Roslyn Oxley9 Gallery, Sydney (2013); *The sort of black claymore paintings*, PABLO Galleries, Manila (2010); *Zombie Kiss*, Uplands Gallery, Melbourne (2009); *New York Paris London Rome Manila City Jail*, MOP Projects, Sydney (2009); *David Griggs at IMA at TCB*, Institute of Modern Art, Brisbane (2008).

Major survey exhibition *Between Nature and Sin*, developed by Campbelltown Arts Centre and toured by MGNSW has just concluded a two year national tour at the end of 2019 after visiting 10 venues.

Artist Statement

Much of Griggs' work captures the chaos that waits outside his apartment door in Quezon City, Manila, Philippines. Feral street beggars, prison gangs, stray dogs. His canvases writhe with blood and mayhem, tattoos and bad teeth. However, what is noted in more recent examples of Griggs' work such as this one is a slight shift from more menacing imagery to hints of palm trees, pretty girls and pills that look like lollies.

Griggs' states that he is having more fun, he describes these more recent examples as like hippy paintings but they're dirty. There are fluoro's mixed with browns. It is like happy but yuck.*

* David Griggs trans. Peter Munro, 2017 (Peter Munro, David Griggs finds fun among the paint fumes at Campbelltown Arts Centre, 2017)



David Griggs, *Hangman*, 2008, photo courtesy of Max Germanos.



David Griggs, *Your Hi*, 2017, photo courtesy of Max Germanos.

Donation 4**Fiona Davies**

My Grandad always said, 'It's easier to clean up after a fire than a flood' (suite of 3)
circa 1988

Mural photograph and found object
72 x 100 cm (each)

Biography

Fiona Davies' recent work has evolved from an early site-specific practice which largely eschewed traditional art venues in order to engage with accepted histories. Thorough research is a hallmark of her practice. Many of her exhibitions have been located in historic sites for the express purpose of interrogating the given history being celebrated at the site. By creating visual memorials to forgotten and overlooked participants in the official story, Davies introduced untold stories, thereby challenging and enriching existing histories.

In 2006 her work took on a more personal dimension as she extended her interrogative method to engage critically with modern medical discourse and the process of grieving after her father's long final illness. Attending his hospital bedside daily over a period of eleven months, Davies became familiar with the medical lexicon and its visual cues – blood transfusion bags became a central visual source. Since 2010 the image and idea of blood has remained as a central concern, and her engagement with medical discourse has broadened into the scientific and economic spheres. The Blood on Silk project, a collaboration between physicist, the late Dr Peter Domachuk; writer, Dr Lee-Anne Hall; and Davies, the visual artist continues to occupy her attention.

Artist Statement

This work references to previous explorations of fire made during Fiona's time at the former art school at the University of Western Sydney. Davies describes 'Near where I lived was the ruin of a school destroyed by fire. The glass series School Fire works overlay the residue of burnt architectural fragments with the emotional landscape of desolation and grief.

The dress work, My Grandad always said, 'It's easier to clean up after a fire than a flood' was made a year or so after I had left art school (University of Western Sydney) in response to another fire and to reimagining a flood, and marks the start of my ongoing interest in the abject'.



Fiona Davies, *My Grandad always said, 'It's easier to clean up after a fire than a flood'*, circa 1988. Photo: Silversalt Photography, courtesy of Campbelltown Arts Centre.

Donation 5

Catherine O'Donnell

A&W Series #4

2005

Charcoal on paper

127 x 116 cm (framed)

Biography

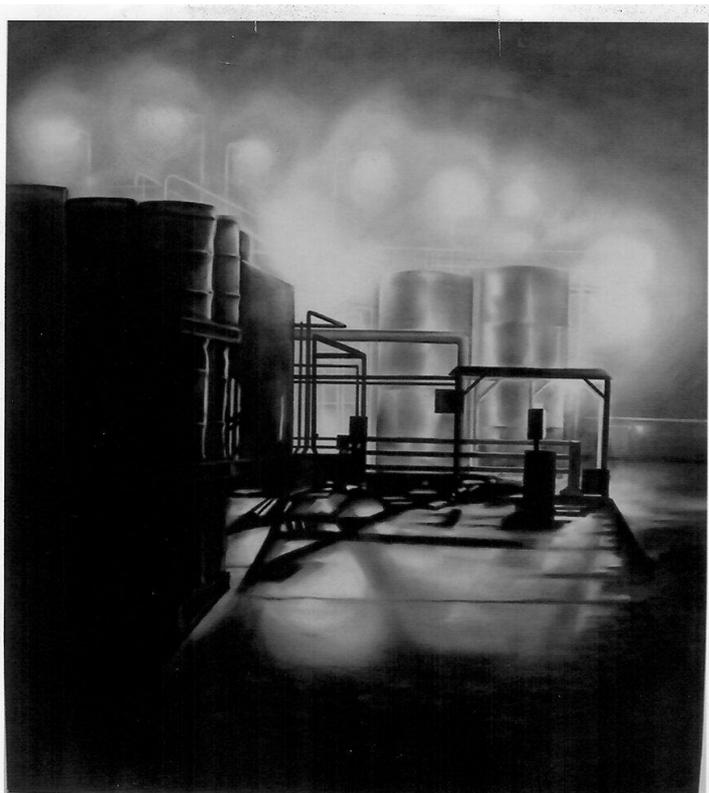
Catherine O'Donnell has held solo exhibitions at; Carriageworks, Tweed Regional Gallery & Margaret Olley Art Centre, Grafton Regional Gallery, Blacktown Art Centre, Murray Art Museum Albury, Penrith Regional Gallery, Shoalhaven Regional Gallery, and the National Art School. She also held a solo exhibition at the Pataka Museum in New Zealand as a part of the New Zealand International Arts Festival (2010). O'Donnell has been awarded the Gosford Art Prize (2020), Waverley Art Prize (2020), Terrence and Lynette Fern Cité Internationale des Arts Residency Fellowship (2017), Hazelhurst Art on Paper (2015), City of Hobart Art Prize (2011), and the Albury Art Prize (2009) where she was awarded first prize International Art Residency.

