



IMAGine

awards 2021

M&G
NSW

**Museums & Galleries of NSW acknowledges the
Gadigal people of the Eora Nation and all the
other Traditional Custodians of the lands on
which we live and work.**

**We pay respect to them as First Nations people
with a continuing connection to land, place,
waters and community.**



MINISTER'S FOREWORD



This year has once again brought challenges to the sector, with great degrees of organisational flexibility required to navigate this ever-fluctuating environment. And yet, the year has demonstrated the intrinsic role that museums, galleries and Aboriginal cultural centres across our state play in enhancing community wellbeing. The pandemic has certainly shown that the arts have a key role to play in bringing communities together through the telling of national and regional stories.

The IMAGinE Awards, an initiative of Museums & Galleries of NSW, is an opportunity to celebrate the resilience, innovation and creativity of these organisations. Many organisations have used this challenging time to rethink how they operate – embracing the digital while not forgetting their key constituents.

The Imagination Award continues for a second year, highlighting innovative concepts seeking to use a museum or gallery in new ways. Recipients of last year's Imagination Award have been delivering a range of unique projects.

The IMAGinE Awards also recognise the people who work in museums and galleries across NSW and the contributions they make. IMAGinE celebrates all institutions and pays particular homage to organisations run by volunteers, with limited budgets and minimal resources.

Congratulations to all the nominees, who are each doing extraordinary work supporting cultural practice in their regions, caring for our vital cultural heritage, and celebrating diverse stories.

The Hon. Don Harwin
Minister for the Arts



THE EXHIBITION PROJECTS AWARD

MUSEUM & HERITAGE

The Exhibitions Award recognises excellence and innovation in museum and heritage exhibition practice, such as permanent or temporary exhibitions, exhibition design, exhibition publications and resources, and exhibition partnerships.

SMALL & VOLUNTEER ORGANISATIONS



Alison Homestead Museum *Aboriginal Mural*

The Wyong District Museum & Historical Society and the Alison Homestead Museum are committed to celebrating the diversity of Wyong Shire's community. The *Aboriginal Mural*, created in partnership with the local Darkinjung Aboriginal Land Council, was painted by Aboriginal artist Jodie Freeman in the museum's courtyard. The mural celebrates the area's local Aboriginal history.



The Jervis Bay Maritime Museum *Mungurra-Nggul*

The Jervis Bay Maritime Museum's new permanent exhibition, *Mungurra-Nggul*, tells the story of Jervis Bay's past and present. The exhibition explores place and cultural connection through objects and photographs from the museum's collection, including Jervis Bay's boat building and tourism heritage, as well as the history of the Bay's Indigenous peoples who lived in the area for generations. Collaboration with the Jerrinja and Wreck Bay Aboriginal communities ensured stories were told through First Nations voices and included local Dhurga language titles for the first time in the museum.

Moree Plains Museum *Love and Lace, Long Ago*

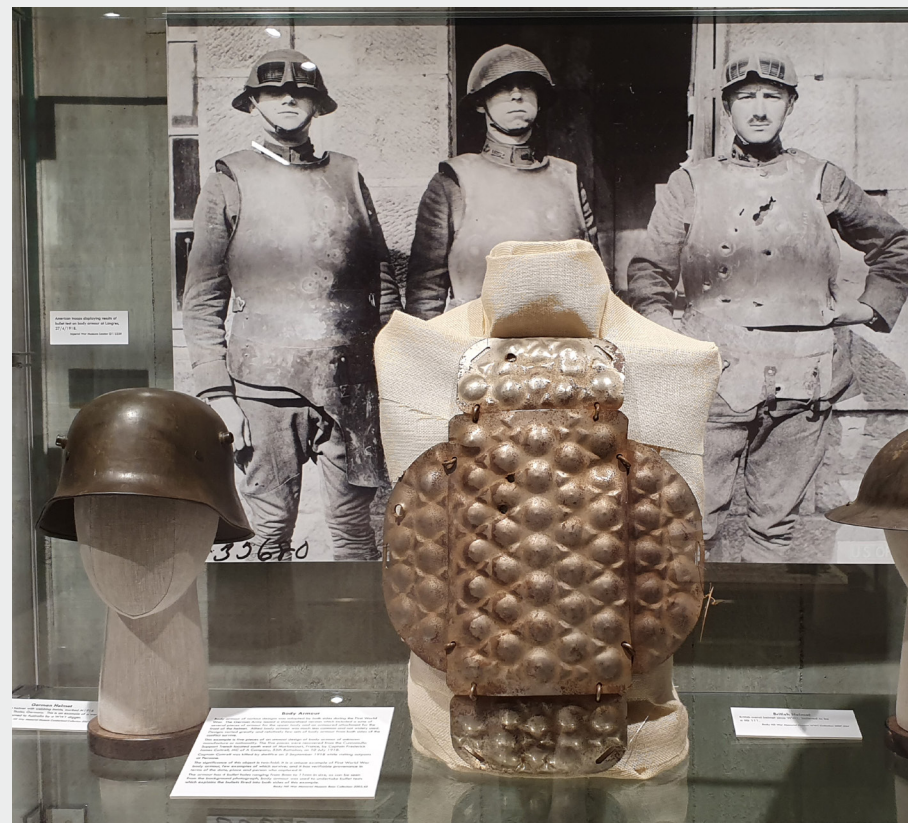
Inspired by century-old traditions, *Love and Lace, Long Ago* celebrated 100 brides from 100 years with an exhibition of multi-cultural wedding finery and storytelling. Moree Plains Museum's newly acquired building served as the inspiration for the museum's first temporary exhibition. In 1856, Moree's first recorded union of an Indigenous and non-Indigenous couple took place metres from the museum's garden and its staircase has provided a backdrop for generations of Moree wedding photos.

SMALL & VOLUNTEER ORGANISATIONS



Moruya District Museum *Illuminated: The Art of Children's Book Illustration*

This virtual exhibition was hosted on the Moruya District Historical Society's website, celebrating the importance of illustration in the museum's significant collection of children's books. Highlights include woodcuts in an 1853 edition of Daniel Defoe's *The Adventures of Robin Crusoe*, prints of pre-Raphaelite paintings *The Quiver*, 1899, chromolithographs *Sweet Song of Old*, 1915 and illustrations from the much-loved *Winne The Pooh* series, dating from 1925.



Rocky Hill War Memorial Museum *Objects of National Significance: When War Trophies Came to Goulburn*

Objects of National Significance tells the story of the WWI war trophies that came to Goulburn in 1920, 1922 and 1927 and their role in the origins of the Rocky Hill War Memorial. The 16 objects were on display in the Memorial's new museum building, and have been further researched, contextualised and re-interpreted to tell the history of the museum, the collection and the Goulburn community.

MEDIUM ORGANISATIONS



Albury LibraryMuseum *Collections from the Asylum: Past Lives, Present Tense*

Collections from the Asylum exhibited objects and artworks connected to Mayday Hills, a former psychiatric hospital that had an iconic presence in the Border region. The exhibition told the history of the site; suggesting the importance of delving into the past, even if it is uncomfortable. Developed in partnership with academics from Charles Sturt University and Southern Cross University, artwork made as a creative response to the site also formed a part of this project.



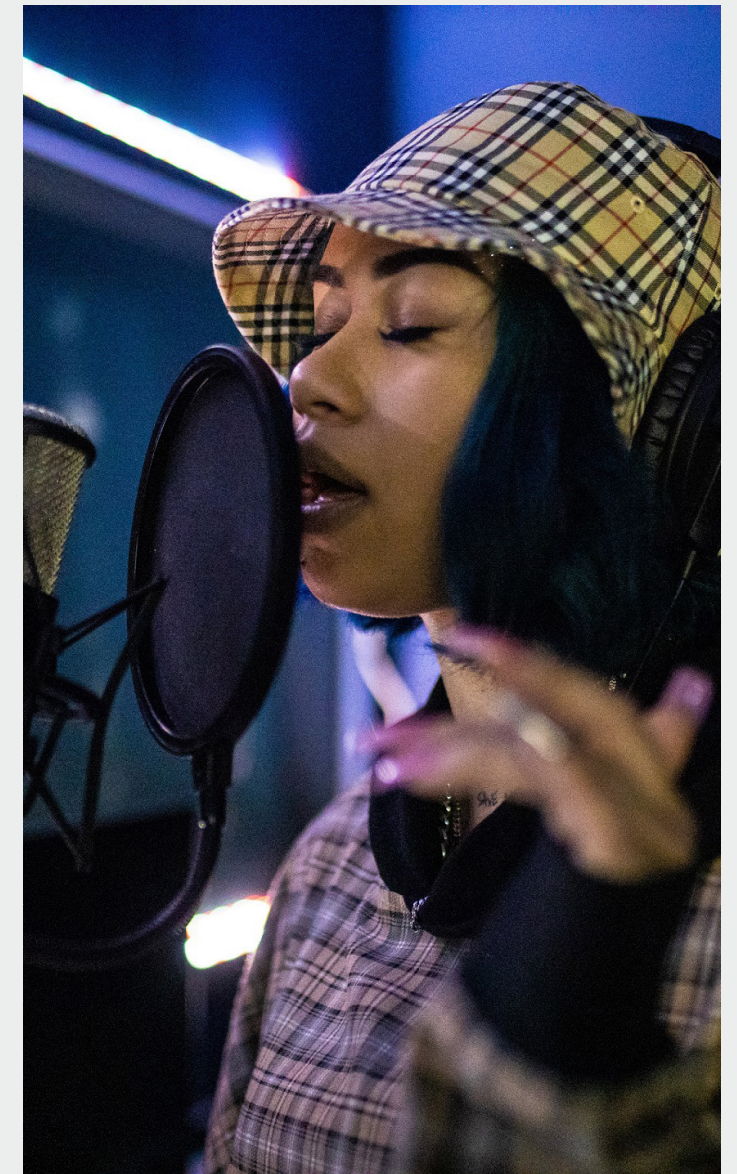
Albury LibraryMuseum *Earth Canvas: Linking Artists and Regenerative Framers*

Earth Canvas presented work by leading Australian contemporary artists created in response to regenerative farming practices. Each artist was paired with regenerative farmers from a property located in Southern NSW to gain an understanding of the natural forces that sustain us. The project was an opportunity for artists, visitors and the wider community to learn how to take better care of the land in an age of rapid climate change, and at a time where more people are concerned about the origins of the food we eat.



