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# **CAMPBELLTOWN CITY COUNCIL**

## **Minutes Summary**

**Campbelltown Arts Centre Strategic Committee Meeting held at 6.30pm on Wednesday, 15 April 2020.**

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**Minutes of the Campbelltown Arts Centre Strategic Committee Meeting held on 15 April 2020**

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Due to the COVID-19 Pandemic and restrictions in place, papers for the Campbelltown Arts Centre Strategic Committee Meeting of 15 April 2020 were distributed electronically to:

Chairperson – Councillor Meg Oates  
Member – Councillor Masood Chowdhury  
Member – Councillor Ben Moroney  
Member – Councillor Michael Banasik  
Member – Campbelltown City Council General Manager, Lindy Deitz  
Member – Dr Cheryle Yin –Lo  
Member – Rudi Kolkman  
Member – Alison Derrett  
Member – Lucy Stackpool  
Member – Steven Donaghey  
Member – Mariah Calman  
Member – Lorna Grear  
Member – Dorothy Heatley  
Member – Joan Long  
Member – Andrew Christie  
Campbelltown City Council, Director City Growth – Rebecca Grasso  
Campbelltown City Council ,Executive Manager Creative Life – Michael Dagostino  
Campbelltown City Council, Executive Support – Kelly Wooden

**1. ACKNOWLEDGEMENT OF LAND**

An Acknowledgement of Land was noted in the papers distributed electronically to all members.

**2. APOLOGIES**

Nil, papers were distributed electronically to all members.

**3. DECLARATIONS OF INTEREST**

There were no Declarations of Interest made.

#### **4. MINUTES OF THE PREVIOUS CAMPBELLTOWN ARTS CENTRE STRATEGIC COMMITTEE MEETING HELD 9 OCTOBER 2019**

##### **Reporting Officer**

Executive Manager Creative Life

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##### **Officer's Recommendation**

That the information be noted.

##### **Committee's Recommendation via electronic concurrence:**

It was **Moved** Councillor Oates, **Seconded** Dr Cheryle Yin –Lo

That the information be noted.

The Motion on being Put was **CARRIED**.

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##### **Report**

The minutes of the Campbelltown Arts Centre Strategic Committee Meeting held 09 October 2019, copies of which have been circulated to each Sub Committee member, were adopted by Council at its meeting held 10 December 2019.

##### **Attachments**

Nil

## 5. REPORTS

### 5.1 Campbelltown City Council Collection - New Acquisitions

#### Reporting Officer

Executive Manager Creative Life  
City Growth

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#### 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 Wayde Owen – The Conversation
- Donation by what – Ritual Performance of the Ancestors
- Donation by Elizabeth Duguid – Jacarandas 2
- Donations by Joan Ross – I was wearing the red rose necklace and The Swallow
- Donation by Elaine Campaner – Sea Cucumbers 1/6
- Donations by Christine Dean – I Live With My Mum in Wentworthville Although I Know it isn't a Gay Thing to do, This Painting Explores the Relationship Between Margo Lewers and the Granville Train Disaster, Ceramics is the New Video and Outsider Art is Impossible and Show Girl
- Donation by David Griggs – Untitled

#### Committee's Recommendation via electronic concurrence:

It was **Moved** Councillor Oates, **Seconded** Dr Cheryle Yin –Lo

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 Wayde Owen – The Conversation
- Donation by what – Ritual Performance of the Ancestors
- Donation by Elizabeth Duguid – Jacarandas 2
- Donations by Joan Ross – I was wearing the red rose necklace and The Swallow
- Donation by Elaine Campaner – Sea Cucumbers 1/6
- Donations by Christine Dean – I Live With My Mum in Wentworthville Although I Know it isn't a Gay Thing to do, This Painting Explores the Relationship Between Margo Lewers and the Granville Train Disaster, Ceramics is the New Video and Outsider Art is Impossible and Show Girl
- Donation by David Griggs – Untitled

The Motion on being Put was **CARRIED**.

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## 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

#### Wayde Owen

The Conversation

2019

140 x 120cm

Oil, synthetic polymer & bitumen on canvas

#### Biography

Wayde Owen was born in Sydney 1977 and he currently lives and works in Byron Bay hinterland. He studied a Bachelor of Fine Art from Curtin University of Technology (2010), Master Painting at the National Art School (2009) and a Diploma of Visual Art from Southbank Institute of Technology (2005). In 2005 he was awarded the prestigious Brett Whiteley Travelling Art Scholarship and completed a studio residency at the Cite Internationale des Arts, Paris. His work has been Highly Commended by the National Churchie Emerging Art Award and the Lloyd Rees Memorial Youth Art Prize. He has also been a finalist in many art awards including The Jacaranda acquisitive Drawing award, the Paddington Art prize and was a semi-finalist in the Doug Moran National Portrait prize (2019).