O'Donnell's works are acquired by notable collections around Australia and New Zealand; including the Art Gallery of New South Wales, Parliament House Art Collection, Artbank, Penrith Regional Gallery, Jacaranda Acquisitive Drawing Award Collection, Grafton Regional Gallery, Murray Art Museum Albury, Kedumba Collection of Contemporary Drawings, Pataka Museum in

Porirua in New Zealand, Blacktown City Council, Mosman Art Gallery, Museum of Brisbane, and numerous private collections.

Artist Statement

A&W Series #4 was produced as part of a larger body of work started in my final year at UWS. The suite of nine drawings in total were drawn from Albright and Wilson, a chemical manufacturer in western Sydney that still operates today. In this drawing, as with so many others at that time, it was the elusive quality of light that fascinated me. Light cast upon familiar forms, solitary and motionless, nestled within the darkness giving sombre and evocative images that merge into a whole.



Catherine O'Donnell, *A&W Series #4*, 2005, photo courtesy of the artist.

Purchase 6 and Donation 7

Tony Schwensen

After Ben Vautier

1990/2020

Acrylic mounted digital print

76 x 56 cm

Purchase Price: \$5,000

Tony Schwensen

Boogie Woogie (series of 9 works)

2017

Perspex laminated digital print

130 x 130 cm (each)

Biography

Tony Schwensen (now based in the U.S.) was a key figure in the '90s Sydney grunge movement and is known for his deadpan, conceptual works that address aspects of identity, masculinity and the suburban experience, as well the physical limits of the (unconditioned) body. As is typical of grunge, Schwensen's work of this period are characterised by a low-key, DIY aesthetic. The works in enamel paint on paper likewise demonstrate his preference for using materials at hand in ways that are direct, unaffected, and convey a sense of immediacy.

Artist Statement

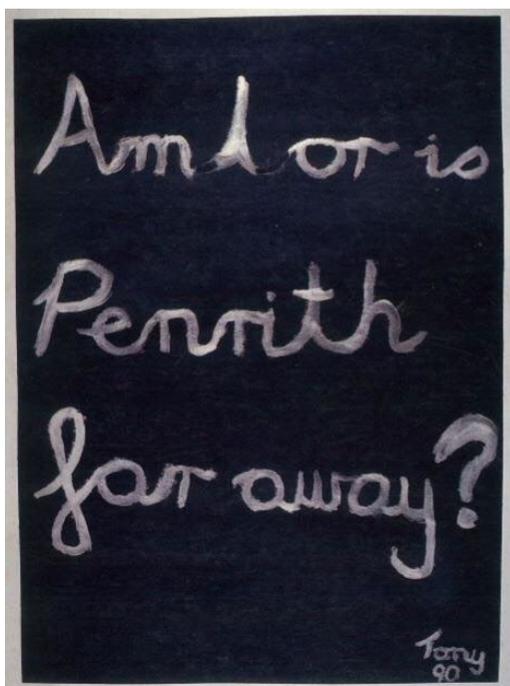
After Ben Vautier

Based on a work by Ben Vautier from the 1990 Biennale of Sydney entitled 'Am I or is Australia Far Away?' Understanding Western Sydney in 1990 was to Sydney what Australia was to Europe. A long way away and not in anyone's minds.

Boogie Woogie (series)

Victory Tour Boogie Woogie grew out of a colour mixing exercise where after marking a grid, colours are placed along the diagonal from upper left to lower right. Then using the squares of intersection above the diagonal, you mix the two colours together. Then using the squares of intersection below the diagonal, you mix the two colours together with white in a 1:1:2 ratio.

They are composed using this colour mixing exercise with the palette limited to RGB. I determined every possible combinational variant of RGB in multiples of six. Randomly selecting from the 100 plus pages of combinations, I would apply the mixing exercise. Each of these results in an 18x18 image. I then combine four of these into one 36x36 square.



Tony Schwensen, *After Ben Vautier*, 1990/2020. Photo courtesy of the artist.



Tony Schwensen, Boogie Woogie (installation view), 2017, photo courtesy of Sarah Cottier Gallery.

Donation 8

Savanhdary Vongpoothorn

Legs on Seeds

1992/2020

Casuarina seeds and banksia stems

300 x 300 cm

Biography

Born in Laos in 1971, Savanhdary Vongpoothorn came to Australia in 1979. She completed a Bachelor of Visual Arts at the University of Western Sydney and a Masters of Fine Arts at the University of New South Wales (COFA). She now lives and works in Canberra, Australia.

Vongpoothorn has undertaken numerous residencies, both in Australia and overseas including India, Japan, Laos, Scotland, Singapore, and Vietnam. In 2006 she was commissioned to create a major new work for Zones of Contact, the 15th Biennale of Sydney.