Customs House, City of Sydney *Developing Sydney: Capturing Change 1900-1920*

Developing Sydney showcases treasures from the city archives, a set of glass plate negatives from the recently digitised *Demolition Books* series that shows the impact of modern life and development at the turn of the 20th century. The outbreak of bubonic plague in 1900 was a trigger for Sydney Municipal Council to use photography to document old, insanitary and ruinous city buildings prior to their demolition. By focusing on a key photographic collection from the city archives, the exhibition revealed how disease has the power to reshape a city.



Fairfield City Museum & Gallery *Travelling Sounds: Music & Migration in Western Sydney*

Travelling Sounds was a multidisciplinary project exploring the historic and contemporary connections between music and migration in Western Sydney. Amplifying the voices of young artists with migrant backgrounds, the exhibition and public programs celebrated local talent, offering a stage for experimentation and creativity. The exhibition showcased collection items, community loans and newly commissioned works. *Travelling Sounds* convincingly showed the often ignored influence of Sydney's fringe suburbs in shaping Australia's musical landscape.

MEDIUM ORGANISATIONS



Hawkesbury Regional Museum *Uncovered*

Uncovered explored the archaeological discoveries made during the construction of the New Windsor Bridge in Dyarubbin (the Hawkesbury River), Thompson Square and surrounds. Over 30,000 artefacts were uncovered during archaeological excavations, relating to more than 30,000 years of human history. The objects ranged from Aboriginal artefacts, including tools for hunting and fishing, to maritime objects and everyday items of colonial life, such as china and glass bottles, coins, buttons and jewellery.



Hurstville Museum and Gallery *Striving for Gold: Olympians of St George*

Striving for Gold explored the Olympic Games from the perspectives of local former Olympians, revealing insights into the social and sporting history of the St George region. By interweaving the international story of the modern Olympic Games with personal stories, memorabilia and photographs from former Olympians, *Striving for Gold* presented personal insight into past Olympic Games, preserved important memories for future generations and reflected on social and sporting history from the early 1900s to the present day.



Ironbark Gallery Strathfield Council Library & Innovation Hub *Strathfield Answers the Call 1914-1918*

Strathfield Answers the Call was the first major historical display in the new Ironbark Gallery. Researched and developed in partnership between Council and the Strathfield-Homebush District Historical Society, the exhibition told the story of the Strathfield district's participation in WWI on the frontline and the impact of the war on communities at home. An extraordinary amount of original research was undertaken to identify the names on local war memorials and honour boards to tell the stories of the men and women who served their country during WWI.

LARGE ORGANISATIONS



▲ **Australian Museum**
Unsettled

Designed as a right of reply to the 250th anniversary in 2020 of James Cook's East Coast voyage, *Unsettled* amplified First Nations voices and promoted truth-telling about Australia's foundation history and the ongoing legacy of colonisation. The exhibition is ground-breaking through its First Nations-led curation, presenting a rigorously researched, nuanced narrative with a range of objects, images and experiences. Informed by an extensive community consultation process involving Aboriginal and Torres Strait Islander peoples from across Australia, *Unsettled* is defined by its prioritisation of First Nations agency in every stage of the project.



▲ **Chau Chak Wing Museum**
University of Sydney
Gululu dhuwala djalkiri

Gululu dhuwala djalkiri exhibited 350 works from the University of Sydney's collections within a Yolnu philosophical framework. The exhibition explained concepts of djalkiri (ancestral footsteps) and Yolnu Rom (Law) through clan knowledge and copyright in a celebration of relationships, including those with the University from the 1920s. *Gululu dhuwala djalkiri* was curated by six senior Yolnu men from Milingimbi, Yirrkala and the Ramingining communities, alongside two curators to exhibit the purposes of Yolnu ways of knowing and emphasise how paintings and sculptures embody Yolnu spiritual, philosophical and legal foundations.



▲ **Old Government House**
National Trust of Australia (NSW)
Enquiring Minds

Enquiring Minds explored the 18th and 19th century voyages of discovery that combined the exploration of the great southern land with scientific advances in navigation, astronomy, mapping and botanical collecting. The exhibition marks the first time Old Government House has curated a major exhibition in-house, with the aim of exploring the significant history of Old Government House, a World Heritage listed site and colonial-era building, through the lens of globally significant scientific discoveries.



▲ **Sydney Living Museums**
Paradise on Earth

The Paradise on Earth exhibition explored the life, work and legacy of Marion Mahony Griffin – artist, architect and visionary. Displays of original drawings, objects and a newly produced film explored Griffin's deep connection to the natural environment and her commitment to strong design and philosophical principles, drawing together social, architectural and environmental ideals. *Paradise on Earth* is the first exhibition to be integrated across all three levels of the Museum of Sydney, and created a captivating visitor journey through Griffin's life and accomplishments.



THE EXHIBITION PROJECTS AWARD

GALLERIES & VISUAL ARTS

The Exhibitions Award recognises excellence and innovation in gallery and visual arts exhibition practice, such as permanent or temporary exhibitions, exhibition design, exhibition publications and resources, and exhibition partnerships.

SMALL & VOLUNTEER GALLERIES



107 Projects *Untitled.Showa*

Untitled.Showa began in 2015 when artist Mayu Kanamori found a series of photographs, professionally shot in Japan between 1930 and 1960, at a flea market in country Victoria. The only information provided was that they were from a deceased estate in Geelong, conjuring many questions. *Untitled.Showa* was an evolving and interactive photographic exhibition that sought to solve a historic puzzle with the view to collectively find ways to (re)patriate the original prints to the owner.



Bank Art Museum Moree *Unveiled: Love, Lace and Longing*

This joint exhibition was produced by the Bank Art Museum Moree in collaboration with The Moree Gallery. The exhibition featured 33 nostalgic paintings by artist Jo White alongside 81 couture bridal gowns in a 20 year retrospective of locally based fashion designer Melinda Donoghue. This was BAMM's first fashion exhibition, and the first of its kind in the region, acknowledging the unique creative talents of two artists connected to Moree.



Fairfield City Museum & Gallery *Here: After*

Curated by Tian Zhang, *Here: After* presented radical and fantastical visions for the future. Focusing on Fairfield and Western Sydney, exhibiting artists envisioned local and personal futures: Cabramatta's main street transformed into a solar highway, an avatar wading through the Parramatta River reflecting on environmental sovereignty and an Elder speaking from a First Nations-led utopia. Unlike harsh, dystopian and alienating future narratives often created, *Here: After* presented a world worth living in.



Pari *Sports Show*

Sports Show was an exhibition and series of participatory public programs, which examined the way sport intersects with, amplifies and mirrors individual and social life. It featured both commissioned and existing works by emerging and established artists from Western Sydney, Australia and the UK. The artists drew on sport as a way to tell stories about what it means to be human and to explore history, culture, violence, politics, mental health, community and the pandemic.

SMALL & VOLUNTEER GALLERIES



S.H. Ervin Gallery *Papunya Tula 50 Years 1971-2021*

Guest curated by Christopher Hodges, *Papunya Tula 50 Years 1971-2021* celebrated the 50th anniversary of painting at Papunya. Papunya Tula Artists started the contemporary Indigenous art movement across Australia, motivating the formation of arts centres across the desert and supporting urban Indigenous artists as they began to explore new ideas. Hodges compiled a definitive selection of rarely seen works from private collections to mark this important milestone for an integral part of Australia's cultural heritage.



Shoalhaven Regional Gallery *the TERRA within*

the TERRA within was a major exhibition exploring invasion, resilience and survival of First Nations people in relation to the 250th Anniversary of James Cook's charting of the East Coast of Australia. The exhibition brings together works from over 30 Indigenous artists from across Australia, with a particular focus on South Coast voices. Gamilaraay curator Warwick Keen worked closely with Aboriginal community representatives to explore a multitude of experiences and perspectives on this significant anniversary.



Shoalhaven Regional Gallery *WONDER + DREAD*

Against a backdrop of increasingly extreme weather events, *WONDER + DREAD* explored artistic responses to extreme weather events spanning 200 years. The exhibition presented significant Australian historical, contemporary and commissioned works, juxtaposing the knowledge of traditional owners with colonial and contemporary responses to extreme weather events. Curated by Danielle Robson of Soda Arts, *WONDER + DREAD* reflected lived experiences of wildfires, cyclones, droughts and floods.



Tamworth Regional Gallery & Museums *Collection Conversion*

Collection Conversion investigates the identity of the Tamworth region by inviting six artists to explore the collections of six local museums, and develop new works in response. The collections included the University of New England's Aboriginal and Torres Strait Islander Collections; N.C.W. Beadle Herbarium and Natural History Museum and Tamworth Regional Council's Australian Country Music Hall of Fame; Fibre Textile Collection and Powerstation Museum. The resulting artworks deliberately challenged existing perceptions about these social and natural history collections.

SMALL & VOLUNTEER GALLERIES



The Lock-Up miyarnuwimanha

In *miyarnuwimanha*, which translates to 'learning, becoming knowledgeable', Yamaji Wajarri, Dutch and English artist Nicole Monks explored innate and unconscious interconnectedness to Country. Developed collaboratively with 17 First Nations artists locally and nationally, the exhibition intertwined traditional Yamaji Warjarri and WA arts making practices with contemporary video, performance and installation to consider notions of knowledge transfer, the resilience of the stolen generations and the complexities of living off Country on other mob's unceded land.



