

I  
WILL  
TELL  
YOU  
MY  
STORY

UTS ACKNOWLEDGES THE GADIGAL PEOPLE OF THE EORA NATION, THE BOOROOBERONGAL PEOPLE OF THE DHARUG NATION, THE BIDIAGAL PEOPLE AND THE GAMAYGAL PEOPLE UPON WHOSE ANCESTRAL LANDS OUR UNIVERSITY STANDS. WE PAY OUR RESPECTS TO THE ELDERS BOTH PAST AND PRESENT, ACKNOWLEDGING THEM AS THE TRADITIONAL CUSTODIANS OF KNOWLEDGE FOR THESE LANDS.

## I WILL TELL YOU MY STORY

February 8 - April 1

**Christopher Bassi**

**Jess Bradford**

**N. Breedon**

**Kevin Diallo**

**Jazz Money**

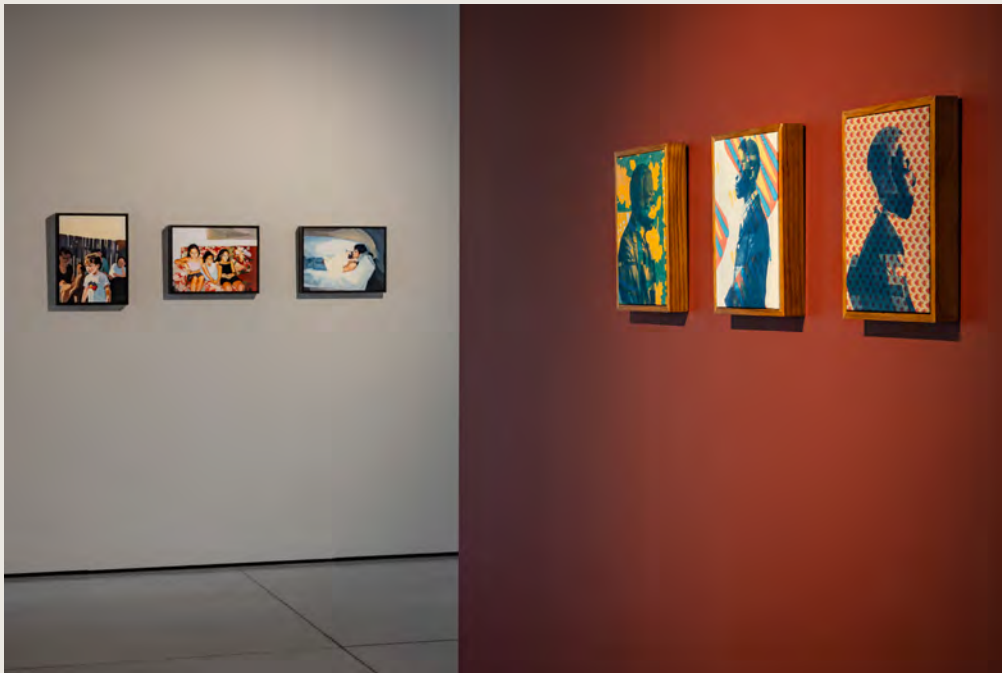
**Thea Anamara Perkins**

**Genevieve Felix Reynolds**

and works from the UTS Art Collection

Curated by Talia Smith

UTS Gallery



Works left to right:

Thea Anamara Perkins, *Shimmer 1*, 2021, acrylic on clayboard, 40.5 x 30.5 cm

Thea Anamara Perkins, *Three sisters*, 2021, acrylic and gold leaf on gessobord, 30.5 x 40.5 cm

Thea Anamara Perkins, *Azlan*, 2021, acrylic and gold leaf on gessobord, 30.5 x 40.5 cm. All works courtesy the artist and N.Smith Gallery, Gadigal Country/Sydney.

Kevin Diallo, *Portrait 1*, *Portrait 2* and *Portrait 3*, from the series "1900, 122 years later", 2022 cyanotype on dutch wax fabric 33 x 27 cm, courtesy the artist.



I will tell you my story, installation view, UTS Gallery, 2022.

## A MATTERING

Talia Smith

I would like to begin this foreword by stating my own position – I am a Cook Island, Samoan and Pakeha heritage woman who is on this unceded land of so-called Australia as a settler guest however this also applies to the land of my own birth country – Aotearoa New Zealand. My interpretation of this collection is influenced by my own personal set of histories and experiences. I am addressing my position as it is important to acknowledge the context in which I am approaching this and what biases or stories may come with that.

*“The biggest danger of the colonial archive is that only certain knowledge enters it, and from that knowledge notions of truth, value and relevance, as we know privilege an imperialist perspective, leaving out our ways of knowing and being in the world.”<sup>1</sup>*

Historically, museum-based collections began as a way of showing the spoils of colonialism from lands far away, an overt display of power disguised as a representation of culture and the world. But, as Samoan writer Lana Lopesi notes above, if collections and their structures were created by the coloniser then inevitably the so-called representation of the world is skewed by this dominant power and their biases. They then become the self-appointed authority on worth, importance, truth and value.