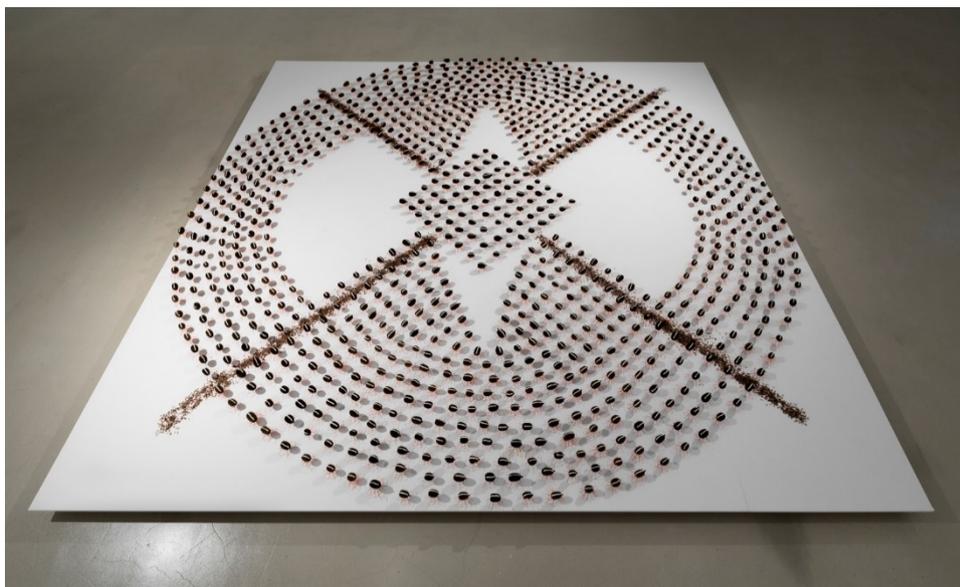
She was a finalist in the 2016 Sir John Sulman Prize and the 1998 Moët & Chandon Art Prize. Her work is included in important public collections including those of the National Gallery of Australia, Canberra; Queensland Art Gallery/GOMA, Brisbane; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; the Australian National University Collection, Canberra and Artbank, as well as notable private and corporate collections including Macquarie Bank, Sydney; World Bank, New York; the Holmes à Court Collection, Perth; and the Allens Collection, Sydney.

Artist Statement

Legs on Seeds was inspired by a valuable lesson learnt at art school: anything can be art! With this sensibility, and the encouragement they had given us to 'play around', I set out on a bush walk one day to find some materials.

The bush in question was in Wedderburn in Western Sydney, where during my final year at art school I had occasionally worked in the studio of my friend Roy Jackson (1944 - 2013). I subsequently lived and worked there for the next eight years after my graduation.

Having left some casuarina pods drying in the sun, I was amazed to see the small bumps that cover the entire things open up and release hundreds of small, butterfly-like winged seeds. Excited by the idea of what seemed to me to be 'seeds within seeds', I was inspired to start playfully gluing the wiry styles from the banksia flowers into the cavities newly opened in the casuarina pods. This led to a kind of metamorphosis, whereby the seed pods became bodies and the styles, legs. The hooked ends of the styles even looked like feet, giving my creation the appearance of a new kind of insect, which I affectionately call my 'buggy'.



Savanhdary Vongpoothorn, *Legs on Seeds*, 1992/2020, installation view (Space YZ Campbelltown Arts Centre), photo: Silversalt Photography, courtesy of Campbelltown Arts Centre.

Donation 9

Paul White

Detour (selected parts only)

1999/2021

Mixed media and found objects

Dimensions variable

Biography

Paul White's art practice explores the everyday through pencil work on paper. He has an MFA (Art) from California Institute of the Arts and is a Samstag International Visual Arts Scholar. He has been awarded the Pollock-Krasner Grant, Metro Art Award and is a two time winner of the Muswellbrook Art Prize works on paper. He has been a finalist in many other art awards including the Fleurieu Art Prize, Hazelhurst Art Prize, Paul Guest Drawing Prize, Hobart City Art Prize, Fisher's Ghost Art Prize and National Works on Paper to name a few.

Artist Statement

Detour was originally produced and exhibited in 1999. It was made with various materials and found objects and was the first major work made after graduating from my Bachelor of Arts with Honours (University of Western Sydney). It was first exhibited at the project space Room 35 at Gitte Weise Gallery upstairs on Oxford St in Darlinghurst. The work was recreated in 2021 for the Space YZ exhibition held at Campbelltown Arts Centre.



Paul White, Detour (Selected parts), 1999/2021, installation view (Space YZ Campbelltown Arts Centre), photo: Lucy Parakhina, courtesy of Campbelltown Arts Centre.

Donation 10

Diego Bonetto

Weed Killer Pest Controller

2001/2020

Self-guided tour in an abandoned garden

Dimensions variable

Biography

Diego Bonetto grew up on a dairy farm in northern Italy when it was still common practice to collect the wild produce of the land. Springtime was all about dandelions, nettle and lovartin (hop bush young shoots), summer was about mulberries and blackberries, Autumn was the time of chestnuts, hazelnuts and a host of edible mushrooms.

When Bonetto moved to Australia in the mid 90s he spent many years working in orchards and garden centres. He soon learned that his knowledge was a rare practice in modern societies and sensed in the people around him a longing to rekindle their untapped connection to nature.

Bonetto then followed his passion for the arts and graduated with a Bachelor's degree. As part of a performance art class where he had the opportunity to make films, contribute to festivals

and present his own unique artworks, he found the platform to highlight the misuse and waste of these 'weeds' by land managers. He saw many of the plants he valued being wasted.

As a contemporary artist some of Bonetto's exhibitions and commissions have included Foodfight (a C3West commission in partnership with the MCA and Liverpool Council, Sydney, 2016); The Rocks Windmill (2013, workshops and public sculpture); Wild Stories (two years of workshops and a solo show, Casula Powerhouse Art Centre, 2012); and State of the Arts (group exhibition, Italian Pavilion, Venice Biennale 2011).

Artist Statement

A key artwork that Bonetto produced in his second year (at art school, UWS) was Weed Killer Pest Controller, a self-guided tour of the weeds of Australia, staged in the abandoned Kingswood campus drive-in cinema. The artwork is now restaged as part of the Space YZ exhibition (held at Campbelltown Arts Centre in 2021) and it is arguably the genesis of what constitutes his full-time practice today. One thing that he learned in his years as an activist is that you need to focus. Find what you are concerned with and stick to it. There are so many amazing stories, all around us. The tools that he learned as a storyteller are now dedicated to plants – or more specifically – weeds, in an attempt to offset discrimination and short-sightedness.



Diego Bonetto, Weed Killer Pest Controller, 2001/2020, installation view (Space YZ Campbelltown Arts Centre), photo: Lucy Parakhina, courtesy of Campbelltown Arts Centre.