UNSW Galleries Megan Cope: Fractures & Frequencies

Fractures & Frequencies is the first major survey of Quandamooka artist Megan Cope. The exhibition brought together new and recent works, including the sound installation *Untitled (Death Song) 2020*, made from discarded mining equipment and performed live by local musicians. The exhibition encouraged audiences to consider the impacts of resource extraction on the Australian environment through deep listening.



UNSW Galleries The Colour Line: Archie Moore & W.E.B. Du Bois

The Colour Line brings together new works by Brisbane born Kamilaroi artist Archie Moore in dialogue with hand-drawn infographics by African American scholar and activist W.E.B Du Bois. These infographics were originally created for the *Paris Exposition Universelle* in 1900 to visualise the social progress of African Americans since Emancipation as a form of resistance. Moore developed two commissions for the project that interrogate Australian political history, acknowledge over 60,000 years of Indigenous history, and consider ideas of empirical evidence from the perspective of Indigenous Australia.



UTS Gallery & Art Collection There we were all in one place

This early career survey of photographic work by Hayley Millar Baker presented layered photographic assemblages that affirm Aboriginal experience and culture within the Australian imaginary. Forming a complex narrative of place, family, identity and survival, the works were informed by the artist's Gunditjmara and cross-cultural heritage, grounded in research of the historical archive and guided by a non-linear form of storytelling. Millar Baker uses photography to re-author history and assert the authority of experience across generations.

MEDIUM GALLERIES



Australian Design Centre *Isolate Make | Creative Resilience in a Pandemic*

Isolate Make explored the ways in which creative practice has adapted to isolation, restrictions and production challenges in response to the impacts of the COVID-19 pandemic. The Australian Design Centre supported nine Sydney practitioners to unpack the impact COVID-19 had on their practice over a period of several months. The exhibition showcased a range of these creative outputs including glass, ceramics, textiles, jewellery, paper and fashion. The exhibition provided a unique insight into how these practitioners responded to the disruption and isolation of the pandemic.



Blue Mountains Cultural Centre *Critical Mass: The Art of Planetary Health*

Critical Mass was a cross-disciplinary exhibition project involving artists, social activists, Traditional Owners and local community groups reflecting on social and environmental challenges, throughout history and into the future. Centred around the science of Planetary Health, participants provided reflections on eco-anxiety and examined the roles that traditional knowledge, technology, science and human ingenuity can play in stabilising the environment and developing a more equitable society for future generations worth living in.



Blue Mountains Cultural Centre *This changes everything*

An exhibition of its time, *This changes everything* was a response to some of the dramatic events of 2019 and 2020 from the Australian summer of catastrophic bushfires to the unprecedented shock of the global pandemic. The exhibiting artists explored the devastation, grief, frustration and anxiety of adjusting to a new day-to-day reality, as well as playfully engaging with this new world order. *This Changes Everything* expressed collective emotions surrounding the events of the past 18 months and showed a ray of hope through humour and ingenuity.

Bathurst Regional Art Gallery *Chester Nealie: Etched in Fire*

This comprehensive survey charted the career of highly acclaimed senior artist Chester Nealie. The exhibition showcased the breadth of Nealie's practice, from his earliest work created in 1964, to his most recent firing in April 2021. An expatriate Kiwi living and working in Australia, Nealie is a living national treasure overlooked by major institutions in both countries. This long overdue exhibition sought to redress this and give the artist much deserved recognition at the end of a long and impressive career.

MEDIUM GALLERIES



▲
Leo Kelly Blacktown Arts Centre
Blacktown City Council
Terra inFirma

Terra inFirma was a series of exhibitions, performances and engagement programs made in response to the 250th anniversary of James Cook's arrival in Australia and the ongoing impacts of colonisation on Dharug Peoples and communities in Blacktown. The show explored sovereignty, the Black Lives Matter movement, the destruction of sacred sites and Garungul Ngurra (Strong Country). From its inception, Terra inFirma established a Dharug roundtable of 10 Elders, cultural consultants and knowledge-holders to guide the exhibition and acknowledge the continuous connections of Dharug Peoples to the Sydney region, culture and Country.



▲ **Maitland Regional Art Gallery**
Hello again – it's nice to see your face: Portraits from the MRAG Collection

Developed in 2020, this exhibition reunited many characters from the gallery collection with audiences as the region emerged from a three month lockdown. The exhibition invited audiences to take a closer look at the mediums, backgrounds and settings present in portraits. *Hello again* drew heavily on the gallery's permanent collection, demonstrating resourcefulness when the capacity to prepare exhibitions was reduced with lockdowns.



▲ **Maitland Regional Art Gallery**
Shadow Boxer

Shadow Boxer explored the way artists respond to the grit, history and contest of boxing. Centred on this cultural phenomenon, the show presented stories of social and political struggle, resolve and determination. *Shadow Boxer* highlighted the work of contemporary Australian artists who investigate ideas of race, gender, class and the sheer physicality of boxing. It explored the deep-rooted connection that the City of Maitland has with boxing, contemporising the gallery's 100 year old collection of rare items relating to 'Maitland Wonder', Les Darcy.

MEDIUM GALLERIES



Mosman Art Gallery *Wendy Sharpe: Ghosts*

Ghosts by acclaimed Sydney artist Wendy Sharpe was an installation that took over the entire Mosman Art Gallery exhibition space. In a series of site specific murals and a unique offering of public programs, Sharpe invited audiences to share her fascination with spirits and ghosts. Commissioned prior to the pandemic, the realisation of the work and its themes mirrored the changing times – a world seeking to restore its equilibrium. This exhibition was both intimate and expansive, offering opportunities to connect in literal and metaphorical ways.



Newcastle Art Gallery *WARWAR: The Art of Torres Strait*

This landmark exhibition, developed in collaboration with artist and curator Brian Robinson, featured over 130 works of art that showcased the evolution of Torres Strait Islander tradition and society. Presenting artworks from the 19th Century to the contemporary art traditions of today, the show included large scale prints, sculptures, new media and significant cultural artefacts, allowing the local Newcastle born Torres Strait Islander community to experience their own culture through works of art created by their ancestors.



New England Regional Art Museum *Compass: Generations of Walcha Artists*

Walcha, in the Northern Tablelands of NSW, is renowned for its public art and the number of artists who call it home. *Compass* exhibited established senior artists of the region alongside the new generation coming into their own with works spanning painting, printmaking, ceramics and sculpture. *Compass* highlighted the artistic history, present and future of the fascinating creative vortex that is Walcha and shone a spotlight on the excellent and vital creative work being made in regional NSW.



UNSW Galleries *Friendship as a Way of Life*

Friendship as a Way of Life was a landmark exhibition that brought together more than 30 artists and commentators to explore queer kinship and forms of being together. The exhibition centred around three themes offering perspectives on LGBTQI+ partnerships, visibility, sex, intimacy and knowledge: 'public relations', 'living arrangements' and 'intergenerational kinship'. Presented at UNSW Galleries and online in a multifaceted public program, the project foregrounds the ways LGBTQI+ communities create alternative networks of support through various creative and resourceful means.

LARGE GALLERIES



Art Gallery of New South Wales *Archie 100: A Century of the Archibald Prize*

Archie 100 marks 100 years of Australia's most-loved portrait award. The exhibition celebrated the rich history of the Archibald Prize, showcasing over 100 carefully selected works from the Archibald Prize across decades. The exhibition is the result of a huge collaborative research project involving an ABC-TV documentary series about the prize's history and the search for portraits as the AGNSW sought to locate former Archibald works and fill gaps in the archive.



Casula Powerhouse Arts Centre *Bittersweet*

Bittersweet was the outcome of a partnership between Casula Powerhouse Arts Centre and emerging curator Shivanjani Lal. *Bittersweet* exhibited 10 contemporary artists, including emerging and mid-career Indigenous Fijian and Indo Fijian artists from Australia, NZ and the UK. It was a 'talanoa': a laying down of artworks and stories; some sweet, and some bitter. The artworks are representative of new and old ideas of Fiji and the ways they have been shared and remade. The exhibition speaks to the experiences of artists living in the diaspora, as well as the connection to their island home, Fiji.



Campbelltown Arts Centre *Space YZ*

Space YZ took inspiration from the visual arts legacy of Western Sydney University to advocate for better access to art education in Western Sydney and Australia. From the first graduating class in 1986 to the final cohort in 2009, WSU was a pioneering hub for experimentation and risk-taking across a variety of media. Staged 12 years since the closure of WSU's art school, Space YZ presented significant early works by 88 Visual Arts and Electronic Arts alumni, celebrating its legacy and the unique artistic identities it forged.

LARGE GALLERIES



▲
Murray Art Museum Albury
20:20

For *20:20*, MAMA commissioned twenty contemporary artists from across Australia to produce new work at the start of the COVID-induced lockdown. With long planned projects postponed and an uncertain shutdown timeline, *20:20* was devised with change and disruption considered from the outset. The resulting exhibition offered twenty perspectives ranging from critiques of globally felt issues of climate emergency and the Black Lives Matter movement, to intimate reflections on working in a time of great change and, in a time of uncertainty, offered support, solidarity, collectivism and hope.



▲
Museum of Contemporary Art Australia
Richard Bell: You Can Go Now

Richard Bell: You Can Go Now was the largest solo exhibition by artist and activist, Richard Bell, bringing together over 30 years of his practice. The focus was not only on Bell's notorious persona, but on the human behind the practice, revealing a personal history that reflects the post-colonial Australian narrative of displacement, racism and the erasure of First Nations histories. The exhibition, online platforms, publication, Embassy conversations and Digital Aboriginal Embassy – a first of its kind sovereign digital space sought to actively engage wide-ranging audiences in important and timely conversations.



THE M&G NSW INDIVIDUAL ACHIEVEMENT AWARD

Liz Ann Macgregor OBE



As the Director of the Museum of Contemporary Art, Liz Ann Macgregor has transformed the MCA into a thriving public gallery, with artists at its heart.