He is the recipient of two Cultural Grants from Arts Queensland and was the owner/director of blkmrkt projects from 2005 – 2010. He has exhibited regularly since 2000 and exhibitions include *Cultural Imperialism* at Hawkesbury Regional Gallery (2010) and *A History of Violence* at HOTA (2008). His work is represented in many public collections including The University of Queensland Art Museum, Southbank Institute of Technology, Hawkesbury Regional Gallery and HOTA. His work is also held in private collections around the world.

#### Artist Statement

I can't really paint pretty pictures or even things that make people feel good. What I want to do is squeeze myself into or out of the works. The more I paint the more cathartic it becomes and though it isn't my personality my innards are laid bare for all to see.

Building on my 'Intimate Things' series of paintings, 'The Conversation' continues my tradition of sifting through the residue of life experiences, recent and distant. Rather than dwelling on internal subject matter entirely, as is my habit, I seek to expand, renew and refresh the work.

The process and connotations of my works are layered and intertwined with findings from my life. This provides a body of unmistakable works which resonate in origin and theme.



Studio shot of 'The Conversation', 2019, Wayde Owen. Photo Courtesy of the Artist.

## Donation 2

### what

Ritual Performance of the Ancestors  
1991 – 2010  
213 × 852 cm  
Oil and Liquid Nails on canvas

### Biography

what was born in Queensland in 1972. He graduated from the National Art School, Sydney in 1992. He gained a Master of Contemporary Art (Hons) from the University of Western Sydney in 2001. His practice covers painting, performance, sculpture and installation. Since 1992, he has staged 18 one-person exhibitions and participated in more than 15 group exhibitions.

what has been a finalist in the following prizes: The Archibald Prize (2017); The Wynne Prize (2015); The Blake Prize (2009); The Doug Moran Portrait Prize (2007) (2009); The Sulman Prize (2003). He won the Fisher's Ghost Prize, Campbelltown Arts Centre (2002).

His work is in the following collections: National Gallery of Australia; Monash University; Wollongong City Gallery; University of Wollongong; The Government of NSW; and private collections in Australia and overseas. Most recently what was the recipient of the \$150,000 Doug Moran Portrait Prize in October 2019.

## Artist Statement

The artist states that “my process has always been a methodology of dismantling and elimination.” And we see, in this series, the very subject matter has been eliminated, leaving an abstracted maelstrom of reduced colour and texture.

what’s art is very much about the building blocks of painting. This series relates to the physical act of painting as much as to the presentation of the (non) imagery, and an oblique nod to the recent history of abstraction. The viewer is drawn into the game, aware of the impossibility of perceiving either tree or figure across the flattened, dancing surfaces of the works.

Speaking of a recent series, painted with a similar palette, the artist tells us that he was “reminded of classical Indian painting and early religious iconography” – and, in both of those two examples, as in the paintings in this exhibition, reduced colour is freighted with consequence and meaning outside of itself.



what, *Ritual Performance of the Ancestors* as part of exhibition *Satanism*, 2010, installation shot, Gallery 9. Photo courtesy of the artist and Block Projects.

## Donation 3

### Elizabeth Duguid

Jacarandas 2

2004

35 x 75cm

Watercolour on Arches 600gsm paper

## Biography

Elizabeth Duguid lives and works in Taigum, Queensland and graduated from the Tasmanian College of Art in 1962. Duguid has been commended in a number of regional art prizes over more than 40 years of practicing art. Duguid is a former finalist in the Fisher’s Ghost Art

Award and received a commendation in 2005. Duguid's work is held in multiple public collections including Commonwealth Artbank, Brisbane City Art Gallery, Toowoomba Art Gallery and Hornsby Regional Art Gallery as well as private collections both locally and internationally.

### Artist Statement

Colour is the vital key to my work. Through colour I endeavour to capture the life force of my environs with spontaneity and energy, using all media.

Praise for the artist:

'To the uninitiated eye this painting may get the classic response of "my four year old could do that!" However, this is a beautifully controlled work and the longer one sits in front of it, the longer one appreciates it. It is what has been left out of the work which adds to its immediacy'.

Paul Delprat – Head of Julian Ashton Art School

'Such vitality, with a sweeping sense of form, without "niggle".'