If we then apply this thought to art, it works in much the same way. Lopesi further notes that not only are we working within colonial structures<sup>2</sup>, but that the canonisation of art is another form of control and power. Further, the distinct lack of diverse critical voices within art history means that “who and what is canonised is subsequently also limited.”<sup>3</sup>

A collection of art does not escape the trappings of the colonial legacy. Movements to challenge the status quo – such as the work of The Countess Report which investigates the gender disparity in the Australian art world – combined with the knowledge shared by writers and academics such as Edward Said, Eve Tuck and Megan Tamati-Quennell (to name a few) seek to redress this imbalance of power. With this complicated history in mind and the current state of the world I live in<sup>4</sup> how then did I want to approach the task of curating an exhibition that directly engages with a collection of art, and that of a tertiary institution? Higher education is another system which was informed by predominantly by a Eurocentric history. This is what excited me most about curating this exhibition is to attempt to break down this kind of hierarchy in which our structures are created and to posit that engaging with these hierarchies in this current moment is to offer alternative perspectives and challenge what we have previously learned.

The UTS Art Collection was formed at the founding the University of Technology Sydney in 1988, beginning with works held by the University’s previous iterations of the College and Institutes. The first curator was appointed in 1993 and since then the collection has grown to about 850 permanent objects through acquisitions, donations, bequests and loans. Upon my first visit it was interesting to see what was collected or donated, the voices that were missing but also the voices that had been included. There is a strong First Nations collection including works from artists that are part of community art centres or those living in main metro cities however a lack of emerging voices or investment in students that attended the university itself.

South African curator Gabi Ngcobo writes “Archives always contain both what is unsaid and what is unsayable. Working with archives means to strain against their limits and to render unstable both what is contained in them and their blind spots.”<sup>5</sup> With this in mind it can seem like an impossible task to address all the gaps missing in a collection, there are many histories and perspectives that are ‘unsaid’ or ‘unsayable’. Instead *I will tell you my story* weaves together the past and the present to reimagine the future and offer an alternative way of engaging with a collection to dismantle the inherited power that collections present. We should bring them out of storage and show them alongside artists that

have been left out of the conversation – whether past or contemporary – and invite other voices in for their perspectives and to do so with care and vulnerability.

Newly commissioned and loaned works from artists not currently represented show the contrast and similarities between ‘then’ and ‘now’. The UTS campus is located in Ultimo in Sydney, Gadigal land. This collection does not exist in a vacuum, it is housed in a location on land that is unceded, the roots of Indigenous culture run deep within the land, the sea and the air that surround the site even though the intricacies and nuances of the First Nations experience is hard to fully acknowledge. The curved lettering of Jazz Money’s (Wiradjrui) words from the poem *big museum little story* wraps around and floats between works from the collection by Dion Beasley, Mabel Juli, Vanessa Inkamala and Peter Newry in an attempt to engage with the aforementioned nuances and acts as a delicate reminder that the practice of oral storytelling predates the colonial concept of the archive.

Paintings by Thea Anamara Perkins (Arrernte, Kalkadoon) also bring to light untold stories and challenge what is deemed important to capture for posterity. Inspired by the saturated colours of 1990s film photography, her paintings portray family members and friends gathered together. Perkins herself appears as a child alongside two of her sisters in the painting titled *Three Sisters, 2021*. The works celebrate the small moments of everyday joy while also asserting the importance of the reclamation of representation and authorship for Indigenous people. In the exhibition I have installed Perkins works adjacent to a collection of official university portraits of former executive members of staff, it is not only a challenge to the inherent power structures and hierarchies that these official portraits represent but also to the people, stories and histories that are considered important.

Jess Bradford’s collection of photographs titled *The Picture Collection* are collected found images from her own personal archive and are a combination of the famed ‘cultural theme park’ *Haw Par Villa*<sup>6</sup> in Singapore and Singapore itself, where the artist was born. Predominantly Singapore from the 60’s and 70’s are represented in her collection, at a time when it was figuring out its identity as a country after its independence from Britain in 1963 and Malaysia in 1965. For Bradford this collection then becomes a legacy of cultural memory

despite not physically experiencing that era herself. Collections of art act similarly in that they are representations of a multitude of eras, so when thinking of the concept of time within a collection it is almost as if the concept itself becomes flattened, the delineations of past/present/future become broken down. *I will tell you my story* engages with this flattening by juxtaposing or creating connections between artworks created and collected at very different times to the current context in which we are today, aiming to explore and challenge what a shared cultural memory means.

Kevin Diallo’s *1900, 122 years later* also looks at an existing archive, that of writer, historian and sociologist W.E.B Dubois’ photographic collection that was exhibited at the 1900 Exposition Universelle in Paris. This collection celebrated the beauty and progress of African American culture and the beginnings of a new Black aesthetic. Diallo’s new work looks to the role that technology has in the fragility of an archive. It is a double edged sword in that increasing capacity to disperse and share images via the internet means that those images, once removed from their context, can be manipulated and given new meanings that don’t acknowledge its true history.

Directly engaging with a work from the collection is artist Genevieve Felix Reynolds whose practice also explores the cyclical nature of time and combines painting, installation and objects. For this exhibition Reynolds placed a 1989 ceramic platter by Lex Dickson on a blue plinth, with her painting then acting as a backdrop for the assemblage. There are a mixtures of patterns and shapes that mimic the plate design and shape in painterly gestures. By directly engaging with an object from the collection and bringing it into the present Reynolds further breaks down the flattening of time, she removes the context in which the piece was created in and inserts it into our current era not to discount the importance of the time it was made but rather to demonstrate that although things may have been different then an object from a collection can still have resonance today.