Liz Ann began her career in the art world as curator – and driver – for the Scottish Arts Council's travelling gallery. Using a converted bus to take exhibitions to local villages, inner city estates, schools, hospitals and prisons, she discovered her love for introducing new audiences to the work of living artists. After working with the British Council for the Arts, in 1989 she became director of one of the UK's leading contemporary art galleries, the Ikon Gallery.

In 1999, Liz Ann moved to Sydney to take up the directorship of the Museum of Contemporary Art at a time when the Museum was facing great challenges. She negotiated a sponsorship deal with Telstra in 2000 to introduce free admission and since then attendances have increased dramatically, doubling initially and continuing to climb each year. Funding agreements with the NSW Government and the Australia Council gave the Museum financial stability and encouraged further private sector support.

The 2012 redevelopment of the museum was a crucial part of Liz Ann's vision of connecting audiences with artists. As well as new galleries for the collection and exhibitions, a series of new commissions puts artists centre stage in the building. The MCA's new National Centre for Creative Learning and its continued commitment to outreach programs are critical to her concern for future generations. Her passion for bringing artists work into the wider public arena has led her to establish programs not only at Circular Quay but also in Western Sydney and across the state.

Liz Ann has also spearheaded the campaign to develop the MCA's national and international profile, including a joint acquisition initiative with the Tate Modern, many of the artworks which are currently included in the London exhibition, *A Year in Art: Australia 1992*.



THE ENGAGEMENT PROGRAMS AWARD

The Engagement Award is assessed across the museum and gallery sector. It celebrates best practice in ongoing programs such as public programs, education resources, websites and social media, community engagement and participation.

SMALL ORGANISATIONS



Moree Plains Museum *Love and Lace, Long Ago*

Inspired by century-old traditions, Love and Lace, Long Ago celebrated 100 brides from 100 years with an exhibition of multi-cultural wedding finery and storytelling. The exhibition, opening gala parade and 'wedding breakfast' were designed to engage the community, lifting the spirits of a drought-weary town. The exhibition raised awareness of the fledgling Moree Plains Museum, supporting Moree & District Historical Society's vision to create a museum that will continue to engage and support the local community.



Pari *P2P*

P2P was a program of virtual sharing between Pari, Gudskul Ekosistem (Indonesia), The White Pube (UK) and Australian participants. The program focused on models for collaboration and criticality within and beyond the arts, and included two online workshops on collective and critical practice alongside a series of virtual studio visits. *P2P* was designed to foster critical writing and collective practice while developing international relationships at a time when travel is not possible.



Tamworth Regional Astronomy and Science Centre & Tamworth Regional Museum *Sky Canvas*

Sky Canvas was an astrophotography exhibition designed to activate the newly built Tamworth Regional Astronomy and Science Centre. The accompanying public programming provided employment, professional development and collaboration opportunities for remote and regional artists, astronomers, and members of the Indigenous community. It included astrophotography demonstrations, night sky tours by Elders, artist-led plein air workshops, Indigenous knowledge sharing sessions, outdoor projections and artist mentorships.



The Lock-Up *How to Make A Parrot Workshop*

This workshop coincided with Rosie Deacon's exhibition *HOW DO I KNOW MY PARROT IS HAPPY*. The intention behind the virtual workshop was to present an imaginative activity that could connect with audiences who were unable to visit the space due to Covid-19 restrictions or accessibility reasons. Workshop attendees made their own creatures to add to Deacon's aviary and over 400 parrots were created during the exhibition by visitors of all ages and abilities.

MEDIUM ORGANISATIONS



Australian Design Centre *Design/Isolate*

Design/Isolate was an initiative that examined how creative thought can lead the way for change. 60 creative thinkers journaled their thoughts in sketches, diagrams, drawings, text and collage regarding Covid-19, isolation and what the 'new normal' could look like. The project was designed to enable creatives to focus on small acts of creative practice during a time when many were reeling from the impact and uncertainty of the pandemic. The journals were exhibited and have been acquired by the State Library of NSW.



Bathurst Rail Museum *Bathurst Vintage Rail Weekend*

This program marked the 145th anniversary of the railway reaching Bathurst, a significant historical event for the Bathurst Rail Museum, rail history and the Bathurst region. A vintage rail motor ran a shuttle service between Bathurst, Tarana, Lithgow and Newbridge; a unique experience for passengers to see what rail travel was like in the 1960s, alongside museum entry, music and a children's Thomas the Tank Engine jumping castle.



Bathurst Regional Art Gallery *Banha (TRULY) Belong*

BANHA (TRULY) BELONG provided students with the opportunity to participate in a mural project that explored place, belonging and identity. Working with Wiradjuri artist Sven, the students identified words, role models and motifs that formed the basis for a mural at the Kelso Community Hub, creating a powerful, positive message for the community. The mural was subsequently transformed into a digital illumination artwork in the BRAG forecourt for Winter Festival and NAIDOC Week celebrations, giving Kelso's youth voice and visibility in the Bathurst City Centre.

MEDIUM ORGANISATIONS



Blue Mountains Cultural Centre *Critical Mass: Community Engagement Programs*

Coinciding with an exhibition of the same name, the *Critical Mass* engagement program expanded on the exhibition's theme of planetary health with acute local relevance by focusing on bushfire recovery, caring for Country and food security. The free program included artist-led and academic-led conversations, First Nations programming from Dharug and Gundungurra leaders, the launch of a community garden, workshops, collaborative artworks and educational programs. These 20 well attended activities were intended to help strengthen social connectedness and engage in conversations about recovery for the Blue Mountains community.



Grafton Regional Gallery *Capturing the Magic of the Clarence*

Capturing the Magic of the Clarence celebrated the reopening of Grafton Regional Gallery through an exciting public program of exhibitions, events, performances, artist-led workshops, film and arts activities. The programming was designed to ignite creativity, foster quality arts and cultural engagement while boosting local creative economies and re-establishing GRG as a cultural destination for NSW. The project was a much needed celebration after an intense period of natural and economic disaster, contributing to the recovery and ongoing resilience of the Clarence Valley community.



Lismore Regional Gallery *Community Engagement Activities*

Lismore Regional Gallery has an innovative access and community engagement program that provides Auslan-led and Auslan-interpreted events, tours and exhibitions that contribute to establishing a creative space for the Northern Rivers' d/Deaf and Hard of Hearing community, engaging more than 350 people over the past 12 months, despite lockdowns. The launch of *Face Me: the Art of Deafhood*, an exhibition that brought together Deaf artists from across Australia, demonstrated the strength of the community and the remarkable impact of Lismore Regional Gallery's accessible program.

MEDIUM ORGANISATIONS



▶ Maitland Regional Art Gallery *Saturday: When Commercial Artists Go Rogue*

Saturday: When Commercial Artists Go Rogue brought together six Hunter based creatives to explore their medium away from the constraints of a commercial brief. The exhibition was complemented with diverse public programming including a 'Neon Nights' event with Maitland City Council, an interactive virtual gallery experience, social media activations including an Instagram filter, live performances, artist panel discussion, animation and creative writing workshops and an arts health collaboration with Flourish Maitland.



▶ Newcastle Art Gallery *WARWAR: The Art of Torres Strait*

To complement this landmark exhibition, Newcastle Art Gallery collaborated with local Torres Strait Islander artists and performers to deliver an authentic engagement program. This included a suite of public programs, a tri-lingual publication and educational resources that showcased the significance and evolution of Torres Strait Islander culture. The program encouraged a deeper understanding through exchange and learning. Highlights included Mabo Day sessions with Torres Strait Islander educators, 'Last Fridays' with Torres Strait Islander singer Kululu Waria, a traditional dance performance in UV light and an augmented reality experience.



▶ Shoalhaven Regional Gallery *Art Detectives*

Shoalhaven Regional Gallery's *Art Detectives* is an educational resource used for the Gallery's new 'In Gallery Learning' program. Designed for ages 4 to 12 years, children are presented with a magnifying glass lanyard to wear in the Gallery's exhibition space. An educator discusses the role of a detective with participating children, and sets detecting tasks that encourage children to do 'slow looking' as to engage with and talk about art.

MEDIUM ORGANISATIONS



Temora Aviation Museum *Virtual Reality Tour*

Temora Aviation Museum's *Virtual Reality Tour* brings history to life through an interactive online self-guide tour. It explores the museum's collection of ex-military aircraft alongside biographies, in-flight footage, and video interviews. In the past, the museum's regional location, in addition to recent Covid-19 restrictions, prevented physical visitation. This project helped overcome this obstacle by offering all Australians a virtual avenue. Since the *Virtual Reality Tour* has been released, Temora Aviation Museum's web traffic has increased threefold.



UNSW Galleries *Forms of Being Together*

Forms of Being Together was an online engagement program that explored queer kinship from different social and historical perspectives, engaging audiences and supporting practitioners during the Covid-19 pandemic. Accompanying a physical exhibition, the program sought to create connection and community through digital programming. Over seven months, the program encompassed 25 online initiatives including a DJ set, artists in-conversations, illustrated talks, essays, video content and workshops, live-streamed and shared via Teams Live, Instagram, YouTube, Vimeo, MixCloud, EDM and the UNSW Galleries website.



UTS Art Gallery & Art Collection *There we were all in one place – Learning Experience*

UTS Gallery engaged independent curator and educator Emily McDaniel, artist Hayley Millar Baker and curator Stella Rosa McDonald to develop an online *Learning Experience* to accompany Millar-Baker's early-career survey. The *Learning Experience* takes a First Nations-led approach grounded by the principle of reciprocity. It asks the learner to consider the construction of their own cultural identity, their experience of Country, their inheritance of cultural practices, the retelling of history and the silencing of family trauma. Students from UTS engaged in the learning experience in classroom teaching in the School of Design, independently through the Faculty of Engineering & IT and through a student leadership program hosted by the Law School.