Donation 11

Ben Denham

Rewriting series

2002 - 2007

Multi-channel video with sound

Dimensions variable

Biography

Ben Denham grew up in the Blue Mountains and studied visual arts at the University of Western Sydney. He currently lives near the Cooks River, in Sydney's inner west.

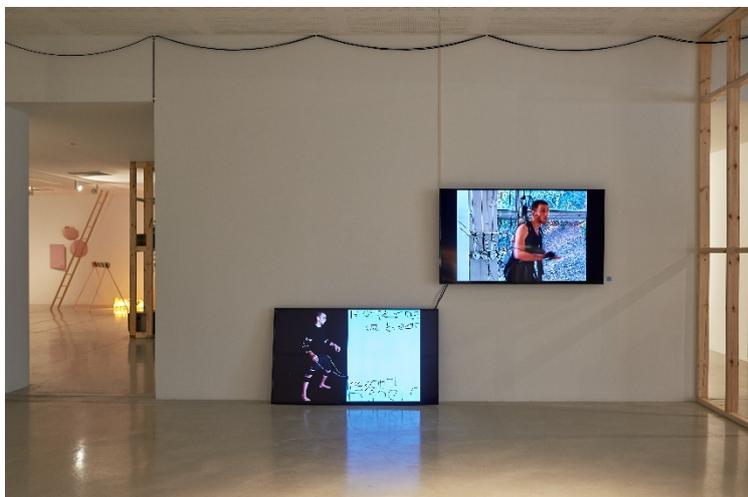
Denham works with performance video and make machines that engage different parts of the body in the process drawing and writing.

In 2002 to 2003 Denham spent a year and a half in Mexico with the assistance of the Helen Lempriere Travelling Art Scholarship. He maintains strong connections to Mexican art and activist culture. He completed his doctorate in 2009; his thesis considered the relationship between art and neuroscience, with a particular focus on gesture and linguistic embodiment. He has a strong interest in the biological sciences and their relationship to art practice.

Denham has worked in web and media production, and as a cameraman and editor on a number of film projects.

Artist Statement

The Rewriting series of works began in 1999 when Denham was in second-year. He took an elective called Experimental Writing with lecturer Terry Hayes. He started doing automatic writing and writing in a cryptic way about his dreams when he was in first year in 1998. Terry's elective got me thinking about the performance of writing and its relationship to the body. The series continued into third-year, honours and my PhD work and was the grounding for Denham's work with drawing machines that he continues to this day.



Ben Denham, *Rewriting* series, 2002 – 2007, installation view (Space YZ Campbelltown Arts Centre), photo: Lucy Parakhina, courtesy Campbelltown Arts Centre.

Donation 12

Tim Hilton

Flash (still)

1993

Print

50 x 75 cm

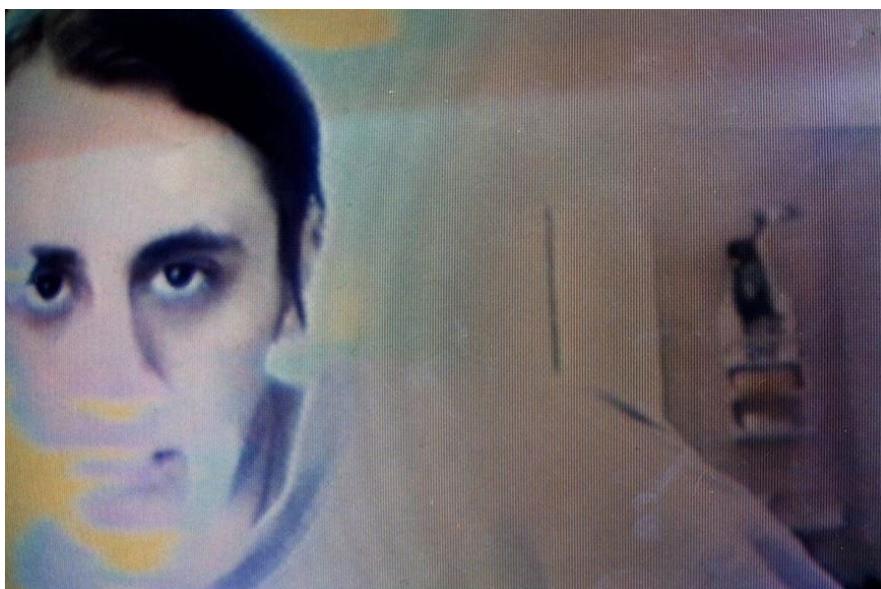
Biography

Tim Hilton (Ladonna Rama) produces campy techno and perverted pop. Her self-titled electronic debut from 2014 'embodies the avant pop of a pint-sized singing budgie on the edge of acceptability'. Described as 'music to wiggle the ding dongs', Ladonna's second album 'Unzip the Chick' appeared in 2016 with remixes by UK producer Hectic and Sydney DJ Matt Vaughan for house track 'I'm on a Mission', and dom anthem fan fave 'I'll Require Your Full Attention'. Early 2020 sees Ladonna on the verge of her third album release inspired by Tokyo. Sci-fi house number Zentai Suit spearheads the release with a video shot on a wet and lonely night in the back streets of a west Tokyo suburb.

Teetering between the performance art and queer club scenes, she's supported Peaches, Christeene, the Black Madonna and Chicks on Speed. She's collaborated with Glitta Militia, The Hoopaholics, Motel Sisters, Gang of She, the Naked Barber, Ben Drayton, Yiorgos Zafiriou, Aaron Manhattan and Bunny Hoop Star.

Artist Statement

The boy in the photo is posing in front of a mirror in the family bathroom in a new house in the Glenmore Park housing estate in 1993. Hilton was in his first year of Visual Arts at UWS. The image is a still from a video shot directly from a CRT TV screen during playback, hitting manual pause, creating a strong, gorgeous moiré effect. For the video, holding a detachable camera flash on a very fast setting, he's create random shapes in different domestic settings.



Tim Hilton, Flash (still), 1993, photo courtesy of the artist.