A bronzed head sits perched on a plinth, dents and gaps visible on its surface. Adjacent to it is a wooden skull, topped with a Peter Pan hat, its jaw open wide. The first a piece by Sanné Mestrom from the UTS Art Collection, and the second a newly commissioned work by N. Breedon titled *Forever Young*. Both works nod to the materials

and techniques of traditional sculpture but with their tongues firmly pressed in their cheek. Mestrom's was intended as a self portrait but the family dog snatched the cast and left it with the marks and holes we see in the final piece. Breedon's cannot escape the connection to *memento mori*<sup>7</sup> but even though it may an inevitable end for us, is there a way we can still maintain a certain childlike naivete? Breedon's second piece, *Vaccines made me gay*, is a bronze relief of a rumpled t-shirt emblazoned with the words "vaccines made me gay". Queer and disabled people are often used to serve a negative connotation or purpose to further a cause such as anti-vaccinations, a kind of unfortunate 'by-product' of a vaccine. Breedon pokes fun at this, claiming the phrase as a positive thing to draw attention to the continual slow violence or micro-aggressions faced by queer and disabled people.

In a salon style hang Christopher Bassi's (Meriam, Yupungathi) series *The Garden and The Sea* sits among works from the UTS Art Collection by Margaret Preston, Marian Drew and Henry Moore. Bassi's paintings use motifs to reference his cultural heritage and connection to the landscape of Far North Queensland and the Torres Strait. With this hang I emphasise the importance of First Nations artists to the canon of art history, and in particular figurative-based practices, by breaking down the hierarchies of time.

Margaret Preston has a controversial legacy, with many criticising her for the way she appropriated Indigenous iconography under the guise of championing First Nations practices. As curator Hetti Perkins (Arrernte, Kalkadoon) comments, "The narrative [in Preston's work] isn't clear for an Indigenous person, it's like speaking in a French accent without speaking French. The accent in there, the intonation is there, but the meaning is not."<sup>8</sup> With this criticism in mind I posit with this install that there is a way to contextualise her work alongside a First Nations artist, Christopher Bassi, who *is* able to speak directly to the narrative of his lived experience and thus offer a way in which her work can be read or interpreted.

*I will tell you my story* isn't a complete story - there are many more that could be told. If the past two years have taught me anything, it is that these historic exclusions are not going unnoticed by my peers and colleagues who are making change through exhibition making,

critique, writing and art both at an institutional and grassroots level. While writing this forward I have been unable to shake from my mind a piece co-written by Angie Morrill, Eve Tuck and the Super Futures Haunt Collective. They write "The opposite of dispossession is not possession. It is not accumulation. It is unforgetting. It is mattering."<sup>9</sup>

Perhaps the antithesis of the colonial legacy is exactly that, *unforgetting* or *mattering*. It is about diving deep into collections and not ignoring the inconsistencies or gaps but embracing them, challenging them and then reimagining them anew. We cannot *unforget* the past but what we can do is reshape our future alongside it collectively with care, honesty and vulnerability.

#### Endnotes

1. Lana Lopesi from *Uneven Bodies (Reader)*, edited by Ruth Buchanan, Aileen Burns & Johan Lundh and Hanahiva Rose, published by Govett-Brewster Art Gallery, Ngāmotu New Plymouth 2021, p95.
2. Art galleries and museums became the 'caretakers' of objects and art collected and so they inherited the imbalance of power that the original collections held.
3. Lopesi, p95.
4. Pandemic hangover, inequalities, social justice and collective action...the list goes on.
5. Gabi Ngcobo, from *Uneven Bodies (Reader)*, edited by Ruth Buchanan, Aileen Burns & Johan Lundh and Hanahiva Rose, published by Govett-Brewster Art Gallery, Ngāmotu New Plymouth 2021, pg 31.
6. The park was built in 1937 by the creator of Tiger Balm, Aw Boon Han and aims to explore Asian culture, history, philosophy and religion all in one place.
7. *Memento mori* (Latin for 'remember that you [have to] die') is an artistic or symbolic trope acting as a reminder of the inevitability of death.
8. Quoted in "Shadow cast over painter's legacy", Sydney Morning Herald, 25 July 2005. Accessed: <https://www.smh.com.au/entertainment/art-and-design/shadow-cast-over-a-painters-legacy-20050725-gdlquq.html>
9. Angie Morrill, Eve Tuck and the Super Futures Haunt Collective, "Before Dispossession, or Surviving It", *Liminalities: A Journal of Performance Studies* Vol. 12, No. 1 (2016). Accessed: <http://liminalities.net/12-1/dispossession.html>



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Jess Bradford, *The Picture Collection*, 2022, found photographs, dimensions variable. Courtesy the artist and Galerie Pompom.



Tony Albert, David C. Collins, Timira Nelson, *Warakurna Superheroes #2*, 2017, archival pigment print on paper, 100 x 150 cm, UTS Art Collection, purchased 2019, 2019.004

Tony Albert, David C. Collins, Brittany Malbunka Reid, *Warakurna Superheroes #6*, 2017, archival pigment print on paper, 100 x 150 cm, UTS Art Collection, purchased 2019, 2019.005

Tony Albert, David C. Collins, Karni Mitchell, *Warakurna Superheroes #7*, 2017, archive pigment print on paper, 100 x 150 cm, UTS Art Collection, purchased 2019, 2019.003





N. Breedon, *Vaccines Made Me Gay*,  
2022, patinated bronze, 65 x 70 x 13 cm.  
Courtesy the artist.



Kevin Diallo, *Portrait 1, Portrait 2 and  
Portrait 3*, from the series "1900, 122  
years later", 2022, cyanotype on dutch  
wax fabric, 33 x 27 cm (each), courtesy  
the artist.