LARGE ORGANISATIONS



▲
Chau Chak Wing Museum
The University of Sydney
Academic Engagement: Object-Based Learning Program

Chau Chak Wing Museum's *Academic Engagement Program* draws upon a transdisciplinary collection of c.500,000 objects, specimens and artworks, combining Object-Based Learning principles with the expertise of the whole curatorial and collection management team. In its first 6 months, 1,690 objects were used across learning sessions catering to 11,306 participants from humanities, business, mathematics, economics, Indigenous studies, anatomy, biology, creative writing and architecture disciplines. The program is exceeding expectations and running at capacity, meeting a core priority of the museum to ensure all Sydney University staff and students engage meaningfully with the museum's collections.



▲
Murray Art Museum Albury
Radical Book Club

Radical Book Club is a free program devoted to radical reading hosted by MAMA for local and national based participants. Readers meet monthly at the museum as well as online to reflect on selected titles that challenge conventions and norms embedded in society. The *Radical Book Club* provided an open platform for critical thinking and discussion on themes including migration, decolonisation, race and gender experiences. The program saw a remarkable coalescence of students, young professionals, academics, retirees and new mothers discussing different perspectives at personal, local and global levels. In its first six months of running, the *Radical Book Club* has increased its participation by 250%.



▲
Sydney Living Museums
Who Goes Here? by Fiona Hall

Sydney Living Museums invited artist Fiona Hall to create a major site-specific installation for the Hyde Park Barracks annual art commission. Her response, *Who goes here?*, featured 300 painted wooden signposts, each profiling the story of a person who lived in or worked at the Barracks between 1819 and 1887. Members of the community were invited to participate in the installation by helping Hall create the work over a five-day period. These volunteers included the descendants of convicts and immigrant women whose stories were painted onto the signposts. This created an unusually personal connection to a major art installation, a rare opportunity to personally connect with the stories of ancestors.



THE M&G NSW INDIVIDUAL ACHIEVEMENT AWARD

Deborah Ely AM



Deborah Ely trained as a painter and art historian in the UK before returning to Australia in 1988. She convened the inaugural Experimenta Festival of Film and New Media and was Founder and Director of Melbourne's seminal Centre for Contemporary Photography. In 1992 Deborah moved to Sydney and took on the role of Director of the Australian Centre for Photography before joining Arts NSW (now Create NSW) as the Visual Arts and Craft Program Manager.

In 2006 Deborah Ely joined Bundanon Trust as CEO, supporting arts practice and engagement through residency, education, exhibition and performance programs. Under Deborah's leadership the Shoalhaven institution has been elevated to a national site of Indigenous, environmental and historical significance, and a regional hub for cultural and creative interaction and scientific endeavour.

The Artists in Residence and Learning programs have been expanded to include more than 300 artists annually from across the globe and thousands of school students who participate in unique residential creative learning programs throughout the year.

Deborah's ambitious vision for the Bundanon Trust infrastructure project, designed to house the Boyd art collection, will transform the cultural tourism of the area and has attracted significant Government funding. The new development incorporates radical solutions to a changing climate, with a net zero energy target, and will be defensible against fire and flood. will cater to expanded audiences and secure its future as a leading attraction and unique educational facility.



THE INNOVATION & RESILIENCE AWARD

The Innovation and Resilience Award recognises the outstanding efforts of museums and galleries during hardship and celebrates excellence and innovation in exhibition practice, resilience-building projects and engagement programs.

FOR PROJECTS WITH A BUDGET OF \$10,000 OR LESS



Australian Design Centre *Design/Isolate*

Design/Isolate began by way of an innovative experiment. What would happen if Australian creatives documented their time in lockdown? 60 creatives took up the task, using journals to focus on a small act of creative practice during a time when many were reeling from the im-pact of the pandemic. The *Design/Isolate* journals document the lives of Australian creatives through unprecedented times, and were exhibited at the gallery, online, and have since been acquired by the State Library of NSW.



Grafton Regional Gallery *Get Creative in the Clarence*

Get Creative in the Clarence was a series of free workshops led by local artists, designed to share skills and support the economic recovery of the arts and cultural sector. The Clarence Valley was hit hard by bushfires, Covid-19 and floods throughout 2019-2020. The project employed 13 creative businesses from the community and created pathways for people to participate in the creative industries, exposing them to the process of art making, and developing relationships with the gallery.



Parramatta & District Historical Society *Hambledon Cottage Museum: New Website and Virtual Reality Tour*

The Parramatta & District Historical Society developed a website for the Hambledon Cottage Museum, which included a 360° virtual reality tour, in collaboration with Western Sydney University tourism students. The website has improved the appeal of the museum by providing online access to domestic and international visitors, and has significantly enhanced the Society's ability to promote Hambledon Cottage.



Southern Highlands Artisans Collective *DREAM BIG*

Southern Highlands Artisans Collective used the Covid-19 pandemic as an opportunity to assess the role of the gallery within the local community. Drawing upon the talents of passionate volunteers, SHAC rebranded, refreshed and relaunched with a new logo and colour palette influenced by SHAC's history and location, a design manual including vision and goal statements, signage, and a branding and social media guide for artists.

FOR PROJECTS WITH A BUDGET OF \$10,000 OR LESS



Sydney Living Museums

Go Back to the Past at Vacluse House – Live Virtual Event

Produced in partnership with the ABC and supported by DART Learning, the *Go Back to the Past at Vacluse House* virtual event provided access to the collection and stories of Vacluse House to over 18,000 students. The project demonstrated the learning team's resilience in the face of extremely challenging circumstances, and the event drew Sydney Living Museum's highest number of registrations for a virtual event. The event expanded the reach of the museum at a time when students and teachers were actively seeking quality curriculum linked online experiences and resources.



Tamworth Regional Gallery *Blindspot*

Blindspot was a group exhibition by the Tamworth Regional Art Collective exploring themes of cultural and environmental loss, domestic violence and death. Due to Covid-19 regulations, the exhibition was reconfigured, with a spiral pathway designed from over 100 metres of translucent curtain material. This allowed staff to both invigilate the space and manage visitor limits. A grant from Arts North West enabled digital elements to be automated, to allow the audio visual, projection and lighting elements to run safely. This one way path added an additional narrative layer to the exhibition, one of hope, transformation and renewal.



Tweed Regional Museum *Let's Play – Museum Treasure Hunt*

In response to evolving Covid-19 restrictions, Tweed Regional Museum created an interactive clue-searching game designed for children and their families. The program was contact free and Covid-safe and encouraged families to explore the museum's collection and Murwillumbah's surrounding areas of historical and cultural significance.

FOR PROJECTS WITH A BUDGET OF \$10,001 TO \$100,000



Art Gallery of New South Wales
AGNSW Arts in Health MPS Pilot Project: Outreach into Residential Aged Care in the Murrumbidgee Local Health District

AGNSW's Arts in Health MPS Pilot Project provides aged care residents and their community with a specialised arts engagement program in the Murrumbidgee Local Health District. The program is the first in regional NSW to bring art into clinical settings using an accessible and proven model to support social and cultural activities for improved mental health and wellbeing. The program offers opportunities for aged care residents to connect mindfully with quality art reproductions from AGNSW's collection, connect with others, express themselves and provide support through periods of isolation.



Bankstown Arts Centre
Symbiosis: 2020 Bankstown Biennale

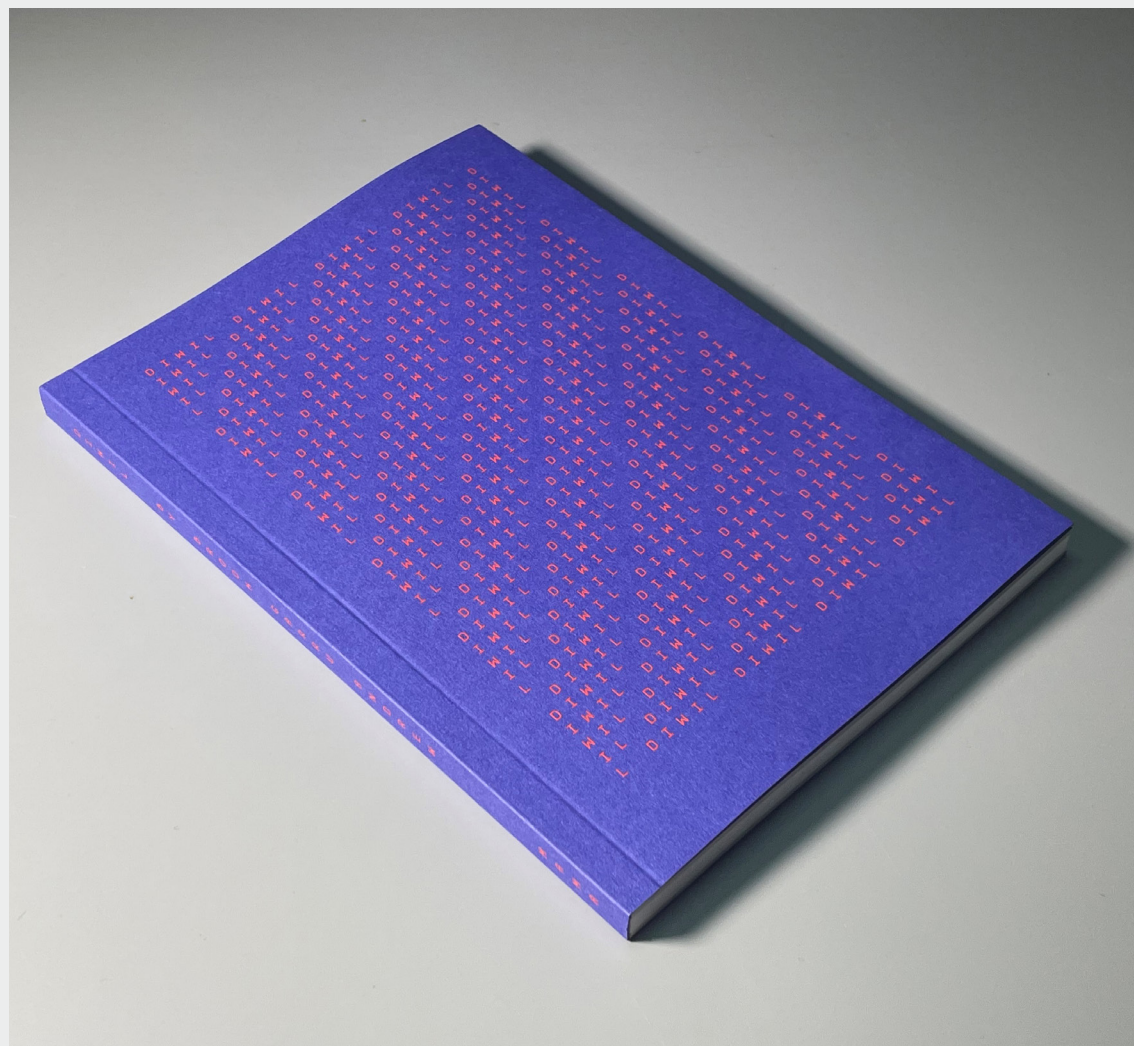
In 2020 Bankstown Arts Centre initiated *Symbiosis*, its inaugural biennale, as an urgent artist-led response to recent local and global crises. In the wake of bushfires and the Covid-19 pandemic, *Symbiosis* invited 25 artists to respond to a range of creative investigations designed to actively facilitate individual, collective and civic responsibility for the planet's sustainability. The artworks offered opportunities for interaction and local engagement, both within Bankstown Arts Centre and its immediate precinct. To date, it is the centre's most well received exhibition program and strengthened partnerships with local schools, community organisations, the GreenWay and the MCA.