Donation 13

Robin Hungerford

Mice

2004

Single channel video with sound, 20:12 minutes

Dimensions variable

Biography

Robin Hungerford is a Sydney based artist who works across the fields of video, sculpture and performance. He has a Bachelor of Fine Arts from the University of Western Sydney and Master of Visual Arts from Sydney College of the Arts. Hungerford is interested in ideas related to an understanding of the human condition; subjects of science, technology and mysticism are explored, subverted and reconfigured in unique and often comic forms in an attempt to highlight the hidden and paradoxical elements of existence. His work has been exhibited in venues across Australia including the Institute of Modern Art, Australian Experimental Art Foundation, Campbelltown Arts Centre and NextWave Festival.

Artist Statement

Filmed in Hungerford's parents garage in an empty fish tank with bits of foam core and balsa wood he was excited to see what the results would be since coming up with this idea which was part whim and part environmental influence from the local material sourcing opportunities; IKEA, Spotlight and his favourite pet shop, The Reptile Barn. He made a number of variations of these. At the time he was conceiving of this series in terms of providing a metaphorical vehicle for an anxiety riddled consumer culture reducing the fear of death (and domestic confinement) through interior decorating. Pretty edgy huh? Perhaps more than this though he was driven by this kinetic curiosity and desire to experiment in this somewhat unpredictable animated space.



Robin Hungerford, *Mice*, 2004, photo courtesy of the artist.

Donation 14

Anne Kay

Picture Tree

1997 to 1998

Photographic transparency in glass mount, slide projector and box, plastic bags, wall bracket and infra-red motion sensor

Dimensions variable

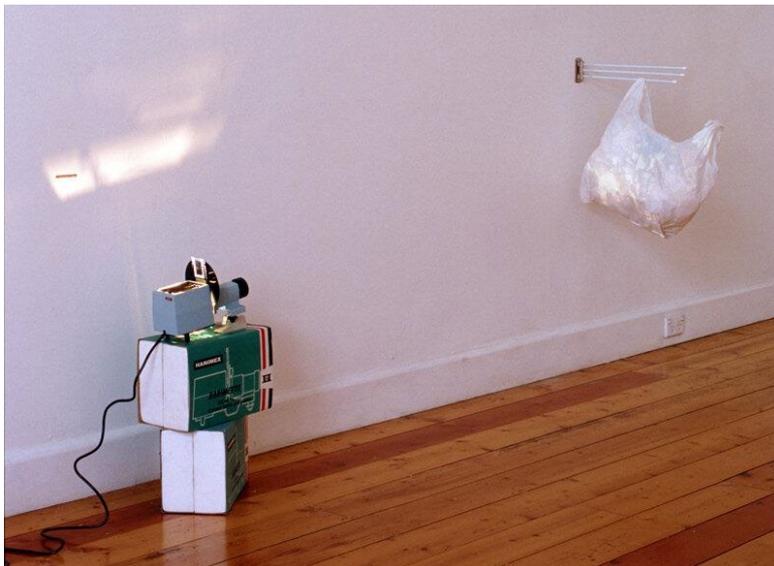
Biography

Anne Kay is a Newcastle-based visual artist, currently working with drawing, photography and photomontage. She is a graduate of the Master of Fine Art program at California Institute of the Arts, supported by a Samstag International Travelling Scholarship. Her work has been exhibited in Australia since 1992 at artist-run-initiatives, contemporary artspace, the Museum of Contemporary Art, Sydney, and overseas. Artist archive, a collaborative video work produced with Jane Polkinghorne was collected by the Museum of Contemporary Art, Sydney in 2006. Anne has also created art for public space, completing an interactive video installation for a major public art commission for a new Westpac building in Kent St, Sydney.

Artist Statement

Picture Tree evolved from a process of researching the flora of this other, earlier place by reading botanical texts, and visiting and photographing areas of remnant pre-settlement vegetation. The photographic image projected onto the surface of the plastic bag in this work (which came from a chance encounter with the collection of plastic bags in my studio), is of a 25m tall Blackbutt (*Eucalyptus pilularis*) in Ashfield Park, Sydney. According to a Royal Botanical Garden publication, its height and 10 m girth suggests that it is very old, and likely a remnant of the original growth in the area before European settlement.

The faded, washed-out image of this Eucalypt resonates with European influenced Australian landscape paintings, or with photographs from 1960-70s school geography books. These represented trees come with complex cultural baggage, which can colour or possibly determine an experience of nature. Perhaps the relationship that most urban dwellers have to native vegetation or 'the bush,' has much more to do with the way it is represented (to us, and for us), than with any direct experience of it.



Anne Kay, *Picture Tree*, 1997 - 1998, photo courtesy of the artist.

Donation 15**Telly Tuita**

Cruise (series)

2003

Series of 6 photographic images

60 x 60 cm each

Biography

Telly Tuita was born in Tonga in 1980 and immigrated to Brisbane, Australia in 1989. In 2017, Tuita immigrated to Lyall Bay, Wellington, NZ. Telly has a Bachelor of Fine Art from Western Sydney University, a Bachelor of Art Education from the University of New South Wales, and a Masters in Special Education through the University of Sydney. Tuita has been a High School art teacher, a Special education teacher and an Assistant Principal at Green Square School primary school and community centre (2015 to 2017).

After working in education Tuita returned to art making, full time. Tuita's art practice encompasses painting, printmaking, sculpture, installation, photo media and performance. He has exhibited in exhibitions in Australia and New Zealand, and has work in the collection of the Ministry of Foreign Affairs.

Artist Statement

In these images, Tuita subvert the power balance by being both the exotic, youthful, adonis seductress as well as the engineer and dominant observer, gazing uninterrupted as events unfold from behind the camera. Unfazed by being watched, two figures go about their business while another person, unnoticed, voyeuristically peeks over the fence. (This figure was not noticed until after the images were produced). Most importantly, these images show the pivotal moment when he cast aside feelings of shame and guilt about my identity as both a gay and Tongan man.