# big museum little story

Jazz Money

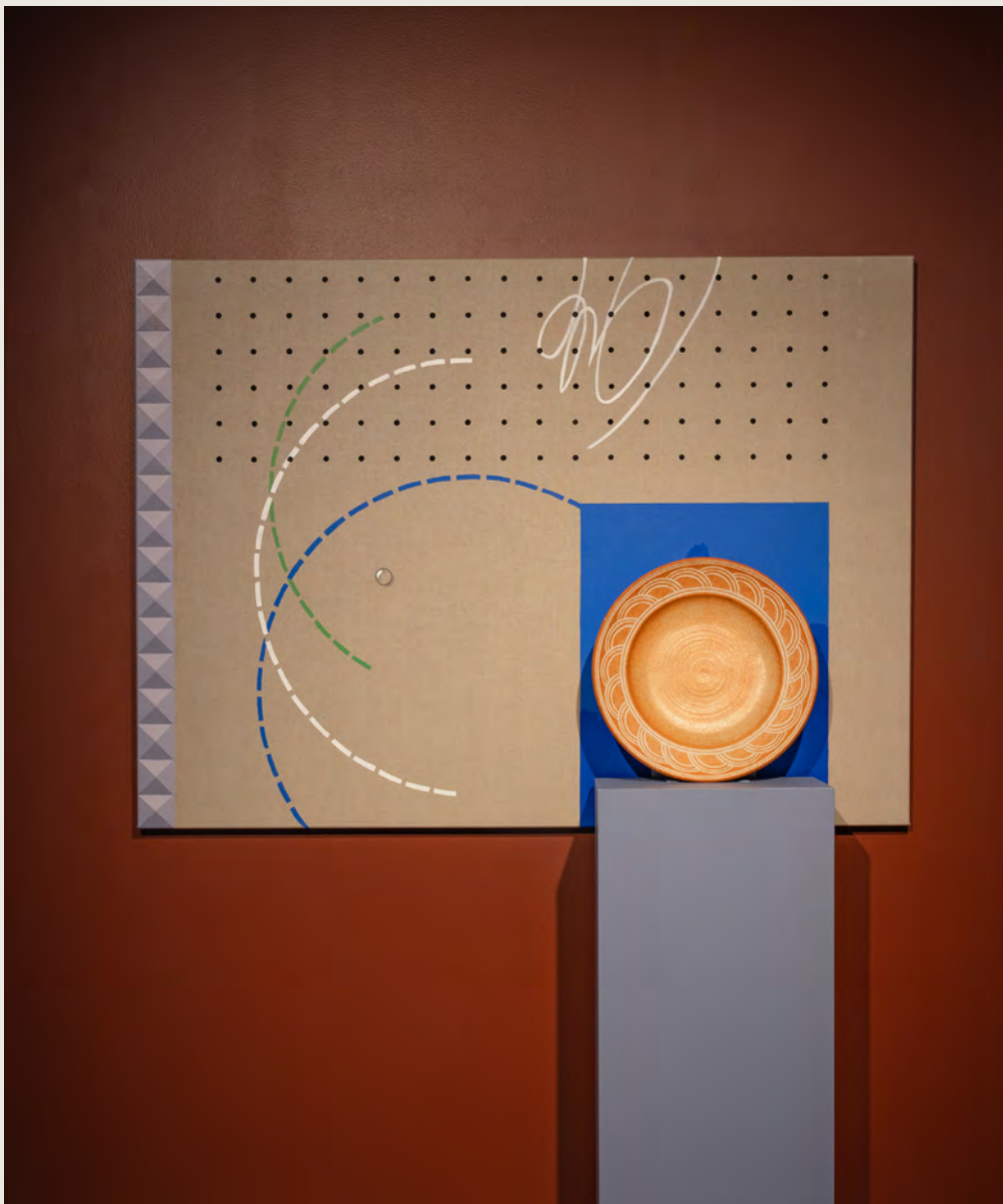
there is a whistling want through the gaps of your caring  
and hollow this hall of knowledge  
a collection of debris of relic  
shows only what those snatching hands handle  
not the spirit not the story not the home  
where our songs fill skyward outward and on  
you're left with full hands clutching at the hollow whole  
no way to hold all that living in these whispering halls



Jazz Money, *big museum little story*, 2022, vinyl text, dimensions variable. Courtesy the artist.

