



UTS GALLERY & ART COLLECTION

Annual Report 2019

art.uts.edu.au

Our mission

UTS Gallery & Art Collection represents the cultural vision of the university and its commitment to lifelong learning.

We collect, interpret and display contemporary Australian art that responds to the changing nature of technology and society, including our collection of Indigenous art from across Australia which further supports the appreciation and understanding of Indigenous knowledge and culture.

The UTS Gallery & Art Collection programs are a rich resource for teaching and learning across disciplines, support intellectual enquiry and public discourse, reflecting the mission and values of the university.

Images, cover and this page: Studio A, *Bird Life Jungle Disco*, 2019. Installation photo: Andy Roberts. Deborah Kelly collage workshop. Photo: Jacquie Manning.

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UTS acknowledges the Gadigal People of the Eora Nation and the Boorooberongal People of the Dharug Nation upon whose ancestral lands our campuses now stand. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.

Year in review



In 2019 UTS Gallery and Art Collection delivered an exceptional year of programs, focused on three strategic areas of engagement and growth: working in partnership to support arts programming that expresses university values; improving access for all; and enhancing our built environment and creating more meaningful public spaces.

Our programs maintained their focus on technology, innovation, social justice and the sharing of Indigenous knowledges throughout 2019. This year our programs engaged 16,791 audience members on campus through our collection, gallery and learning programs. Through our touring program this number

increased to 19,697 people engaging directly with UTS ART programs over 12 months.

Our digital engagement strategy continued to find new audiences for UTS ART in 2019. Our website reached 15,750 users over the year, and we saw a 15% increase in eNews subscribers in the past 12 months. Our social media engagement also continues to grow, with a 121% increase in Instagram followers since the last reporting period.

In 2019, UTS Gallery hosted 5 exhibitions that highlighted the work of 21 artists and creative practitioners; 48 public programs and art on campus tours; 8 accessibility programs; and 47 learning programs for UTS students, high school students and low SES students from target areas.

Our partnership with the Centre for Social Justice and Inclusion supported key priorities

Images, left to right: Studio A, *Bird Life Jungle Disco*, 2019. Installation photo: Andy Roberts. Leyla Stevens, *Their Sea is Always Hungry*, 2019, UTS Gallery. Photo: Zan Wimberley.

Reporting Period
January – December 2019

Contact Person
Stella McDonald
Curator, UTS Gallery and Art Collection



of the Social Impact Framework to realise programs that reinforced UTS's commitment to a just and equitable society through responsible leadership, access for all, and the sharing of Indigenous knowledges.

In collaboration with U@Uni, UTS Gallery held nine free workshops to high school students from the U@Uni target schools in 2019. This program offered students access to gallery exhibitions, artist-led learning activities and learning pathways to connect with faculties including FEIT, Design, Transdisciplinary and Science, exemplifying UTS's cross-disciplinary and creative approach to teaching and learning.

2019 saw the completion of the Waraburra Nura Indigenous Garden, developed through our valued partnership with the Jumbunna Institute for Indigenous Education and Research. La Perouse born Bidjari artist Stephen Russell was commissioned to create wood burning designs on the planter boxes of Waraburra Nura. Indigenous and non-Indigenous staff and students were invited to take part and

gain cultural competency, demonstrating that Indigenous education at UTS is for all.

Presented by UTS ART in partnership with the Centre for Social Justice and Inclusion, UTS Gallery and Art Collection held workshops for staff and students led by renowned collage artist Deborah Kelly. Artworks and designs produced during the workshop contributed to a new visual identity for the Athena SWAN Equal Futures gender equity program at UTS to be launched by exhibition in 2020.

In 2019, we continued the popular *Queer Tour* program as part of UTS ART Live, with artist Sarah Rodigari collaborating on a public performance with the UTS Queer Collective, informed by UTS academics and research from the fields of science, architecture, UX design, and gender studies.

Staff and student engagement with UTS ART has seen a 75% increase from 2016-2018 with a projected 87% increase from 2016 - 2019. The 2019 UTS Gallery program launched with *After Technology*, a group exhibition that considered how Australian artists have registered the rise



Their Sea is Always Hungry by Balinese-Australian artist Leyla Stevens, currently undertaking her PhD with FASS. Encompassing new works in video and installation, the exhibition explored the spectral trace of Indonesia's 1965-66 anti-communist killings and the hidden histories that contest its position as an island paradise.

Our partnership with Golden Age Cinema and Bar connected new audience to UTS Gallery programs, with sold-out thematic screenings being staged for each of our exhibitions in 2019.

In 2019, we began a new commitment to accessibility with targeted support from Centre for Social Justice and Inclusion to reach audiences who are blind or vision impaired. Working with access expert Imogen Yang, we produced audio described tours of each exhibition at UTS Gallery and four audio described resources for Waraburra Nura. Masters of Orthoptics students attended two access workshops, and these students will take audio description techniques into their clinical placements. In its first year of programming 66 people experienced our audio described tours and accessibility workshops on campus and 208 people listened to our audio described tours online.