Maitland Regional Art Gallery
Our Place Co-Design Project

Our Place Co-Design Project saw First Nations students and architecture students from the University of Newcastle co-design a welcome space for First Nations peoples in the Maitland Regional Art Gallery grounds. The students shared ideas, gathered objects and explored the gallery's grounds before developing concept plans and maquettes, which incorporated bush tucker, landscaping structures and natural materials. The project drew upon partnerships and networks to authentically engage local communities in creative activities with the aim of establishing feelings of ownership at the gallery for future First Nations audiences. The welcome space will be constructed in December 2021.

FOR PROJECTS WITH A BUDGET OF \$10,001 TO \$100,000



Murray Art Museum Albury *DIWIL Writers Program*

Six writers were invited to respond to *DIWIL*, a major installation by Brook Garru Andrew that reimagined Indigenous identity through purposeful weaving of Wiradjuri culture and museum interventions. To complement the exhibition, the writers were invited to MAMA to experience Andrew's installation firsthand, engaging in artist talks, curatorial tours, community-led workshops and networking opportunities – counteracting the usual solitary practice of writing. The program was an opportunity to support established and emerging First Nations writers from NSW and beyond, culminating in a publication of poetic, personal and critical responses to *DIWIL*.



Parramatta Artists' Studio *Riverina Partnership: On the space of artists*

In 2020, Parramatta Artists' Studio established a partnership with Eastern Riverina Arts and Charles Sturt University to deliver a regional exchange program. Produced during the Covid-19 pandemic, *On the space of artists* pivoted from in-person to online with artist engagement facilitated via a series of digital arts labs that addressed key goals of creating social connectedness and stimulating creativity during a time of physical distance and isolation. *8 Doors*, a major outdoor installation at Wagga Wagga Art Gallery was a collaborative exhibition outcome.

FOR PROJECTS WITH A BUDGET OF \$100,000 OR GREATER



Lawrence Rural & River Museum *Lawrence Unlocked*

The Lawrence Historical Society constructed a 1930's style iron-clad shed to use as a new display area for the history of Lawrence. This project was possible due to the enthusiasm and dedication of the museum's volunteers who fundraised for the project, sourced materials, and worked in all weather to complete the building. The shed's construction has invigorated the local community and created a lasting attraction for the village which can continue to preserve and exhibit items for the enjoyment, education and enrichment of the community, visitors and future generations.



THE M&G NSW INDIVIDUAL ACHIEVEMENT AWARD

Norman Seligman



During Norman Seligman's 19 years as the CEO of the Sydney Jewish Museum the institution has seen many changes including a complete rebuild of its exhibition spaces, major upgrades to a number of exhibitions and the introduction of new collections, the conception of a new Education and Resource Centre and a growth in annual student visitor numbers from 8000 in 2002 to nearly 30,000 in 2019, among other achievements.

Under Norman's leadership, the museum has become widely seen as a world-class museum of the Holocaust and Human Rights. His ability to handle all the various aspects of the museum, from financial to caring for Holocaust survivors has ensured the high esteem in which the museum is held within the community.

Norman has been at the forefront of projects focused on preserving the voices of the Holocaust survivors as well as the roll-out of regional programmes as well as expanding archives and exhibits.

The ambitious program *Dimensions in Testimony*, which will launch at the end of this year, as part of a collaboration with the Shoah Foundation in Los Angeles, uses high-tech filming methods to capture the stories of 6 Australian Holocaust survivors in three dimensions to allow future generations to have lifelike conversations with them in the museum.

The most recent upgrades to the museum are expected to raise the capacity to allow 20 per cent more students to visit each year, who make up over half of the museum's 60,000 annual visitors.

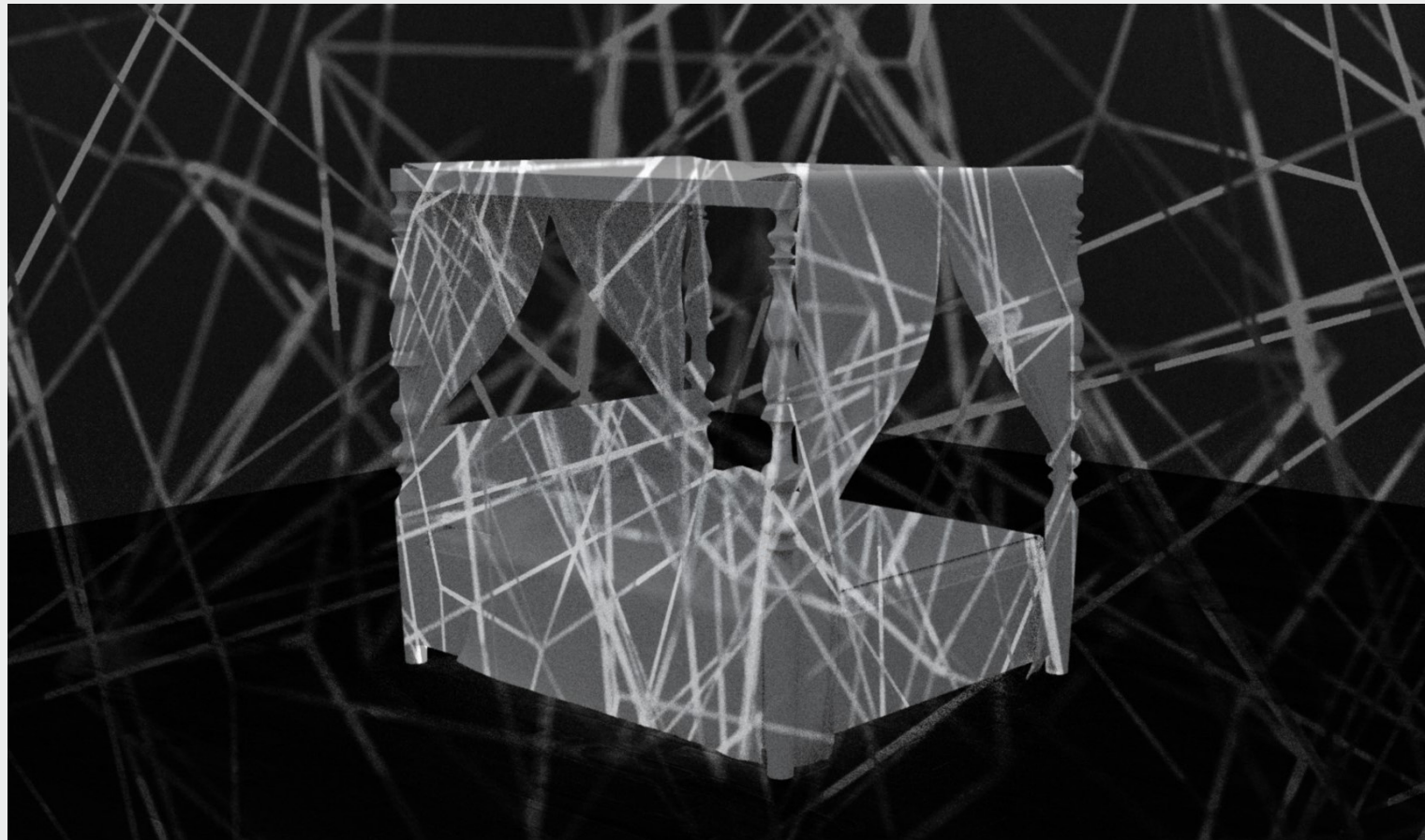
Seligman will finish in his role of CEO at the end of 2021 to take up a new role managing and growing the recently formed Sydney Jewish Museum Foundation.



THE IMAGINATION AWARD

The Imagination Award, a new category from 2020, seeks to highlight projects and innovative concepts which use a museum or gallery in innovative and new ways, or projects that appear in unexpected spaces, or in landmark sites, reimagined ideas that will involve and inspire local communities, utilise technology to counteract physical isolation or connect with new audiences.