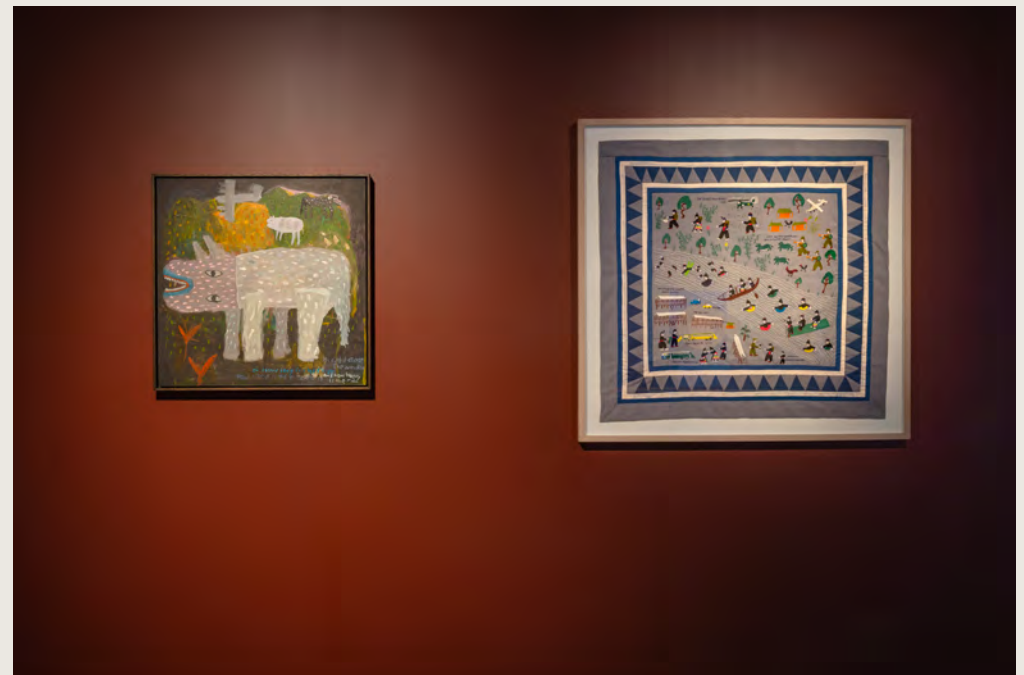
Vanessa Inkamala, *West McDonnell Ranges, NT*, 2015, varnish and watercolour on paper, 23 x 33 cm, UTS Art Collection.

Peter Newry, *Jiyiri (Wet Season)*, 2006, ochres on canvas, 30 x 40 cm, UTS Art Collection.



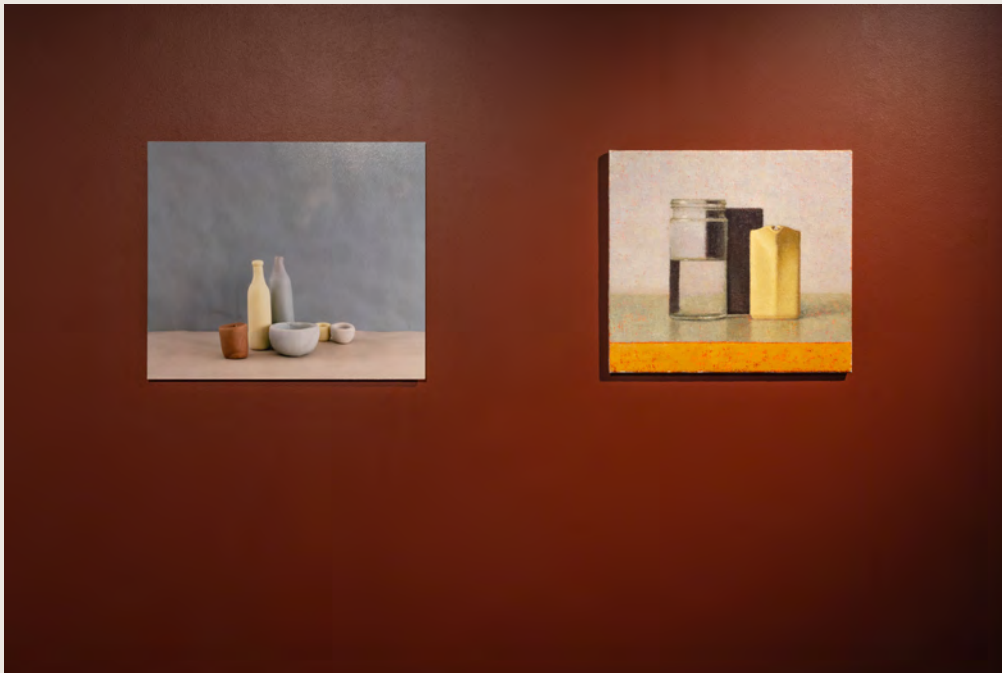
Genevieve Felix Reynolds, *A Composition For Presentation*, 2022, flashe and acrylic on linen, 153 x 112 cm, Courtesy the artist.

Lex Dickson, *Large Plate*, Circa 1989, salt-glazed ceramic, 8 x 43 cm, UTS Art Collection.



Jumaadi, *Animaly*, 2017, acrylic on board, 60 x 60 cm. UTS Art Collection, donated by Frank Watters through the Australian Government's Cultural Gifts Program, 2018.

Xia Xiong, *The Hmong Flee From Laos*, n.d, cotton thread on cotton frame, 94.5 x 98.5 cm. UTS Art Collection, transfer from SCAE, 1989.



Emma White, *Tautology (After Morandi) #1*, 2007, C-type photograph, clear acrylic, 71 x 61 cm, UTS Art Collection, purchased 2013.

Jude Rae, *SL 342*, 2014, oil on linen 50 x 55 cm, UTS Art Collection, purchased 2014.



Sam Leach, *Helmet for Cosmist*, 2017, oil on linen, 72.5 x 72.5 cm, UTS Art Collection, purchased 2017.

N. Breedon, *Forever Young*, 2022, Carved jelutong, 30 x 35 x 15 cm, courtesy the artist.

Sanné Mestrom, *Self-portrait, sleeping muse*, 2017, bronze, 30 x 20 x 20 cm, UTS Art Collection, purchased 2017.