The national tour of 2018 UTS Gallery exhibition *Void* began in December 2019. *Void* is curated by Wiradjuri woman Emily McDaniel in conjunction with UTS Gallery and Bathurst Regional Art Gallery (BRAG) and will tour to 8 locations across Australia between 2019 and 2021, beginning in Bathurst. To launch the exhibition's tour, educators from the hosting venues in Canberra, Wagga Wagga, Geraldton, Bendigo, Newcastle, Murwillumbah and Mackay travelled to Bathurst for the Void Education Symposium. The symposium brought together educators from each venue along the tour to workshop ideas and identify programming opportunities. Emily

of technologies since the 1990s, with public programs supported by a partnership with Art Month, Sydney.

The exhibition *Closed Worlds*, originally commissioned by Storefront for Art and Architecture, New York and presented by UTS ART in partnership with the UTS School of Architecture, examined the history of sustainability in architecture, giving audiences insight into the development and progress of the concept and practice.

Spectra: the art and consequence of collaboration produced by the Australian Network for Art and Technology (ANAT) and curated by Experimenta, explored the increasing convergence of art and science. Our partnership with the Sydney Science Festival supported a popular artist talk by featured artist Helen Pynor who gave insight into her collaborative work with scientific researchers.

The final UTS Gallery exhibition of 2019 was

Images left to right: *Political Confusion*, *Artistic Courage*, NAVA panel talk co-hosted with Art Month Sydney during *After Technology* at UTS Gallery. Panelists: Tony Albert, Wesley Enoch, Esther Anatolitis. Photo: Tanja Bruckner. Lisa Scott, *Sugar Skulls*, 2018, posca on paper. UTS Art Collection, purchased 2019.





UTS Gallery and Art Collection is intrinsic to shaping a porous and public university whose physical spaces match its intellectual ambitions and social values.

Image: After Technology, 2019, curated by Stella Rosa McDonald and Eleanor Zeichner, UTS Gallery, Sydney. Photo: Jacquie Manning.

McDaniel and the education resource authors (drawn from UTS ART and MCA) provided further support, assistance and skill-sharing opportunities for regional partners.

UTS Gallery hosted the Photography graduation exhibition as part of the UTS Design and Architecture 2019 Grad Show, featuring the work of 2nd and 3rd year Photography students. Events during the five-day exhibition included student talks for School of Architecture, Photography, Product Design, Visual Communications (Honours) and Guided Tours planned by DAB. The opening Night attracted 3600 attendees, including 1322 industry professionals.

The UTS Art Collection made considerable growth in 2019, proving the growing reputation and significance of the UTS Art Collection and its value for the cultural and social life of the UTS community. With the completion of UTS Central, a multi-year program of public art commissions was initiated to enhance public space in the building and surrounds and connect students, staff and the public to the cultural life of UTS. Currently a strategy for art on campus is under review and many of the public art works in development for UTS Central and its surrounds have informed the development of this plan. The first of these artworks was an 175sqm wall painting created by artists from Studio A, a Sydney-based studio that supports artists living with intellectual disability.

The UTS Art Collection programs align with the university's objective to enhance our strong, inclusive university environment, as a key element for the furnishing and activation of new spaces and buildings across campus. As such, the art collection is a powerful tool for creating a cohesive, productive working environment where people of all backgrounds feel valued and the university recognised as supporting cultural vibrancy.

In 2019 UTS acquired 17 artworks for the Art Collection. Included in this number were seven Gadigal Shields made by Gadigal elder Uncle Charles 'Chicka' Madden who, with assistance from artist and UTS researcher Jonathan Jones (Wiradjuri/Kamilaroi), has reinvigorated the traditional practice of making the Sydney-style bark broad shields. These shields were commissioned to commemorate

the establishment of the UTS Indigenous Residential College Community in 2019 and will be displayed in the college upon its completion. Seven artworks made by artists from Studio A were acquired to complement their wall painting for UTS Central. Following its popular showing in Spectra at UTS Gallery, Joyce Hinterding's interactive artwork Floric Antenna was acquired and Baden Pailthorpe's 36-channel video installation Clanger was acquired following its exhibition in 2018. Recent digital program including the Chancellery Screen Time Program and the forthcoming Broadway Screen, showcase the latest digital art practices by Australian artists, UTS students and alumni.

In the last quarter of 2019, over 100 artworks were retrieved from the Law, Library and Health areas in advance of their relocation. Rotation of artworks throughout 2019 continued as normal, with just under a quarter of the collection - 281 artworks - changing location and approximately 43% of the collection (490 artworks) staying on continuous display throughout the year. Four artworks by Andy Snelgar and James Tylor from the UTS Art Collection were included in the exhibition Void travelling to regional galleries in 2019-2021. Two prints from the 'Fire and Water' suite were loaned to the UTS Library for the multi-media exhibition 'Nandiri'ba'nyia: Language and Country.'

Looking forward, UTS ART envisions the campus as a contemporary site of engagement for staff, students and research, helping to creatively increase the visibility of university activities. Using contemporary art and practices alongside research and placemaking, UTS ART will continue to expand on its history of learning and engagement programs to activate the UTS campus and support a lifetime of learning.