Telly Tuita, *Cruise* (detail), 2003, photo courtesy of the artist.

Donation 16

Peter Fitzpatrick

Concrete Jungle

1986

Pigment prints, 13 parts

43.2 x 55.9 cm each

Biography

Peter Fitzpatrick, Australian photomedia artist presents scenarios constructed from observing the resilience of the human condition and the flux of existence.

Reminiscent of the diverse practices of Bill Brandt and Tuen Hocks, Fitzpatrick's work has often switched between the traditions of street photography and those of the artfully staged narrative Tableau.

Peter has a Masters of Fine Arts Research from the College of Fine Arts, University of New South Wales. His projects have received funding from Australia Council and Arts ACT.

Artist Statement

These images were captured at the Bradshaw building on Parramatta Road near Leichhardt in Sydney's inner west. They were for a photography project set by Graham Marchant during second year of Fitzpatrick's studies at Nepean College of Advance Education. The images were taken with a Rolleichord 6x6 camera on 'extended loan' from my brother Phil and some out of date Ilford HP5 film bought from L&P Photographics in North Sydney.

If fate had been different, these images could have been the very last photographs he had taken, as he nearly fell to my death through a hole in the floor in this building. He can still feel the sensation of the near miss.



Peter Fitzpatrick, *Concrete Jungle*, 1986, installation view, *Space YZ* at Campbelltown Arts Centre. Photo: Lucy Parakhina, courtesy of Campbelltown Arts Centre.

Donation 17 to 39

Nola Tegel

Through the Trees

Oil on board

61 x 61 cm

Nola Tegel

Campbelltown - Old and New II

Oil on unstretched canvas

30.5 x 40.5 cm

Nola Tegel

Campbelltown - The Historical Zone I

Oil on board

61 x 61 cm

Nola Tegel

Farmyard - Gregory Hills

Oil on board

61 x 91 cm

Nola Tegel

Cottages - Oxley Street

Oil on board

46 x 61 cm

Nola Tegel

Main Street Campbelltown

Oil on board

46 x 61 cm

Nola Tegel

Campbelltown from the Carpark

Oil on board

46 x 61 cm

Nola Tegel

Springtime Campbelltown... From the Carpark

Oil on board

46 x 61 cm

Nola Tegel

Sunday Morning

Oil on board

46 x 61 cm

Nola Tegel

Campbelltown Geometry

Oil on board

61 x 91 cm

Nola Tegel

Campbelltown - The Historical Zone II

Oil on board

61 x 91 cm

Nola Tegel

Campbelltown - Old and New III

Oil on board

61 x 61 cm

Nola Tegel

Country to City

Oil on board

61 x 72.5 cm

Nola Tegel

Emily Cottage

Oil on canvas

56 x 71 cm

Nola Tegel

Mawson Park

Watercolour on paper

41.5 x 28 cm

Nola Tegel

Smoky Haze - Blair Athol

Watercolour on paper

28.5 x 41 cm

Nola Tegel

Smoky Days at Blair Athol Cottage
Watercolour on paper
23.5 x 33 cm

Nola Tegel

Spotlight Plaza
Watercolour on paper
33 x 23.5 cm

Nola Tegel

Kenny Hill towards Campbelltown
Watercolour on paper
39 x 55 cm

Nola Tegel

Cottage - Lithgow Street
Oil on paper
23.5 x 33 cm

Biography

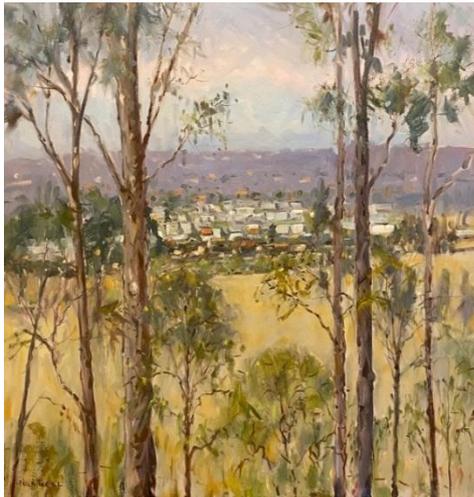
Nola Tegel's name has become synonymous with the creative landscape and history of the Macarthur region. While Camden based and regularly travelling to seek new landscapes to capture, Tegel originally attended Campbelltown High School (now Campbelltown Performing Arts High School).

From here, she has dedicated a lifetime to refining her arts practice, working for a time with Barbara Romalis in Wedderburn and later, a founding member of the Camden Art Group led by Alan D. Baker.

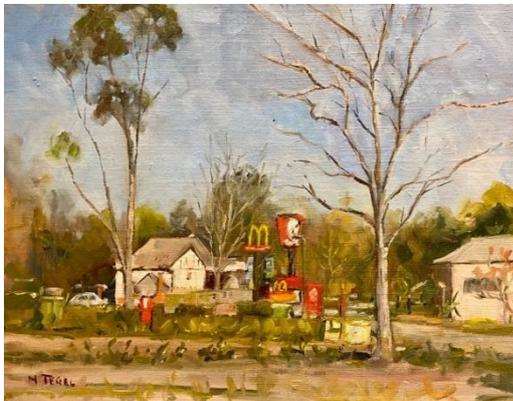
Artist Statement

In 2018, Tegel was privately commissioned to create 60 paintings for an exhibition and collection of works referencing the historical significance of Maryland Homestead - a historic home in Bringelly, built between 1820 and 1850. Following this, in 2020, Campbelltown Arts Centre commissioned Tegel to develop a series of paintings that capture glimpses of Campbelltown's history amongst an ever-changing landscape. Tegel's accomplished documentation of Campbelltown is softened by personal memory and captures the artist's attachment to familiar outlooks and awe of the growing community.

This newly commissioned series document the built environment and landscape of the Campbelltown CBD ahead of imminent growth and continuous change.