THE IMAGINATION AWARD



Maitland Regional Art Gallery *Celebrating art + architecture + Country*

In 2021, Maitland Regional Art Gallery partnered with the University of Newcastle in a collaborative project that involved First Nations students from local schools and architecture students co-designing a new space for MRAG's grounds. The gallery proposes to celebrate this new space, which will be constructed in December of 2021, with a community event. Led by First Nations students, the event will incorporate artist talks, creative activities, Indigenous plantings and music in a celebration of art, architecture and Country. MRAG believes this celebration will mark an important cultural and community achievement: the addition of an inclusive, welcoming cultural space for First Nations artists, educators and audiences visiting the gallery in the future.

Old Government House **National Trust of Australia (NSW)** *Making Good: Artist in Residence*

This project will challenge the standard museological interpretations of objects presented in heritage house settings. Contemporary artist Kenneth Lambert will create an immersive artwork in response to a significant object from the Old Government house collection – a bedframe made by convict artisan, Alexander Hart. Exhibited alongside original objects by convict artisans, Lambert's installation will challenge assumptions about our shared past and present a new and vibrant way of seeing an object which forms part of a legacy from a painful period of Australia's history. As such, it will engage with the wider exhibition on themes of displacement, the trauma of convict transportation and how individual odds were overcome to rebuild one's life.



Port Macquarie Museum *Illuminate & Activate*

Earlier in 2021, the Port Macquarie Museum was opening nightly during Port Macquarie's Bicentenary events program. It became clear that the Museum's building has a poor street presence at night, with limited signage due to heritage constraints. The *Illuminate and Activate* project will engage a lighting designer to create an external lighting plan to illuminate Port Macquarie Museum's building at night, supporting the museum's local presence and participation in after dark activations, events and celebrations. It will connect the museum with Port Macquarie's night-time cultural economy, which includes the Clarence Street Cultural Precinct, a vibrant night-time destination with cafes, restaurants and bars complementing activities at the nearby Glasshouse Cultural Centre and Port Macquarie Historic Courthouse.

Sutherland Shire Historical Society *Bass & Flinders – Behaving Very Civilly*

Bass & Flinders – Behaving Very Civilly will be an atmospheric audio recording with voiceover, music and sound effects that will give museum visitors a fresh perspective on Bass and Flinders' iconic voyage. Despite the tradition that they 'discovered' Port Hacking and explored every bay and inlet, a careful reading of Flinders' journal suggests that they did little exploration. After an exhausting voyage to Lake Illawarra, these young men were relieved to find that Port Hacking was a pleasant place to relax. The Sutherland Shire Historical Society's audio installation will provide a nuanced narrative account of this celebrated tale, aimed at museum visitors of all ages.



THE ACHAA AWARD FOR EXCELLENCE BY AN ABORIGINAL CURATOR

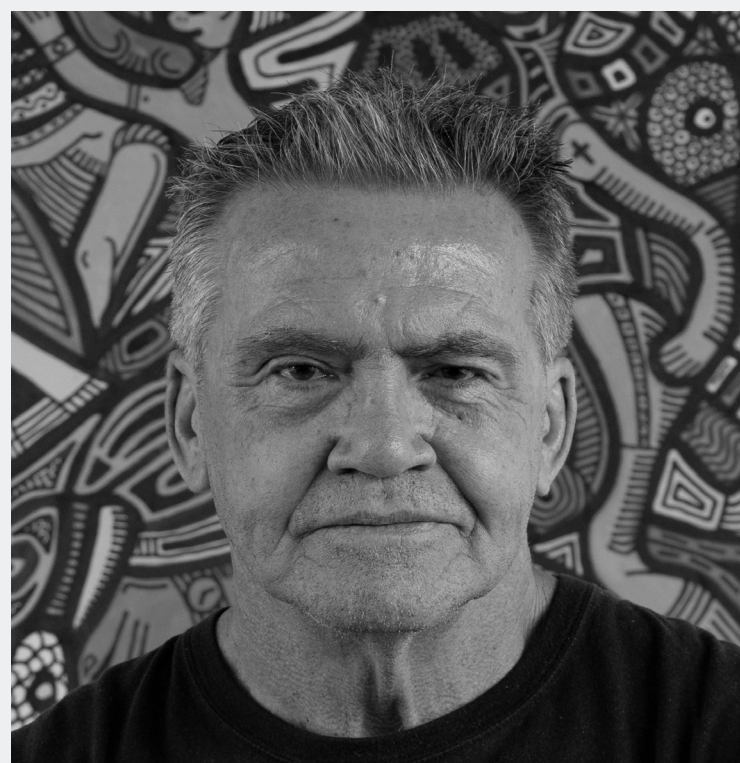
The NSW Aboriginal Culture, Heritage & Arts Association (ACHAA) is the peak body for Aboriginal community owned cultural spaces across the state. Museums & Galleries of NSW supports ACHAA through the provision of Secretariat and other services. This year's nominees were all of a high standard. The ACHAA Committee congratulates all the nominees for their commitment to NSW Aboriginal culture, heritage and art, particularly through such difficult times of museum and gallery closures.

THE ACHAA AWARD FOR EXCELLENCE BY AN ABORIGINAL CURATOR



▶ **Laura McBride**
Unsettled
Australian Museum

Laura McBride is a Wailwan and Kooma woman and Director, First Nations at the Australian Museum. McBride's curatorial vision for *Unsettled* advocates for First Nations-led and informed approaches to exhibition development, promoting respectful, culturally appropriate and accurate representations of Aboriginal and Torres Strait Islander peoples in museums. Curated as a 'right of reply' to 2020's 250th anniversary of James Cook's East Coast voyage, *Unsettled* is an example of national truth-telling around the role of Cook in contested histories between First Nations and non-Indigenous Australians. *Unsettled* sees Australia's oldest public museum give its influential platform to McBride to represent First Nations peoples in response to Australia's foundational history.



▶ **Warwick Keen**
the TERRA Within
Shoalhaven Regional Gallery

Warwick Keen, a Gamilaraay man from Shoalhaven, is a respected mentor, artist and educator. *the TERRA Within* is his first significant curatorial project. The exhibition responded to the 250th Anniversary of James Cook's charting of the east coast of Australia by focusing on the unbroken Indigenous occupation of the land through historic and contemporary art, with a strong focus on South Coast voices. Keen's strong connection to contemporary Indigenous artists across Australia and his knowledge of regional collections enabled him to curate a selection of works that explored themes of invasion, resilience and survival.



▶ **Marika Duczynski**
Dyarubbin
State Library of NSW

Marika Duczynski is a Gamilaraay and Mandandanji descendent with family ties to Moree in north-west NSW. In her first curatorial role, Duczynski combined historical materials and newly created audio-visual assets to carefully navigate the complex colonial history of the Dyarubbin area (the Hawkesbury River). Her curatorial approach was informed by Dharug knowledge holders. This was significant as Dharug people have traditionally been excluded from the histories of Dyarubbin in favour of colonial figures who represent the erasure of First Nations peoples. As a result, *Dyarubbin* elevates and prioritises the histories of the Dharug people and their perspectives of well-known figures and events from the region's history.



▶ **Matt Poll**
Ambassadors and Embassies
Chau Chak Wing Museum

Matt Poll was born on Eora land and is part of the Watego family related to Torres Strait. As Curator of Indigenous Heritage Collections, Poll conceived, researched and coordinated *Ambassadors*, the first permanent exhibition of Aboriginal material at Chau Chak Wing Museum. With a deep understanding of aesthetic diversity and Country bound in objects, Poll used participatory museology practice to embed the voices of contemporary Aboriginal communities within the *Ambassadors* exhibition. Informed by Aboriginal knowledge frameworks, Poll turns attention away from the stories created in institutions – in this case from colonial interpretations of the Macleay Collections – towards themes, ideas and narratives from the eight Aboriginal communities represented in *Ambassadors*.

THE ACHAA AWARD FOR OUTSTANDING LIFETIME CONTRIBUTION TO NSW ABORIGINAL CULTURE, HERITAGE & ARTS

Euphemia Bostock



Euphemia Augustina Leoda Bostock is a proud Munanjali-Bundjalung woman and respected Elder. Euphemia's passion, creativity and cultural expression have long been directed towards the visual arts, working across many mediums including textile, printmaking, design and sculpture.

Together with her brothers, Lester and Gerald, Euphemia was a founding member of Sydney's Aboriginal Black Theatre in 1972 and in 1987 she was one of the 10 artists who established Boomalli Aboriginal Artists Co-operative, for which she designed the Boomalli logo. The Co-operative's existence and continued longevity have been an enabler for hundreds of Aboriginal Artists.

Her clothing designs were showcased in Paris at the Au Printemps Department Store exhibition – *Australis Down Under*. Other exhibitions include the Museum of Sydney's *Bamaradbanga* (to make open) in 1999, and *Tactility* – two centuries of Indigenous textiles and fibre at the National Gallery of Australia (NGA) in 2003. In 1999 a section of Euphemia's most recognisable work, the Possum Skin design screen print, was reproduced on an Australia Postage Stamp.

Euphemia's works are held in the collections of the National Gallery of Australia, Powerhouse Museum and the National Museum of Australia. In 2001 Euphemia produced a collaborative Reconciliation Sculpture with artist Jan Shaw for Macquarie University's Sculpture Garden.

A survey exhibition celebrating the work and life of Euphemia Bostock, entitled *Made with Love* and curated by Dr Bronwyn Bancroft is currently on display at Boomalli Aboriginal Artists' Co-operative in Leichhardt.

Image Credits

p. 01/ Elmgreen & Dragset, *The Incidental Self*, Fig. 3 2007. Black and white prints, C-prints, leatherette frames, wood, paint. Installation view: UNSW Galleries. Photography by Zan Wimberley.