*It is essential for our struggle for self-determination that we speak of love, as love is the necessary foundation enabling us to survive the wars, the hardships, and the sickness and the dying with our spirits intact*

~ @savedbythebellhooks (from bell hooks, *Teaching Critical Thinking: Practical Wisdom*, 2009)<sup>1</sup>

*May I grow old enough to be forgotten  
May my questions become passé  
May my bibliographies become outdated  
May my theories be superseded  
May I be obsolete.*

~ Assoc. Prof. Alice Te Punga Somerville<sup>2</sup>

## I WILL TELL YOU MY STORY, A LOVE STORY (AFTER BELL HOOKS).

Aneshka Mora

The death of bell hooks was visceral. I remember hearing the news in my gut. #triggered (but in the genuine sense of the word, where the loss of an intellectual mother smacked of the loss of a biological mother). It was the day after Talia invited me to write this piece. I kept trying to think but symptoms I now identify as grief kept overtaking my mind – grief about covid and the white neoliberal reality it has exacerbated, grief about my own life in the service of art academia despite the need for practical and essential workers and grief about losing another of the few academics who make the industry useful. A wise friend once told me that negative emotions (despair, rage, hurt...) can map the shape of our deep emotional connections and desire.<sup>3</sup> For example, we grieve because we've lost someone(/thing/way) we love. Though there is danger in the comparison of one death to large scale violence (because they are incommensurable), co-experiencing loss that feels personal can be a way of accessing otherwise unfathomable institutional grief, and the emotional/psychological scars it leaves on the people in its wake.<sup>4</sup> Particularly for those of us privileged enough to be relatively unscathed by mass political violence. That is, grief can be a framework

for understanding political, institutional, cultural, or societal grief as something personal. Using grief as a framework grounds the understanding it can bring in the body as much as in the mind. For us who have felt the intimate loss of a loved one, we know how it constricts the throat, squeezes the heart, shortens the breath, weights the stomach, paralyses the mind.

The day of hook's death, December 15th, 2021, was also the day the state forged ahead with plans to ease COVID restrictions across NSW despite concern raised by the medical community.<sup>5</sup> To my mind, such a response, despite the risks (not only to lives but the entire functioning of society, as we are seeing now<sup>6</sup>), evidences a distinct disregard for life born out of lovelessness. Dismissing the lives of people who rely on fully functional health/food/economic systems is a form of eugenics. Specifically, white supremacist eugenics. The most vulnerable in the settler-state, are not predominantly affluent, able-bodied, cis, white citizens.

I think it's important to think about why one of the greatest critical race scholars of her time, wholly committed to the dismantling of violent white supremacy through analysis and pedagogy, was so invested in love. In *all about love*, hooks defines love as "the will to extend one's self for the purpose of nurturing one's own or another's spiritual growth."<sup>7</sup> Implied within this definition is action and choice. In turn, this implies responsibility and accountability: "love is as love does".<sup>8</sup> And while the notion of the 'spirit' has been abused in various settings, the core meaning of it is the life force that imbues human and non-humans, the essential part of us that facilitate the capacity to love and/or be loved. So, when hooks speaks about love, she is talking about a way of forming relationships with (everything in) the world through love. Love as a method or approach. Love as a lens, a framework. Love as a type of phenomenology or living. Love as a (queer) way of orienting oneself. A love ethic. Love as a politic and praxis. Viewed through the logic of love-politics vs white supremacy, the way my grief for the loss of bell hooks mixed into the despair of the NSW policy changes of December 15th made more sense. It made sense why my mind sought *all about love* to assuage the pain of the state's carelessness and find some personal guidance for the way forward.

I almost always look to the past to understand the purpose of the present. This is what makes the work of building the past in the present so important. We look for answers or guidance or lessons we may have missed. We try to identify patterns. We use different lenses to revisit things. We turn to the interpretation of the past by mentors and peers. Art academics, writers and pedagogues, as well as curators, artists, art workers, are very much narrators. We deal in stories and framing, in how we analyse and document the present or past and try to shift future trajectories. Some of us *have* to remember to resist colonial erasure. For me, along with many non-white, queer, fem, art academics invested in the study of power, this is our primary occupation. Yet while storytelling is perpetually underestimated or denigrated in colonial regimes, these same regimes demand a surplus of storytelling. For many art-academics invested in the analysis and disruption of colonialism, it's not surprising, then, when we reach to concepts and theories that come out of radical stories that resist colonialism - who better to teach us about living in conditions that often feel so unliveable? But these same conditions allow for folk untouched by the prison industrial complex to write about abolition, cis-hetero-status academics to write through queer theory, tenured academics to teach on sex work, settlers to write about Indigeneity. It is understandable that we reach to these stories because they are lighthouses in the loveless void of colonialism, where it is hard to make time for writing from your own self-understanding, growth, and experiences of colonialism. We reach for them because they are aspirational - we want to rehearse and celebrate the liberation these stories contain; we want to act in solidarity. But sometimes we become so occupied in other's struggles as a metaphor or vehicle for our own, we forget it's not our struggle.<sup>9</sup> Our work becomes *occupation* in a colonial way. And, as such, perpetuates the very logic that allows Perrotwat's loveless, eugenic, directive.

If 'love is as love does', how might we think about responsibility toward breaking cycles of lovelessness? How might we think about enacting love in our practices generally and as a way of moving through the world? Might we see love as a more reparative framework than those that have been metaphorized for their radicality? Could we valorise love instead of, or as equal to, survival or suffering? As art and academic workers, might we imbue our research and pedagogies with love? How might we enact *love*, as Paulo Freire challenges us to do, as a

form of solidarity?<sup>10</sup> After all, what is solidarity if not agreeing to and working toward a new paradigm? Could that paradigm be love? Given the reminder of the dire stakes of lovelessness in the recent months I want to take a moment to reflect on our practices of work. To check how they are oriented. To re-orient them towards love if/where necessary. To pay attention to the way our grief, and its many symptoms (hurt, betrayal, resignation, rage) might outline our visions of love. And to imbue our outputs, which will form future archives and realities, with love.