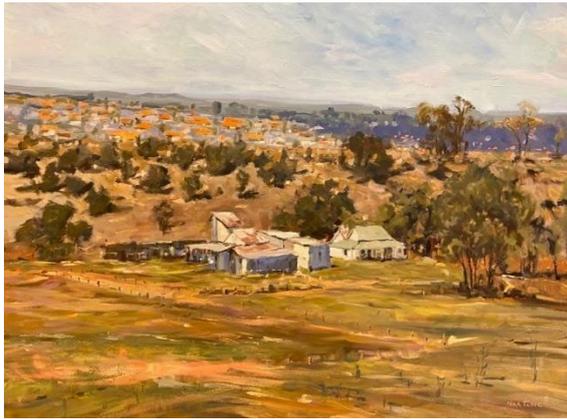
Nola Tegel, Through the Trees, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown - Old and New II, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown - The Historical Zone I, 2020, photo courtesy of the artist.



Nola Tegel, Farmyard - Gregory Hills, 2020, photo courtesy of the artist.



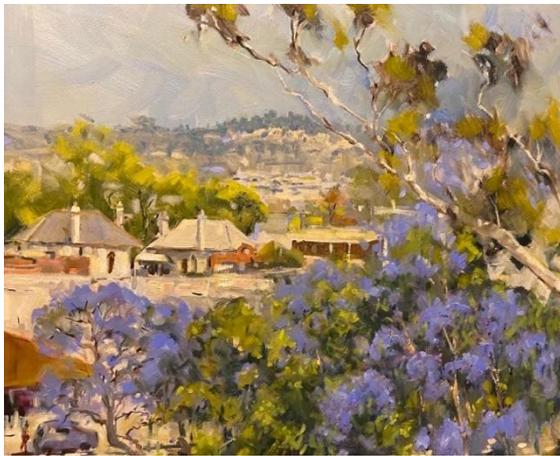
Nola Tegel, Cottages - Oxley Street, 2020, photo courtesy of the artist.



Nola Tegel, Main Street Campbelltown, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown from the carpark, 2020, photo courtesy of the artist.



Nola Tegel, Springtime Campbelltown... From the carpark, 2020, photo courtesy of the artist.



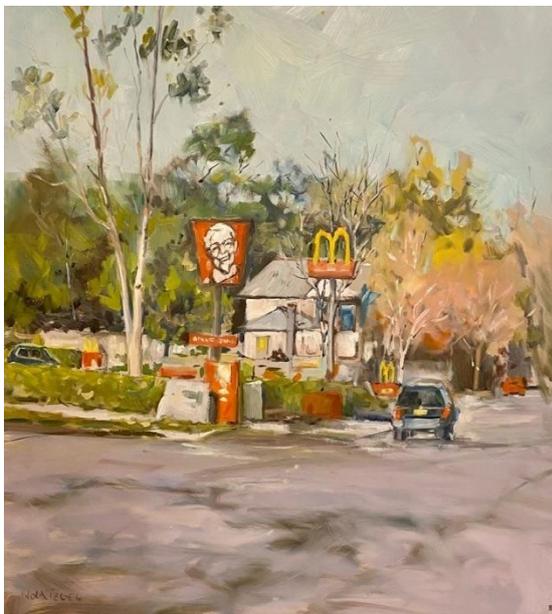
Nola Tegel, Sunday Morning, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown Geometry, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown - The Historical Zone II, 2020, photo courtesy of the artist.



Nola Tegel, Campbelltown - Old and New III, 2020, photo courtesy of the artist.



Nola Tegel, Country to City, 2020, photo courtesy of the artist.



Nola Tegel, Emily Cottage, 2020, photo courtesy of the artist.



Nola Tegel, Mawson Park, 2020, photo courtesy of the artist.



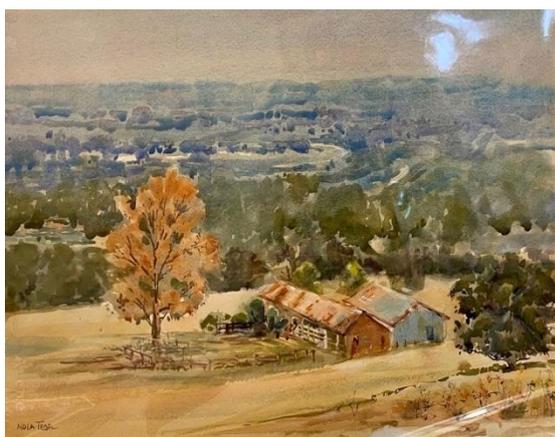
Nola Tegel, Smoky Haze - Blair Athol, 2020, photo courtesy of the artist.



Nola Tegel, Smoky Days at Blair Athol Cottage, 2020, photo courtesy of the artist.



Nola Tegel, Spotlight Plaza, 2020, photo courtesy of the artist.



Nola Tegel, Kenny Hill towards Campbelltown, 2020, photo courtesy of the artist.



Nola Tegel, Cottage - Lithgow Street, 2020, photo courtesy of the artist.

Donations 40 to 43

Claudia Nicholson

10/07/18

2018

Watercolour on paper

11 x 14.5 cm

Claudia Nicholson

11/07/18

2018

Watercolour on paper

11 x 14.5 cm

Claudia Nicholson

12/07/18

2018

Watercolour on paper

11 x 14.5 cm

Claudia Nicholson

13/07/18

2018

Watercolour on paper
11 x 14.5 cm

Biography

Nicholson's practice examines psychic and real connections to place through multidisciplinary forms of art making. Inherent in her work is a desire to connect to heritage through the incorporation of established modes of artisanal practice with her own, specifically practices local to Central and South America. The work she makes is a type of reverse erosion, an aggregation of symbols, experiences and cultural practices. Nicholson is interested in creating acts of collective remembrance, exploring the ways in which we navigate the complexities of identity in a post-colonial context.