Thank you to all of our partners, supporters and UTS colleagues and special thanks to the UTS ART team: Tania Creighton, Eleanor Zeichner, Alice McAuliffe, Janet Ollevou, JD Reforma and Felicity Sheehan, and to our intrepid install team Robert Pulie, Tim Andrew and Gotaro Uematsu. Thank you to John Chalmers, Mark Lillis and MCU colleagues for their guidance and support.



Image: Warrabura Nura Indigenous Garden.
Photo: Jacquie Manning.

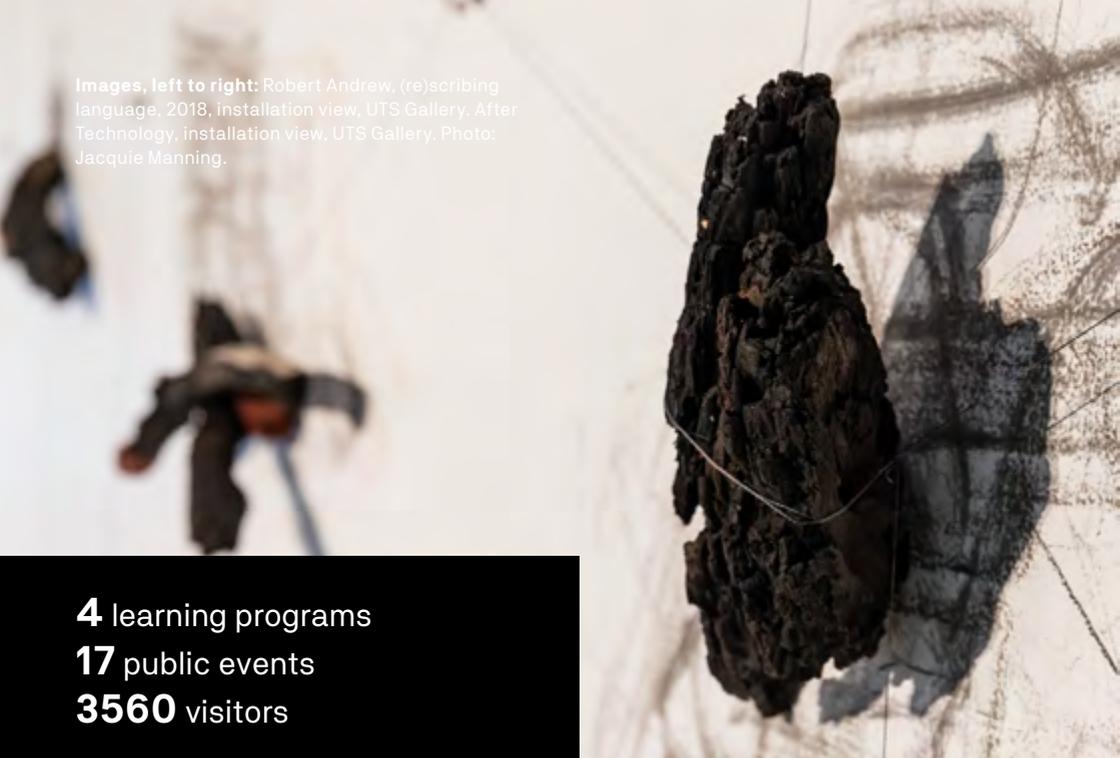
UTS Gallery

UTS Gallery is a platform for global perspectives on technology and society. Our exhibition program champions critical and creative thinking to support a lifetime of learning.

Image: Yhonnie Scarce, *Strontium-90 (Fallout Babies)*, 2016, blown glass, acrylic, found hospital cribs, dimensions variable. Installation view (detail), *After Technology*, 2019, curated by Stella Rosa McDonald and Eleanor Zeichner, UTS Gallery, Sydney. Courtesy the artist and THIS IS NO FANTASY, Melbourne. Photo: Jacquie Manning.

38 public programs
20 learning programs
21 artists and curators
10,722 visitors

Images, left to right: Robert Andrew, (re)scribing language, 2018, installation view, UTS Gallery. After Technology, installation view, UTS Gallery. Photo: Jacquie Manning.



4 learning programs
17 public events
3560 visitors

After Technology

26 February - 18 April 2019

Akil Ahamat, Robert Andrew, Tega Brain, Brian Fuata, Roslyn Helper, Patricia Piccinini, Julie Rrap, Yhonnie Scarce, Grant Stevens and VNS Matrix.

Curated by Stella Rosa McDonald and Eleanor Zeichner

After Technology was a group exhibition that considered how Australian artists have registered the rise of technologies since the 1990s; from the emerging science of genetic testing and the effect of military technologies on civilian life, to the bleed between life online and IRL. The exhibition asked what becomes of love, the body, culture, family, community, nature, identity and communication after technology?