#### Endnotes

1. @savedbythebellhooks, "When We Lost Bell Hooks Last Month, This Quote From Teaching Critical Thinking Came Up Again And Again," January 9, 2022, Instagram photo, <https://www.instagram.com/savedbythebellhooks/?hl=en>.
2. Talei Lucia Mangioni and Akil Ahamat, *Decolonising the Academy: Trans-Indigenous Possibilities* (Australian National University, Canberra, 2020), <https://decolonialpossibilities.anu.edu.au>.
3. Em Size, personal communication with author, Sydney, December 12, 2021.
4. Jasbir K. Puar, *Terrorist Assemblages: Homonationalism in Queer Times, Tenth anniversary expanded edition, Next Wave: New Directions in Women's Studies* (Durham London: Duke University Press, 2017), 243.
5. Nguyen Kevin, "NSW Premier Does Not Regret Relaxing Restrictions, despite COVID-19 Testing Chaos, Rising Case Numbers," *ABC News*, December 28, 2021, <https://www.abc.net.au/news/2021-12-28/nsw-premier-defends-handling-of-covid19-omicron-outbreak/100727984>.
6. Alison Xiao, "Staff Shortages Due to COVID-19 Taking a Toll across All Industries in NSW," *ABC News*, January 5, 2022, <https://www.abc.net.au/news/2022-01-05/covid-19-staff-shortages-hit-all-industries-across-nsw/100740638>.
7. bell hooks, *All about Love: New Visions, First Perennial edition* (New York: Harper Perennial, 2001), 4.
8. Ibid.
9. Eve Tuck and K. Wayne Yang, "Decolonization Is Not a Metaphor," *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1-40.
10. Paulo Freire says true solidarity is an 'act of love': Paulo Freire, *Pedagogy of the Oppressed* (Clayton, Vic.: Penguin Books, 2017), 24.



Left to right:

Henry Moore, *Two women bathing a child*, 1967, lithograph, 56 x 61 cm, UTS Art Collection.

Christopher Bassi, *The Garden and The Sea*, 2021, oil on canvas, series of 6, 45.7 x 40.6cm (each), courtesy the artist.

Guy Maestri, *Hill End no. 6*, 2011, two plate etching, 35 x 42 cm, UTS Art Collection, purchased 2017.

Margaret Preston, *Wildflowers*, 1956, oil on canvas on board frame, 40 x 50 cm, UTS Art Collection, transfer from KCAE 1990.

Marian Drew, *Bird Plant*, 2014, archival pigment print on Hahnemuhle paper sheet, 30 x 30 cm, UTS Art Collection, purchased 2016.



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installation view,  
UTS Gallery, 2022.





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## LIST OF WORKS

### WORKS ON LOAN

Christopher Bassi  
The Garden and The Sea, 2021  
oil on canvas  
series of 6, 45.7 x 40.6 cm (each)  
Courtesy the artist

Jess Bradford  
The Picture Collection, 2022  
Found photographs  
dimensions variable  
Courtesy the artist and Galerie  
Pompom

Kevin Diallo  
Portrait 1, Portrait 2 and Portrait 3,  
from the series "1900, 122 years  
later", 2022  
Cyanotype on Dutch Wax Fabric  
33 x 27 cm  
Courtesy the artist

Jazz Money  
big museum little story, 2022  
vinyl text  
Dimensions variable

Thea Anamara Perkins  
Three sisters, 2021  
acrylic and gold leaf on gessobord  
30.5 x 40.5 cm  
Courtesy the artist and N.Smith  
Gallery, Gadigal Country/Sydney

Thea Anamara Perkins  
Azlan, 2021  
acrylic and gold leaf on gessobord  
30.5 x 40.5 cm  
Courtesy the artist and N.Smith  
Gallery, Gadigal Country/Sydney

Thea Anamara Perkins  
Shimmer 1, 2021  
acrylic on clayboard  
40.5 x 30.5 cm  
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N. Breedon  
Forever Young, 2022  
Carved jelutong  
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Vaccines Made Me Gay, 2022  
Patinated bronze  
65 x 70 x 13 cm  
Courtesy the artist

Genevieve Felix Reynolds  
A Composition For Presentation,  
2022  
flashe and acrylic on linen  
153 x 112 cm

### WORKS FROM THE UTS ART COLLECTION

Tony Albert, David C. Collins, Timira  
Nelson  
Warakurna Superheroes #2, 2017  
archival pigment print on paper  
100 x 150 cm  
UTS Art Collection, purchased  
2019  
2019.004

Tony Albert, David C. Collins,  
Brittany Malbunka Reid  
Warakurna Superheroes #6, 2017  
archival pigment print on paper  
100 x 150 cm  
UTS Art Collection, purchased  
2019  
2019.005

Tony Albert, David C. Collins, Karni  
Mitchell  
Warakurna Superheroes #7, 2017  
archive pigment print on paper  
100 x 150 cm  
UTS Art Collection, purchased  
2019  
2019.003

Dion Beasley  
Dog police, 2010  
etching  
48.5 x 56.5 cm  
UTS Art Collection, purchased 2018  
2018.006

Dion Beasley  
Dogs barking at two horses and a  
donkey, 2011  
etching  
48.5 x 56.5 cm  
UTS Art Collection, purchased 2018  
2018.009