Recent exhibitions include The National Self-Portrait Prize, UQ Art Museum, Brisbane, 2017; Unfinished Business: Perspectives on art and feminism, ACCA, Melbourne, 2017; The National, Carriageworks, Sydney, 2017; The John Fries Award, UNSW Galleries Sydney, 2017; Me Time, Canberra Contemporary Art Space, 2017; Women Of Fairfield, C3West in partnership with Powerhouse Youth Theatre, STARRTS and Museum of Contemporary Art, Sydney, 2016.

Artist Statement

In Nicholson's paintings she reconfigures colonial depictions of first contact in the Americas, embedding the work with folklore, pop cultural references and personal histories. Her practice is an ongoing attempt to situate herself in a history from which she is separate, but enamoured by.

Developed in residency at Campbelltown Arts Centre, this body of work examines two significant bodies of water; Minerva Pools and Lake Guatavita and considers Nicholson's proximity to these sights. Minerva Pools is a traditional Dharawal site for women and children in Dharawal National Park and Lake Guatavita in Bogotá, Colombia is a sacred place to the Muisca people of Colombia and is widely believed to be the location of the mythical place, El Dorado.

By referencing these 2 places together Nicholson is not attempting to compare their histories, rather connect them in order to honour a shared sense of loss and resilience in the face of ongoing colonisation.



Claudia Nicholson, 10/07/18, 11/07/18, 12/07/18 & 13/07/18, 2018, installation view, We are all connected to Campbelltown, Campbelltown Arts Centre. Photo: Document Photography, courtesy of Campbelltown Arts Centre.

Attachments

Nil

5.2 2021 Fisher's Ghost Art Award

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the Campbelltown Arts Centre Strategic Committee discuss and review the proposed strategies for the 59th Fisher's Ghost Art Award to be held at Campbelltown Arts Centre in November 2021.

Committee's Recommendation

It was **Moved** Cr Oates, **Seconded** Mrs Long:

That the Campbelltown Arts Centre Strategic Committee discuss and review the proposed strategies for the 59th Fisher's Ghost Art Award to be held at Campbelltown Arts Centre in November 2021.

Purpose

To discuss and review the proposed strategies outlined in this report for the 59th Fisher's Ghost Art Award to be held at Campbelltown Arts Centre in November 2021.

History

The Fisher's Ghost Art Award is an annual art prize inviting artists to submit works in a variety of artistic categories and mediums. Now in its 59th year, with a total of \$36,000 in prize money to be won, the Open section is acquisitive to the Campbelltown City Council collection and is valued at \$25,000.

The Fisher's Ghost Art Award coincides with Campbelltown's annual Festival of Fisher's Ghost. Held over 10 days, the Festival dates back to 1956 and celebrates Australia's most famous ghost – Frederick Fisher.

Report

In 2020, several adjustments to the annual Fisher's Ghost Art Award were required in order to for the project to be delivered at its usual high standard while still observing the NSW Health restrictions that were in place at the time. Since reflecting on last year's Art Award, the below strategies are being proposed for implementation this year.

Strategy	Context	Reason for implementation
Campbelltown Arts Centre to seek a formal partnership with Artwork Transport to facilitate a Sydney CBD drop off/pick up point for the artwork of participating artists.	In 2020, Campbelltown Arts Centre engaged Artwork Transport to provide a drop off location in Sydney for finalists artworks in order to reduce unnecessary travel and reduce crowding on site at the Arts Centre during drop off/pick up periods.	By promoting this additional service to artists, Campbelltown Arts Centre received an overwhelmingly high number of entries and raised more revenue than has been previously seen in the awards history. Of 322 finalists across the main categories, 133 artists used the Sydney drop off/pick up service and the feedback regarding this service was overwhelmingly positive from both artists and staff alike.
Campbelltown Arts Centre to cease hosting the Sponsor's Cocktail Party but will support the Friends of Campbelltown Arts Centre to deliver their annual Christmas Party in the galleries during the Fisher's Ghost Art Award exhibition.	In recent years many of the sponsors of the Fisher's Ghost Art Award have chosen not to attend the Sponsor's Cocktail event, however, prefer to attend the opening night which comprises of the award presentations, photo opportunities and meet the award-winning artists. However, it is recognised that the Friends of Campbelltown Arts Centre have previously enjoyed the cocktail event.	In consideration that the majority of the sponsors of the Fisher's Ghost Art Award prefer to attend the opening event, it is recommended that the Sponsors cocktail party not proceed in 2021. In addition, the Arts Centre will support the Friends to deliver their annual Christmas party in the galleries during the exhibition.
Campbelltown Arts Centre will produce both a live stream option for the award presentations and a virtual tour experience.	A live stream award presentation and a virtual tour of the exhibition were produced by Campbelltown Arts Centre in 2020 in order to ensure the accessibility of these experiences throughout the changing Covid-19 restrictions during this period.	While these processes were introduced as a means of contingency planning in 2020 due to the uncertainty, the results of these activities were overwhelmingly positive and produced unexpected benefits. The live stream award announcement was streamed across multiple platforms and reached 15,032 views. This high level of engagement and interaction is not possible solely through the in-person presentation. Very positive feedback was received from artists, who in many cases, were able to have their family and

Strategy	Context	Reason for implementation
		friends from afar be included in these proceedings for the first time. The inclusion of the virtual exhibition tour also saw a high level of engagement with a total of 1861 visits. There was also a significant increase in artwork sales with buyers able to lodge their sale enquiry with Campbelltown Arts Centre directly through the virtual tour.

Attachments

Nil

6. GENERAL BUSINESS

6.1 Letter of thanks

It was **Moved** Councillor Oates, **Seconded** Ms Grasso:

As the last Campbelltown Arts Centre Strategic Committee meeting with the current Committee, Council is to provide letters of thanks to Committee members for fostering the purpose and direction of the Campbelltown Arts Centre through their knowledge, interest and support of the Campbelltown Arts Centre Strategic Committee over the past 5 years.

Councillor M Oates

Chairperson

Meeting Concluded: 6.40pm