Exhibition Partners

- Art Month Sydney
- Golden Age Cinema & Bar

Public Events

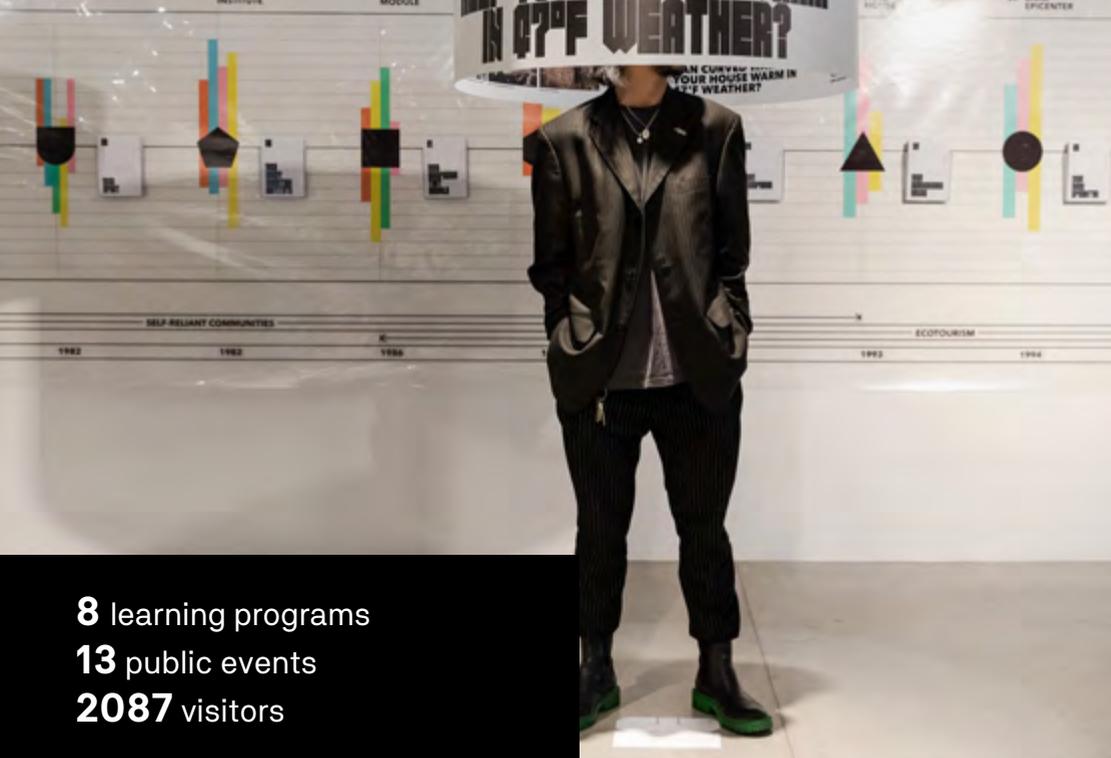
- Curator Tour with Stella Rosa McDonald and Eleanor Zeichner
- Audio described tour
- Performance by Giselle Stanborough, *Lozein: Find the Lover You Deserve* for Art Month Sydney
- Golden Age Cinema Guest Presents screening, *Videodrome*
- *Political Confusion, Artistic Courage*, NAVA panel talk co-hosted with Art Month Sydney
- UTS Gallery Reading Group led by Dr. Suzanne Pratt

Learning Programs

- Artist led workshops with Giselle Stanborough for secondary students

Media Highlights

- Interview with Stella Rosa McDonald and Akil Ahamat, FBI Radio, Canvas
- Interview with Eleanor Zeichner, 2ser, So Hot Right Now
- After Technology - Preview, Jane Sullivan, Art Guide Australia
- After Technology - Review, Hannah Jenkins, Running Dog
- Texting about texting with Roslyn Helper, FBI Radio blog
- What comes after technology, U Mag, May



8 learning programs
13 public events
2087 visitors



Images, left to right: Closed Worlds, installation view, UTS Gallery, 2019. Photo: Jacquie Manning.

Closed Worlds

7 May - 28 June 2019

Lydia Kallipoliti

What do outer space capsules, submarines, and office buildings have in common? Each was conceived as a closed system: partial reconstructions of the world in time and in space. Featuring an archive of 41 historical living prototypes from 1927 to the present – an unexplored genealogy of closed resource regeneration systems – *Closed Worlds* documented a disciplinary transformation and the rise of a new environmental consensus.