Max Angus – Artist

'This energetic painting seems to be the result of vigorous, committed observation. All aspects of the landscape are caught in the immediacy of execution, so that although the particularities maintain their identity, the whole picture plane is able to be read as a unity of gestural marks and subtle colour.'

Pat HOFFIE – Griffith University



Elizabeth Duguid, *Jacarandas 2*, 2004. Photo courtesy of the artist.



**Donation 4****Joan Ross**

I was wearing the red rose necklace  
2005  
Ink, hair, lace on paper  
50 x 35cm

**Donation 5****Joan Ross**

The Swallow  
2005  
Ink and found image on paper  
50 x 35cm

**Biography**

Born Glasgow, Scotland. Lives and works Sydney, New South Wales. Joan Ross works across a range of mediums including drawing, painting, installation, photography, sculpture and video. Her bold and experimental practice investigates the legacy of colonialism in Australia, particularly in regard to its effect on Indigenous Australians.

Ross has been exhibiting since the late 1980s. Her solo exhibitions include *TAKETAKETAKE* Bett Gallery, Hobart (2016), *20–50% off all plants and animals*, Blue Mountains Cultural Centre, Katoomba (2015); *I made this for you*, Michael Reid Gallery, Sydney (2015); *You can't just take everything*, Turner Gallery, Perth (2014); *Touching other people's shopping*, Bett Gallery, Hobart (2013); *The claiming of things*, Gallery Barry Keldoulis, Sydney (2012); *Joan Ross: Enter at your own risk*, Gallery Barry Keldoulis, Sydney (2010); *Come a little closer*, Gallery Barry Keldoulis, Sydney (2008) and *The knitted brow*, Gallery Barry Keldoulis, Sydney (2007).

**Artist Statement**

“Joan Ross is a gleaner. She picks through things abandoned or discarded by those of us less passionate about the intrinsic worth of used objects, less outraged about consumerism's perpetual erosion of value. This way of working has allowed Ross to develop a unique critical sensibility: what was once deemed unwanted or unloved, embarrassing or redundant, is tenderly transformed into the archetypal object of value, an artwork. Fur's sensual, sexual, register is integral to Ross' works, particularly to the large series of drawings of self-conscious misfits: fur immediately suggests intimacy, a sense that these characters have revealed too much too quickly. Such revelation is augmented in the titles that literalise the characters' inner dialogues — ‘I am not a clown’, or ‘It felt as though only the sparrow liked me’. Yet while both the titles and the fur tufts that sprout untidily off the paper bring us uncomfortably close to others' dramas of disappointment and longing, so they also offer comic relief from the embarrassment of that intimacy”.

Dr Jacqueline Millner, *Pelt*, 2006



Joan Ross, *I was wearing the red rose necklace*, 2005, photo courtesy of Courtney Gibson.



Joan Ross, *The Swallow*, 2005, photo courtesy of Courtney Gibson.