Reg Campbell  
Portrait, Norman Arthur Pardoe,  
OBE Deputy Chancellor NSWIT  
1974, Chancellor NSWIT 1974-1978  
1978  
oil on canvas  
122.5 x 105.5 cm  
UTS Art Collection transfer from  
NSWIT Collection, 1988  
33

Lex Dickson  
Large Plate, Circa 1989  
salt-glazed ceramic  
8 x 43 cm  
UTS Art Collection  
58

Marian Drew  
Bird Plant, 2014  
archival pigment print on  
Hahnemuhle paper sheet  
30 x 30 cm  
UTS Art Collection, purchased  
2016  
2016.017.2

Vanessa Inkamala  
West McDonnell Ranges, NT, 2015  
varnish and watercolour on paper  
23 x 33 cm  
UTS Art Collection, purchased  
2016  
2016.005

Mabel Juli  
Garnkiny Ngarrangarni (from Basil  
Hall Collectors Folio Series V -  
etchings from Yirrkala and Turkey  
Creek), 2011  
2 plate etching  
19 x 14 cm  
UTS Art Collection, purchased 2017  
2017.004.4

Jumaadi  
Animaly, 2017  
acrylic on board  
60 x 60 cm  
UTS Art Collection, donated  
by Frank Watters through the  
Australian Government's Cultural  
Gifts Program, 2018  
2018.032

Sam Leach  
Helmet for Cosmist, 2017  
oil on linen  
72.5 x 72.5 cm  
UTS Art Collection, purchased 2017  
2017.008

Eun-Jong Lee  
Ilisan from the series Yeogwan,  
1999-2006  
C type photograph  
83 x 83 cm  
UTS Art Collection, gift of the  
artist, 2008  
2008.007

Guy Maestri  
Hill End no. 6, 2011  
two plate etching  
35 x 42 cm  
UTS Art Collection, purchased 2017  
2017.003

Sanné Mestrom  
Self-portrait, sleeping muse, 2017  
bronze  
30 x 20 x 20 cm  
UTS Art Collection, purchased 2017  
2017.005

Henry Moore  
Two women bathing a child, 1967  
lithograph  
Frame 56 x 61 cm  
UTS Art Collection  
156

Joycie Pitjarra Morton  
My Country, nd  
acrylic paint on linen  
61 x 61 cm  
UTS Art Collection, purchased 2016  
2016.006

Peter Newry  
Jiyirl (Wet Season), 2006  
ochres on canvas  
30 x 40 cm  
UTS Art Collection, gift of Dr Katarina  
Hackman, 2016  
2016.021

Sidney Nolan  
Burke And Wills III, 1982  
Coloured etching  
56,5 x 76 cm  
UTS Art Collection, gift of Mr John  
Lysenko through the Australian  
Government's Tax Incentives for the  
Arts Program, 1998  
1998.030

William Pidgeon  
Portrait, Alton J. Greenhalgh Principal  
Balmain Teachers College, Principal  
Kuringai College of Advanced  
Education 1971-1973, 1973  
SPP on canvas  
110 x 89 cm  
UTS Art Collection, transfer from  
Kuringai College of Advanced  
Education (KCAE Collection), 1990  
188

Margaret Preston  
(Wildflowers), 1956  
oil on canvas on board  
frame 40 x 50 cm  
UTS Art Collection, transfer from  
KCAE 1990  
195

Jude Rae  
SL 342, 2014  
oil on linen 50 x 55 cm  
UTS Art Collection, purchased 2014  
2014.004

Kate Scardifield  
Material Cosmos I, 2017  
digital print on silk crepe satin  
100 x 100 cm  
UTS Art Collection, purchased 2017  
2017.013

Pamela Thalben-Ball  
Portrait of Dr Jeremy Hirschhorn,  
founding Dean of Engineering  
NSWIT, 1975  
oil on canvas  
90 x 106 cm  
UTS Art Collection, transfer from  
NSW Institute of Technology (NSWIT  
Collection) 1988  
234

Christian Thompson  
Untitled (Banksia Leaf) from the  
series Australian Graffiti, 2008  
Lambda print  
100 x 100 cm  
UTS Art Collection, purchased 2016  
2016.007

Judy Watson  
Open Cut, 1999  
pigment on Indian rag paper  
77.5 x 62 cm  
UTS Art Collection, purchased 2000  
2000.007

Emma White  
Tautology (After Morandi) #1, 2007  
C-type photograph, clear acrylic  
71 x 61 cm  
UTS Art Collection, purchased 2013  
2013.022

Xia Xiong  
The Hmong Flee From Laos, n.d  
Cotton thread on cotton frame  
94.5 x 98.5 cm  
UTS Art Collection, transfer from  
SCAE, 1989  
300

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#### I will tell you my story

UTS Gallery  
8 February — 1 April 2022

Guest curator:

Talia Smith

Catalogue design:

Daryl Prondoso

Installation photography:

Jacquie Manning

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I would like to acknowledge the Darug and Gadigal people, the Traditional Custodians of the land on which I live and work. I would like to extend this acknowledgement further to the many iwi in my home country of Aotearoa and also to my ancestors in the Pacific Islands. Thank you to the UTS team, Eleanor, Stella and Janet, for inviting me in to explore the collection and for your unending support and care during this project. Thank you also to the install team and Daryl for the beautiful design. Thank you Aneshka for your vulnerability in sharing your words for the catalogue and to the artists in the show - thank you for your wonderful works and for allowing me to weave your stories alongside my own for this exhibition.

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