Exhibition Partners

- UTS School of Architecture
- Golden Age Cinema & Bar

Public Events

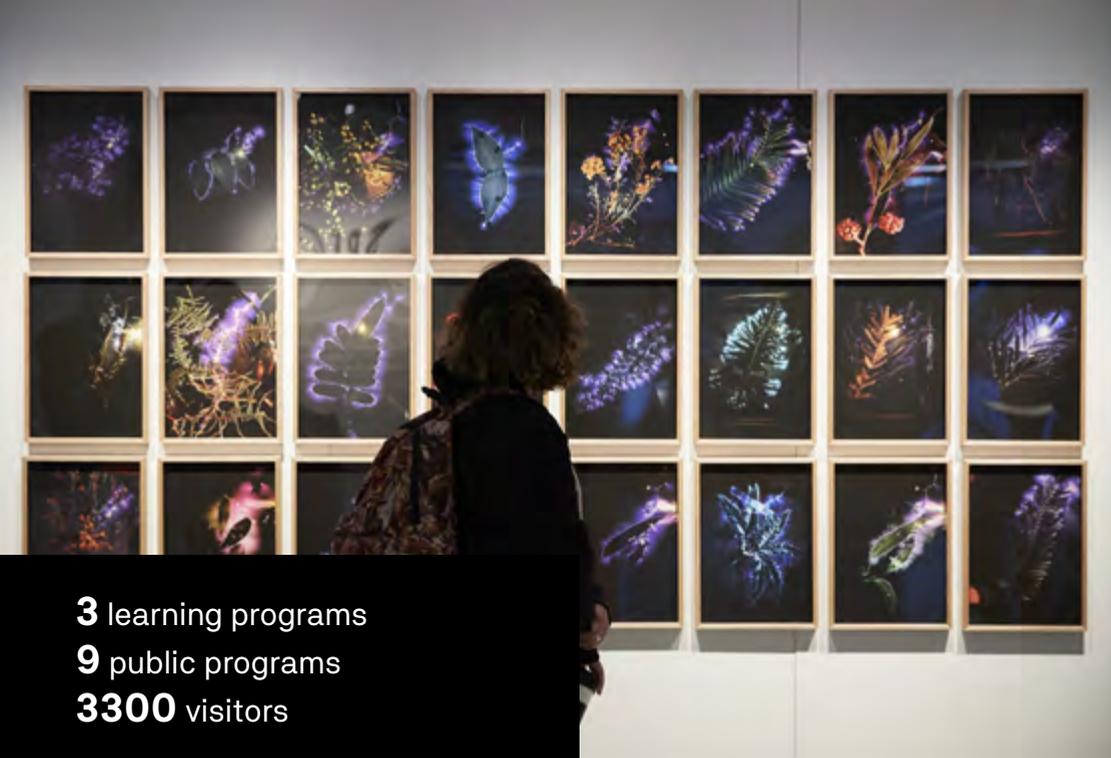
- Curator Tour with Lydia Kallipoliti
- Audio described tour
- Golden Age Cinema Guest Presents screening, *The Man Who Fell to Earth*
- UTS Gallery Reading Group
- Book Launch for *The Architecture of Closed Worlds: Or What is the Power of Shit?*, Lydia Kallipoliti

Learning Programs

- 6 x exhibition tours for first year Engineering students
- 2 x design thinking workshops for secondary students

Media Highlights

- *Art explores the technology of closed worlds*, U Mag, August 2019.



3 learning programs
9 public programs
3300 visitors



Images, left to right: Spectra: The Art and Consequence of Collaboration, installation view, UTS Gallery, 2019. Photo: Zan Wimberley.

Spectra: The Art and Consequence of Collaboration

16 July - 6 September

Curated by Jonathan Parsons

Leah Barclay, David Haines, Leah Heiss, Chris Henschke, Joyce Hinterding, Helen Pynor, Erica Seccombe, Martin Walch

Spectra: The Art and Consequence of Collaboration presented eight Australian artists whose practices are characterised by a deep and innovative engagement with science. The exhibition explored the increasing convergence of art and science, and considered how each area can inform the other. The potency of crossdisciplinary collaboration lies in its ability to spark new ideas, provide critical perspectives on some of the great questions of our time, and develop new forms of expression that speak to the sophisticated technological era in which we live.

Exhibition Partners

- Australian Network for Art and Technology (ANAT)
- Experimenta
- Sydney Science Festival
- Golden Age Cinema & Bar

Public Programs

- Artist talk with Helen Pynor
- Audio described tour
- Golden Age Cinema Guest Presents screening, Particle Fever
- UTS Open Day

Media Highlights

- Interview with Helen Pynor, 2ser Radio, So Hot Right Now



3 learning programs
4 public programs
1175 visitors



Their Sea is Always Hungry

17 September - 8 November

Leyla Stevens

Their Sea is Always Hungry was a solo exhibition by Australian-Balinese artist Leyla Stevens. Encompassing new works in video and installation, the exhibition explored the spectral trace of Indonesia's 1965–66 anti-communist killings and the hidden histories that contest its position as an island paradise.

Their Sea is Always Hungry used speculative and documentary modes of filmmaking to consider the impact of the silenced history of Indonesia's 1965–66 mass violence in which a reported 80,000 people died in Bali alone. In counterpoint, the exhibition featured a feminist retelling of the 1970s cult surf film, *Morning of the Earth*, which sold a vision of Bali as an exotic surfer paradise, particularly within the Australian imagination.

Exhibition Partners

- Golden Age Cinema & Bar

Public Programs

- Artist talk with Leyla Stevens
- Audio described tour
- Golden Age Cinema Guest Presents screening, *The Look of Silence*
- Closing weekend: performance by Kartika Suharto-Martin and panel discussion with Leyla Stevens, Ali Crosby and Illaria Vanni

Learning Programs

- Artist-led tours for students in Photography (DAB) and Global Studies (FASS) and Asian Art students from University of Sydney

Media Highlights

- *FBI Culture Guide*, September 2019
- Interview with Leyla Stevens, *2ser*, *So Hot Right Now*

Images, left to right: Leyla Stevens, *Their Sea Was Always Hungry*, installation views, UTS Gallery, 2019. Photo: Zan Wimberley.