Exhibitions Projects – Museums & Heritage

p. 03/ *Travelling Sounds: Behind The Lens* public program. Photography by Joanna Gallo.

p. 05/ **Left:** Unveiling ceremony. Image courtesy of the Alison Homestead Museum. **Right:** *Mungurra-Nggul* installation view, the Jervis Bay Maritime Museum. Photography by Diana Lorentz.

p. 06/ Detail of the oldest wedding gown on display, a silk dress worn by Vera in 1921 and loaned by her granddaughter Annie for Moree Plains Museum's Exhibition, *Love and Lace, Long Ago*, 2021. Photography by Jacob Collier.

p. 07/ **Above:** Screenshot of blog post URL. Courtesy of Moruya and District Historical Society, 2019. **Below:** Opening Exhibition WWI Body Armour, Rocky Hill War Memorial Museum. Photography by Kerry Ross.

p. 08/ National Military Renactment Group visit the Rocky Hill War Memorial Museum in July 2020. Photography by Kathy Rowe.

p. 09/ **Above:** *Collections From the Asylum*, Albury LibraryMuseum, 2020. Image by Tyler Grace. **Below:** Nick Austin, Jo Davenport and Gillian Sanbrook at Mundarlo. Image courtesy of Albury LibraryMuseum.

p. 10/ **Left:** 140 Campbell Street, Surry Hills, 1901. A child and kangaroo in the backyard of a small timber semi, owned by Polish-born merchant Adolphus Rogalsky. In May 1901, the occupant wrote to council asking for inspectors to call because the house was 'getting into a very unsatisfactory condition' due to landlord neglect. The inspection was carried out on 8 June and this photograph was taken five days later. City of Sydney Archives A-01000161. **Right:** *Travelling Sounds: A.Girl* in her local recording studio. Photography by Liza Moscatelli.

p. 11/ **Left:** *Uncovered* installation view, Hawkesbury Regional Museum. Photography by Kylie Christian. **Right:** *Striving for Gold: Olympians of St George* at Hurstville Museum & Gallery. Image courtesy Georges River Council.

p. 12/ Strathfield/Homebush Rifle Club outside Council Chambers, 1915. Courtesy Strathfield-Homebush District Historical Society.

p. 13/ **Left:** Museum visitors within the 'continued resistance' section of the *Unsettled* exhibition, the Australian Museum. Photography by Anna Kucera. **Right:** Gululu dhuwala djalkiri co-curator Matt Poll on Country. Image courtesy of Chau Chak Museum.

p. 14/ **Above:** Image courtesy of the National Trust of Australia (NSW). Photography by: Joshi Perera. **Below:** *Enchanted Valley*, Sydney Living Museums. Photography by James Horan for Sydney Living Museums.

Exhibitions Projects – Galleries & Visual Arts

p.17/ *Hello Again – it's nice to see your face*, Maitland Regional Art Gallery. Photography by: Leighsa Cox.

p. 19/ **Left:** Collation of Photographs by Mayu Kanamori. **Right:** Melinda O'Donoghue with 'Mt Everest' dress at Bank Art Museum Moree ,featuring 160m of boning to create a rippled hem. Image courtesy of Bank Art Museum Moree.

p. 20/ **Above:** *Here After* installation view. Photography by Kai Wasikowski.

p. 20/ **Below:** *Pari, Sports Show*, 2020, installation view. Image by Document Photography.

p. 21/ **Above:** *Papunya Tula 50 years* installation view, S.H. Ervin Gallery. Photography by Christopher Hodges. **Below:** *Guranguba – the Pelican* by Peter Hewitt, commissioned with thanks to the Gibbon Foundation. Photography by Bernie Fischer.

p. 22/ **Above:** Visitors interact with Lara Merrett's artwork *We Are Here*. Photography by Bernie Fischer. **Below:** Rowen Matthews, *Electric Twilight*, (detail) 2021, oil on canvas, 1220 x 1520 mm. Photography by Rowen Matthews.

p. 23/ **Above:** Nicole Monks and David Leha *mili (light)* Wajarri, WA 2000 mixed media, emu feathers, bamboo, suedette circle work, 2019 approx. 290cm diameter. Courtesy the artist with assistance from Kristine Townsend soundscape (David Leha, duration 5.53mins). **Below:** Archie

Moore, *Graph of Perennial Disadvantage* 2021. Paper (pulped Hansard volumes), watercolour. Commissioned by UNSW Galleries. Photography by Zan Wimberley.

p. 24/ **Above:** Megan Cope, *Untitled (Death Song)* 2021. Performance by Sonya Holowell, Jonathan Holowell, Melanie Herbert and Niki Johnson. Photography by Cassandra Hannagan. **Below:** Hayley Millar Baker, *There we were all in one place*, installation view, UTS Gallery, 2021. Photography by Jacquie Manning.

p. 25/ **Above:** Glenn Barkley, *dreamingjustcom esnatural –Lockdown Potz*, 2020. Photograpy by Rhiannon Hopley. **Below:** Chester Nealie in the studio. Photography by Joel Tonks.

p. 26/ **Above:** Dean Sewell, *In the line of fire* 2019, digital photograph, 80 x 102cm. Courtesy the artist. **Below:** Merinda Davies, *Imprints (still)* 2020, performance installation, 2021, PPE (gown, gloves, facemask, eye cover) hand sanitiser, sanitiser spray. Commissioned by the Institute of Modern Art (Brisbane) for Making Art Work 2020. Image courtesy of the artist.

p. 27/ *Sight Cite Site*, Gary Carsley with Leanne Tobin and twelve students from Chifley College, Bidwell Campus, supported by their teachers. 1548 hand cut photocopy prints. Photography by Jennifer Leahy.

p. 28/ **Above:** *Hello Again – it's nice to see your face*, Maitland Regional Art Gallery. Photography by Leighsa Cox. **Below:** *Shadow Boxer*, installation view, Maitland Regional Art Gallery.

p. 29/ **Above:** Wendy Sharpe and assistant Jeremy Fox working live in front of audiences for her exhibition 'Ghosts', Mosman Art Gallery, 2020–2021. Photography by Tim Connolly. **Below:** Digital still from the *WARWAR: The Art of Torres Strait* exhibition trailer. Courtesy of Duke's Creations/Newcastle Art Gallery 2021.

p. 30/ **Above:** *Compass: Generations of Walcha Artists*, installation View) 2020. Photography by Simon Scott Photography. **Below:** Macon Reed, *Eulogy for the Dyke Bar 2016/20*. Installation and programming series. Installation view from UNSW Galleries. Photography by Zan Wimberley.

p. 31 / **Left:** An installation view of *Archie 100: A Century of the Archibald Prize* at the Art Gallery of NSW. Photography by AGNSW (Diana Panuccio). **Right:** Exhibition view, *Bittersweet*, Casula Powerhouse Arts Centre, August 2020. Photography by Chantel Bann.

p. 32/ *Space YZ* installation view, Campbelltown Arts Centre 2021. Photography by Lucy Parakhina.

p. 33/ Shan Turner-Carroll, *Edge of the Garden*, 2020 from 20:20 at Murray Art Museum Albury. Photography by Jeremy Weihrauch.

p. 34/ Richard Bell, featuring: *Embassy*, 2013–ongoing, installation view, *You Can Go Now*, Museum of Contemporary Art Australia, Sydney, 2021. Image courtesy the artist and Museum of Contemporary Art Australia. Photography by Anna Kučera.

Engagement Programs:

p. 37/ *Field of Stars*. Photography by David Magro. Courtesy of Tamworth Regional Astronomy and Science Centre & Tamworth Regional Museum.

p. 38/ **Left:** Escort Daniel wearing 1948 ex-Changi POW bridegroom Jack's tails; 16 year-old model Bonnie wearing the silk shantung wedding gown from 1991 of her favourite teacher for the opening parade of *Love and Lace, Long Ago* at Moree Plains Museum. Photography by Jacob Collier. **Right:** Plein Air at Tramworth Regional Astronomy and Science Centre. Photography by Emma Stilts.

p. 40: Above: Still from video outcomes of *Gudskul* workshop 'Speculative Collective', part of Pari's P2P program. **Below:** Image courtesy of the Lock-Up.

p. 41/ **Left:** Angus Lee Forbes, *Design Isolate* Journal back cover, 2020. Photo Australian Design Centre. **Right:** Image courtesy of Bathurst Rail Museum. Photography by Trent Cash.

p. 42/ *Banha (Truly) Belong* projection. Photography by Henry Denyer Simmons.

p. 43/ **Left:** Edible rooftop garden. Image courtesy of Blue Mountains Cultural Centre. **Right:** Image courtesy of Grafton Regional Gallery. Photography by Sam Townsend, Melting Wax Photography for Grafton Regional Gallery.

p. 44/ *Peggy Popart*. Photography by Rebecca Rushbrook.

p. 45/ **Above:** *Saturday VR*, Maitland Regional Art Gallery. Photography by Newy Digital. **Below:** Exhibition opening event, Torres Strait Islander performer. Image courtesy of Newcastle Art Gallery.

p. 46/ Children from Kids Korner Preschool enjoy Michelle Cawthorn's *Songbird*. Image courtesy of Shoalhaven Regional Gallery.

p. 47/ Left: Image courtesy of Temora Aviation Museum. **Right:** Nikos Pantazopoulos, *The midnight shift*, 2020. HD video, stereo, 3:54minutes. Animation: Dalton Stewart; sound: Jonny Seymour. Commissioned by UNSW Galleries for 'Forms of Being Together' 2020.

p. 48/ Hayley Millar Baker, *There we were all in one place*, installation view, UTS Gallery, 2021. Photography by Jacquie Manning.

p. 49/ Left: Image courtesy of Chau Chak Wing Museum. Photography by David James. **Right:** *Radical Book Club*, 2021, Murray Art Museum Albury. Photography by Aden Wang

p. 50/ *Who goes here?*, Fiona Hall, 2021. Photography by Joshua Morris for Sydney Living Museums.

Innovation & Resilience Programs:

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p. 55/ Left: Image courtesy of the Australian Design Centre. **Right:** Image courtesy of Grafton Regional Gallery. Photography by Minya Rose Photography.

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