**Donation 6****Elaine Campaner**

Sea Cucumbers 1/6

2006

Photographic Print

59 x 84cm

**Biography**

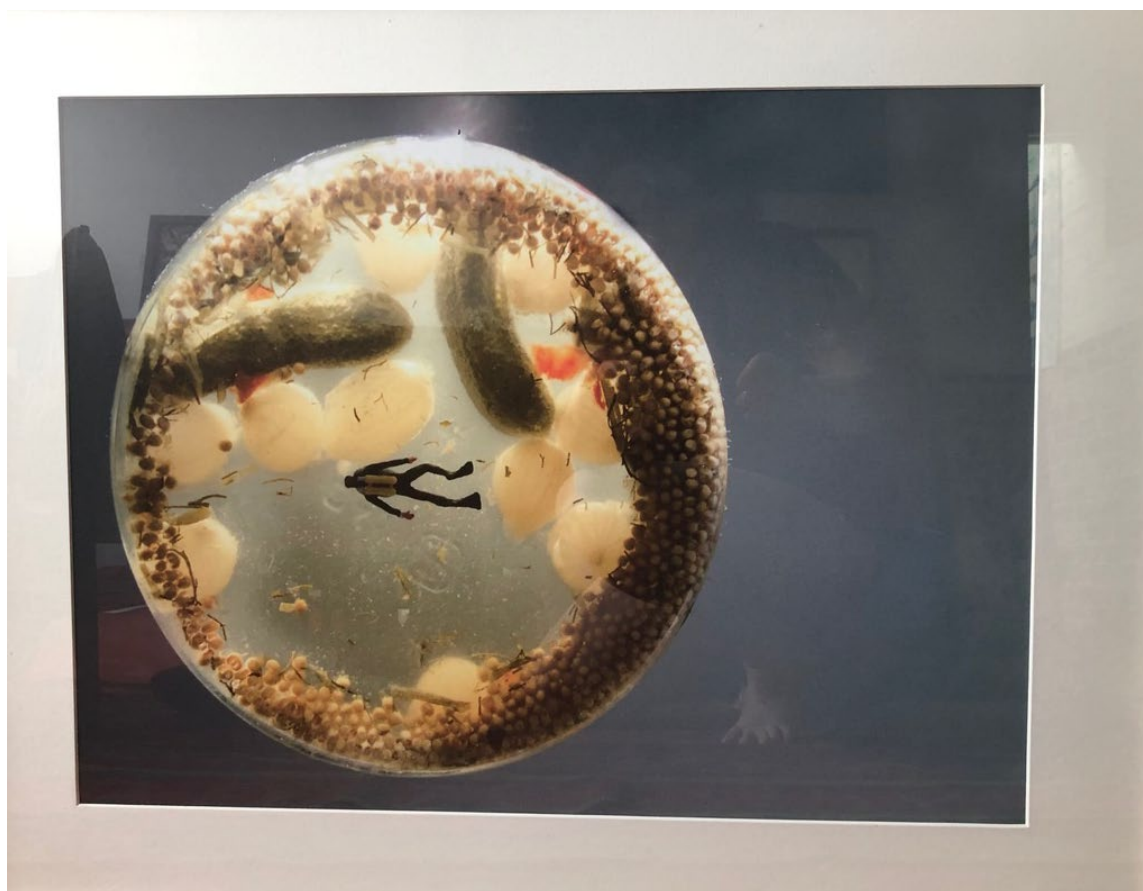
Elaine Campaner studied at the Sydney College of the Arts and graduated with Honours in 1999. She has held several solo shows in Sydney and New Zealand. Selected group shows include *Is it a Bird? Is it a Plane?*, Hawkesbury Regional Gallery, 2015; *Remain in Light: Photography from the MCA Collections*, touring exhibition, 2014; *Object-shift*, Objectspace, Auckland, 2014; *Volume One: MCA Collection*, Museum of Contemporary Art Australia, 2012-2013; *Home Sweet Home: The Peter Fay Collection*, National Gallery of Australia, 2003.

Campaner is represented in the collections of Art Bank, Art Gallery of NSW, Deutsche Bank, Macquarie Group Collection, Museum of Contemporary Art Australia, National Gallery of Australia, NRMA, Sydney City Council, University of Sydney, University of Wollongong and Hawkesbury One Collective.

**Artist Statement**

Elaine Campaner photographs transient dioramas of found objects. She plays with the spatial relationships between objects, discovering evocative connections, visual illusions and conceptual complexity. Her work often represents certain types of environmental and political imagery that 'seeps' into the artist's domestic life. Potent symbols and forms re-emerge in the miniature world of everyday things: control towers in coffee pots, cooling towers in saltshakers.

Campaner compares her photography to painting, explaining that the object merely replaces the brush. Her eye and imaginative powers are focused on the formal qualities and metaphorical possibilities of objects, and the ways in which they might interact 'to make an image with its own internal visual coherence and narrative.'



Elaine Campaner, *Sea Cucumbers 1/6*, 2006. Photo courtesy of Courtney Gibson.

### Donation 7

#### Christine Dean

I Live With My Mum in Wentworthville Although I Know it isn't a Gay Thing to do  
2007

Oil on Canvas  
57 x 57cm

### Donation 8

#### Christine Dean

This Painting Explores the Relationship Between Margo Lewers and the Granville Train  
Disaster

2007  
Oil on Canvas  
57 x 57cm

**Donation 9**

Ceramics is the New Video and Outsider Art is Impossible  
2009  
Oil on Canvas  
57 x 57cm

**Donation 10**

Show Girl (Ayesha)  
2016  
Oil on Canvas  
57 x 57cm

**Biography**

Christine Dean has exhibited widely throughout Sydney as well as in Los Angeles and New York. She is also a writer, curator and lecturer. She achieved her PhD from the University of NSW. Dean's works are in the collection of Artbank, Blacktown City Art Collection, Casula Powerhouse, Penrith Regional Gallery, Campbelltown Arts Centre and the Lewers Bequest, Macquarie University Art Collection, National Gallery of Australia as well as numerous private collections.

**Artist Statement**

Dean's monochromatic practice deliberately plays on gender-based assumptions around the colour pink and its association with femininity, as well as the association of monochrome painting and geometric forms as part of a very masculine history of modernism art.