Learning and projects

Learning and Projects connect UTS staff, students and the public with creative practice, transdisciplinary research and Indigenous Knowledges.

- 1** STEAM resource
- 2** live performances
- 6** student-led events
- 7** UTS faculty collaborations
- 16** coursework outcomes
- 20** workshops
- 31** talks and tours
- 1,255** people engaged

UTS ART Learning and Public Programs connected 1225 people with creative practice, transdisciplinary research and Indigenous Knowledges at UTS in 2019.

We presented two events for the UTS ART Live program, connecting contemporary artists to UTS staff and students via explorations of social justice.

We were also awarded a \$5000 **Social Impact Grant** to work with academics from **UTS Business School** evaluate the impact of art experiences in a campus setting. A peer-reviewed paper will be delivered in 2020.

Queer Tour was a collaborative project and public event supported by **Centre for Social Justice and Inclusion**, with the aim of engaging the LGBTQIA+ community at UTS and sharing queer perspectives with broader audiences. The project invited **Sarah Rodigari** to work with UTS academics and the **UTS Queer Collective** to produce a performative tour of the UTS campus that redefined its architecture through a queer lens.



UTS ART Live also collaborated with **Centre for Social Justice and Inclusion** on project exploring gender equity in STEM. We invited artist **Deborah Kelly** to lead a series of collage workshops that considered how our experiences might be reconstructed through collective action. The collages created by UTS staff and students will form part of the visual branding and identity for the **Equal Futures Athena SWAN** program.

Images, left to right: Queer Tour, *Queer Tour*, performance tour, 2019. Photo: Jacquie Manning. Deborah Kelly collage workshop. Photo: Jacquie Manning.



UTS Gallery and Art Collection connects students to a lifetime of learning. In 2019 we delivered workshops, tours and talks to over 750 tertiary and secondary students.

In 2019 we reached 455 UTS students through coursework activities and a further 209 through student-led events at UTS Gallery. 122 secondary students engaged with UTS Gallery and Art Collection through talks and workshops.

We targeted our outreach to key learning areas to promote critical and creative thinking.

Image, left to right: Spectra: The Art and Consequence of Collaboration, installation view, UTS Gallery, 2019. Photo: Zan Wimberley. Imogen Yang delivering audio description workshop, 2019.



STEAM Education

UTS Gallery and Art Collection received funding via the STEAMPunks initiative to acquire a work by **Joyce Hinterding** and to develop a cross-disciplinary education resource for use by secondary students. This resource is being used in a trial program of video conferencing workshops, produced in collaboration between UTS Gallery and Art Collection, the Department of Education and Training and UTS Science Faculty's algae research facility, Deep Green Bio Hub.

Access and Inclusion

UTS Gallery and Art Collection developed an access and inclusion workshop with access specialist **Imogen Yang**, and delivered it to **Masters of Orthoptics** students for the subject **Therapy, Management and Rehabilitation**. This workshop introduced the audio description technique for students to apply in clinical settings, using works from the UTS Art Collection and plants in the Warrabura Nura Garden.



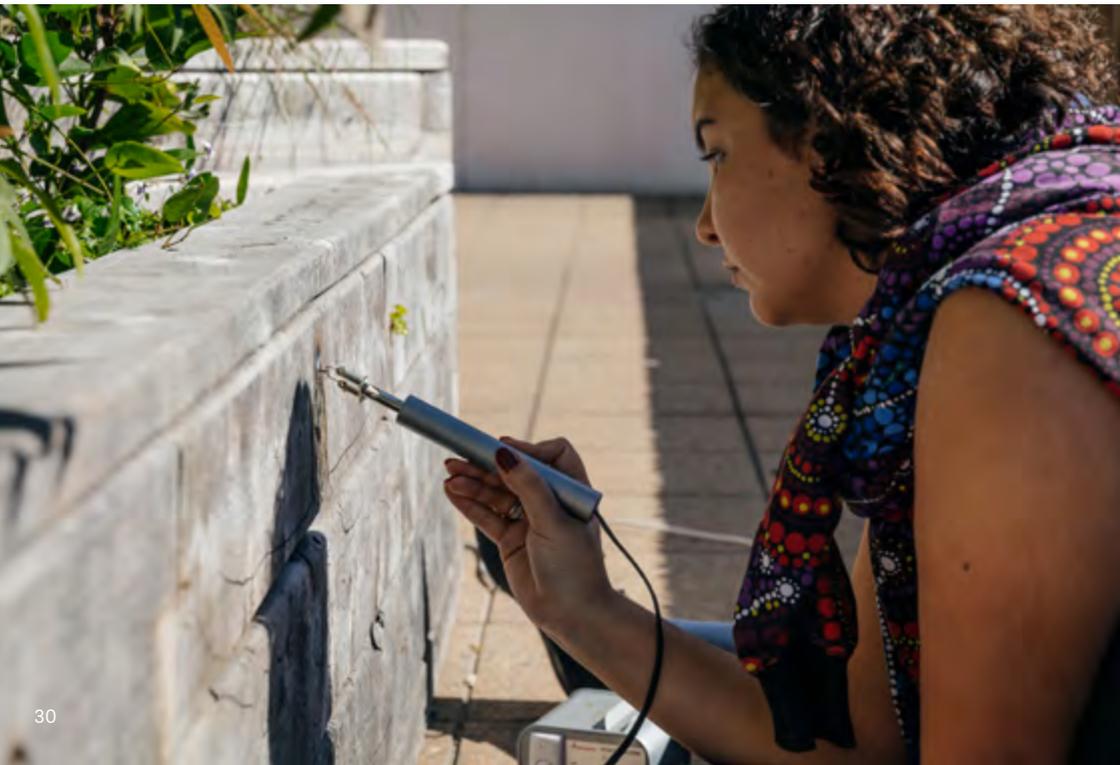
In 2019, we hosted 23 events, workshops and tours in **Waraburra Nura**, an Indigenous medicinal plant garden on Level 6 of the UTS Tower.

The garden is regularly activated through a series of workshops, talks and tours that incorporate works by Indigenous artists from both the exhibition program and UTS Art Collection. The aim of these programs is to embed Indigenous Knowledges into daily life on campus.

In March and April 2019, La Perouse born Bidjari artist **Steven Russell** was invited to engage with UTS staff and students through a series of wood-burning workshops in the Warrabura Nura Garden. Aboriginal and Torres Strait Islander staff and students were invited to contribute their own designs to represent their connection to Country. 129 people participated over 8 workshops and events.



In 2019 we launched a dedicated website to host extended resources on Warrabura Nura, with funding from the James Kirby Foundation.



Images, left to right: Woodburning workshop with Indigenous staff and students, Warrabura Nura, April 2019.

UTS Art Collection

Our collection program aims to build a leading contemporary art collection that responds to innovations in technology and supports positive social change.

1 artwork donated through the Cultural Gifts Program

2 commissions

13 artworks purchased

56 percent of the Collection on display through the year



Image: Tony Albert, David G. Collins and Brittany Malbunka Reid, Warakurna Superheroes #6, 2017, archive pigment print on paper.

The growth of the UTS Art Collection is supported by the generosity of donors and lenders and its mission to support a lifetime of learning through art.

In 2019 UTS acquired 23 artworks by 17 artists.

Through our circulation program, UTS staff, students and the wider community enjoy daily contact with original artworks by Australian artists.



Commissions

Gadigal Shields

Seven Gadigal Shields were made by Gadigal elder Uncle Charles 'Chicka' Madden who, in close collaboration with artist and UTS researcher Jonathon Jones, has reinvigorated the traditional practice of making the Sydney-style bark broad shields. These shields were commissioned to commemorate the establishment of the UTS Indigenous Residential College community in 2019 and will be displayed in the college upon its completion.

Bird Life Jungle Disco

Bird Life Jungle Disco was painted by artists and staff from Studio A, a supported arts studio based in Sydney that creates professional pathways for artists with intellectual disability. The wall painting was commissioned by UTS for the UTS Central Food Court, and the painting celebrates the diversity and energy of the UTS community.



Images, left to right: Charles 'Chicka' Madden, *Gadigal Shields*, 2019, ochres and acrylic paint on bark. Photo: Zan Wimberley. Studio A, *Bird Life Jungle Disco*, 2019, site specific wall painting, dimensions variable. Photo: Andy Roberts.



Studio A

UTS acquired seven works by artists working with Studio A: Emily Crockford, Meaghan Pelham, Thom Roberts, Lisa Scott and Damian Showyin. These works include source material for the major commission *Bird Life Jungle Disco*.

Images, left to right: Meagan Pelham, *Macaws and Love*, 2019, acrylic on canvas. Daniel Boyd, Yamani, 2018, installation view, UTS Broadway Screen. Photo: Docqment Photography.

UTS Broadway Screen

Located in UTS Central (Building 2), the UTS Broadway Screen is UTS's newest site for digital art by some of Australia's leading contemporary artists. In 2019 we acquired major works by contemporary artists Daniel Boyd and Angela Tiatia. This program also commissioned new works by Daniel Crooks, Grant Stevens and Patrina Munu gurr and Ishmael Marika of The Mulka Project to be accessioned in 2020.





Screen Time

UTS Chancellery screen featured videos from **Ella Ballhausen**, **Kaspar Fairhall**, **Greedy Hen**, **Alex Karaconji**, **Jess MacNeil** and **UTS Animation students**.

Acquisitions from UTS Gallery

Two works were acquired from exhibitions at UTS Gallery. *Clanger (longitude, latitude, velocity)*, a 36 channel video work by **Baden Pailthorpe** was gifted by the artist via the Federal Government's Cultural Gifts Program, and **Joyce Hinterding's** interactive sculpture *Florid Antennae I* was acquired via the STEAMPunks program managed by the Centre for Social Justice and Inclusion.

Image: Baden Pailthorpe, *Clanger (longitude, latitude, velocity)* 2018, installation view, UTS Gallery. Photo: Jessica Maurer.

Outward Loans

Four artworks by **Andy Snelgar** and **James Tylor** from the UTS Art Collection were included in the exhibition 'Void' travelling to regional galleries in 2019-2021.