The 1990's were an interesting time in Australian art. All that bad 1980s painting, which was market driven, fell by the wayside... The pink monochrome became my sort of emblem... That period was just this feeling of aching gender dysphoria. The funny thing is with gender dysphoria is it follows you like a shadow. I thought I could escape it or outrun it or side-step it in some way through critical thinking but as I got older it got stronger and stronger. As Barbara Kruger said 'your body is a battleground'—well, my monochromes were a battleground. I was trying to reconcile the masculine and the feminine energies.

Christine Dean, trans. Kate Britton, 2016 (Kate Britton, *Christine Dean: How many times can you keep painting the Mona Lisa?* First Published in *Sturgeon* issue 6, 2016).



Christine Dean, *I Live With My Mum in Wentworthville Although I Know it isn't a Gay Thing to do*, 2007. Photo courtesy of Courtney Gibson.



Christine Dean, *This Painting Explores the Relationship Between Margo Lewers and the Granville Train Disaster*, 2007. Photo courtesy of Courtney Gibson.



Christine Dean, *Ceramics is the New Video and Outsider Art is Impossible*, 2009. Photo courtesy of Courtney Gibson.





Christine Dean, Show Girl, 2014. Photo courtesy of Courtney Gibson.

## Donation 11

### David Griggs

Untitled  
2017  
Oil on Canvas  
213 x 152cm

### 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, Kaliman Rawlins, 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, *Untitled*, 2017. Photo courtesy of Max Germanos.

## Attachments

Nil

## 5.2 Supplementary Paper - Campbelltown City Council Collection - New Acquisitions

### Reporting Officer

Executive Manager Creative Life  
City Growth

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### Officer's Recommendation

That the proposed donations by Tracey Moffatt – First Jobs and Laudanum 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.

### Committee's Recommendation via electronic concurrence:

It was **Moved** Councillor Oates, **Seconded** Dr Cheryle Yin –Lo

That the proposed donations by Tracey Moffatt – First Jobs and Laudanum 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.

The Motion on being Put was **CARRIED**.

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### 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.

### Biography

Tracey Moffatt is one of Australia's most renowned contemporary artists, both nationally and internationally. Working predominantly in photography and film for over three decades, Moffatt is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her own childhood memories and fantasies, and the broader issues of race, gender, sexuality and identity. Moffatt has held over 100 solo exhibitions of her work in Europe, the United States and Australia. Her films, including *Nightcries – A Rural Tragedy*, 1989, and *Bedevil*, 1993, have been screened at the Cannes Film Festival, the Dia Centre for the Arts in New York and the National Centre for Photography in Paris. Moffatt also represented Australia at the 57th Venice Biennale in 2017.

## Artist Statement

Tracey Moffatt draws on her background as an Aboriginal child growing up in Brisbane in a foster family which included her sister, and as a highly receptive child of the sixties, avidly consuming images from magazines, films and television. Her education was not of the old sense, a carefully planned sequence of acquired skills and knowledge; it was, through the media that fascinated her, random and emotional - images of fantasy and other realities from across the world mixed with the evening news. Film sequences were filed in her personal 'memory theatre', and are still instantly recalled and associated with particular emotions. But Moffatt did not dream of being the helpless object of the hero's gaze - she wanted to direct the film.

Gael Newton, *World of Dreamings: Traditional and modern art of Australia*, 2000, National Gallery Australia, <https://nga.gov.au/dreaming/index.cfm?Refnc=Ch9>

## Donation 1

### Tracey Moffatt

First Jobs Series A/P 1 (12 Framed Photographic Prints)

2008

73.5 x 94.5 cm, paper size: 66 x 88cm each

Archival pigments on rice paper with gel medium

Edition of 20



Tracey Moffatt *First Jobs, Corner Store 1977* (detail), 2008, from the series *First Jobs*, archival pigments on rice paper with gel medium, 73.5 x 94.5 cm, paper size: 66 x 88cm, edition of 20

**Donation 2**

**Tracey Moffatt**

Laudanum Series 59/60 (19 Unframed Photographic Prints)

1998

Toned photogravure print on rag paper

99 x 70 cm; paper size: 76 x 57cm each

Edition of 60 + AP 9



Tracey Moffatt *Laudanum #1*, 1998; Toned photogravure print on rag paper; 99 x 70 cm; paper size: 76 x 57cm; Edition of 60 + AP 9

## **Attachments**

Nil

## **6. GENERAL BUSINESS**

Nil

**Councillor Meg Oates**  
**Chairperson**