Two prints from the 'Fire and Water' suite were loaned to the UTS Library for the multi-media exhibition 'Nandiri'ba'nya: Language and Country.'

A drawing by artist **Arlene Textaqueen** went on outward loan to Darwin for 'Between the Moon and the Stars', an exhibition bringing together science and art at the **Museum and Gallery of Northern Territory**.

Image: Andy Snelgar, *Woomera (Miru)* (left) and *Shovel (BaBar)* (right), 2017. Photo: Jessica Maurer.



Accessions and loans

Transfers

2019.007

Shannon Foster
Buldyan (grandfather)
2018
ink and acrylic paint
on canvas

Transfer from the
UTS Centre for
the Advancement
of Indigenous
Knowledge (CAIK),
2019

2019.008

Michael McDaniel
Badhang (possum
skin cloak), nd
pokerwork on sewn
possum skins

Transfer from
Jumbunna (gift of
Aunty Joan Tranter)

Donation

2019.008

Baden Pailthorpe
Clanger (longitude,
latitude, velocity)
2018
36 channel video
installation. 36
Raspberry Pi 3, 36
LED displays, custom
Lupa software,
looped video,
variable dimensions

Gift of the
artist through
the Australian
Government's
Cultural Gifts
Program, 2019

Purchases

2019.002

Joyce Hinterding
Florin Antenna 1
(*Orange Lichen Study*)
2018
graphite on glass,
wood, mixer with
wall-mounted box,
headphones

2019.003

Tony Albert, David C.
Collins, Karni Mitchell
Warakurna
Superheroes #7 2017
archive pigment print
on paper

2019.004

Tony Albert, David C.
Collins, Timira Nelson
Warakurna
Superheroes #2 2017
archival pigment
print on paper

2019.005

Tony Albert, David
C. Collins, Brittany
Malbunka Reid
Warakurna
Superheroes #6 2017
archival pigment
print on paper

2019.006

Daniel Boyd
Yamani 2018
single channel video

2019.010

Emily Crockford
Butterfly tree 2018
acrylic on board

2019.011

Meagan Pelham
Macaws and Love
2019
acrylic on canvas

2019.012

Meagan Pelham
A Dream Come True.
Owl Love Birds 2019
colour pencil, posca
and black felt pen on
paper

2019.013

Thom Roberts
Ken Matthews Father,
for Kenny Matthews
aka Mathew Calandra
2017
acrylic on canvas

2019.014

Thom Roberts
Freddie Train, Light
Silver Train Express
Services 2019
acrylic on board

2019.015

Lisa Scott
Sugar Skulls 2018
texta and posca on
paper

2019.016

Damian Showyin
Big City Motel 2019
acrylic on board

2019.017

Angela Tiatia
Narcissus 2019
single-channel 2k
High Definition video

Commission

2019.009.1-7

Charles 'Chicka'
Madden
(*Gadigal shields*)
2019
ochres and acrylic
paint on bark

Image: Tony Albert, David C. Collins and Karni Mitchell, *Warakurna Superheroes #7*, 2017, archive pigment print on paper



Our people

UTS Gallery and Art Collection 2019

Head, Brand Strategy and Engagement
Mark Lillis

Curator, Manager, UTS Gallery
Tania Creighton

Acting Curator, UTS Gallery
Stella McDonald

Assistant Curator, UTS Gallery
Eleanor Zeichner

Coordinator, Learning and Projects
Alice McAuliffe

Assistant Curator, Collection
Janet Ollevou

Curatorial Assistant, Collection and Projects
Felicity Sheehan

**Marketing and Audience
Development Officer**
JD Reforma

Image: Warrabura Nura, 2019. Photo: Jacquie Manning.

Partners and supporters

External Partners

Golden Age Cinema & Bar
Art Month Sydney
Australian Network for Art and Technology (ANAT)
Experimenta
Sydney Science Festival
Motel Picture Company

UTS Partners

Jumbunna Institute for Indigenous Education and Research
Centre for Social Justice and Inclusion
Faculty of Transdisciplinary Innovation
Faculty of Design, Architecture and Building
Faculty of Arts and Social Sciences
Faculty of Engineering and Information Technology
Faculty of Health
Faculty of Science

UTS Central Art Advisory Group

Chair: Patrick Woods, DVC Resources
Professor Attila Brungs, Vice Chancellor & President
Stella Rosa McDonald, Acting Curator
Tania Creighton, Public Art Curator
Professor Elizabeth Mossop, Dean, Faculty Of Design, Architecture And Building
Brian Moore, Program Management Office
Georgia Jamieson, Program Management Office
James Perry, Principle, Francis-Jones Morehen Thorp (FJMT)
Michael Gonzalez, University Librarian
Pauline Clague, Jumbunna Institute for Indigenous Education & Research
Associate Professor Jacqueline Gothe, School Of Design
Dr. Cherine Fahd, School of Design
Diana Spinazze (Committee Officer, Program Management Office)

Image: *Spectra: The Art and Consequence of Collaboration*, installation view, UTS Gallery, 2019. Photo: Zan Wimberley.