

A woman with long, wavy brown hair, wearing a light blue button-down shirt, is seen from the back, cleaning a large, dark, abstract bronze sculpture with a brush. The sculpture has sharp, angular forms and a textured surface. The background is a plain, light grey wall.

Year in Review 2022

**UTS GALLERY &
ART COLLECTION**



Images, cover and this page: Diana Baker Smith, *She Speaks in Sculpture*, 2022, two channel 4K video. Photo: Lucy Parakhina. Hannah Bronte, *Powa Wave*, 2022. HD video with sound, 00:05:49. UTS Art Collection, commissioned 2022.

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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



Reporting Period

January – December 2022

Contact Person

Stella McDonald, Curator & Manager
UTS Gallery and Art Collection

UTS Gallery & Art Collection programs support a creative and sustainable community and promote access, research, and preservation of our cultural heritage. Looking back at 2022, our work made significant progress in preserving and providing access to cultural heritage while supporting Australian artists to take risks and present challenging and curious new works for state and national audiences.

This year, the Art Collection prioritised access, research, conservation, risk management and preservation. This work included minimising temporary loans to the collection and investing in the development, access and conservation of the permanent collection. With executive sponsorship and the support of the UTS Property Unit, new storage infrastructure was commissioned for the Art Storage facility for the first time since it was built,

Program snapshot:

- 16 tours, workshops and artist-led events for UTS students and staff
- 17 public programs for general public, precinct community and arts industry
- 8294 visitors onsite in the gallery (a return to 85% of pre-pandemic visitation levels)
- a national exhibition tour, receiving 5700+ visitors across three venues

and conservation materials were acquired to ensure the preservation of the UTS Art Collection and enable the identification of collection development and conservation areas.

In 2022, collection growth was focused on developing the collection's holdings of work by Aboriginal artists from Australia's South East; contemporary Australian artists' responses to and engagement with technology and society; and artworks by artists represented in the UTS Gallery exhibition program and by UTS graduates. Works by leading Australian artists including Hayley Millar Baker (Gunditjmara), Kent Morris (Barkindji), and recent UTS graduates Maya Kilic and Kevin Diallo were acquired to complement and contextualise existing works in the Art Collection and build upon exhibition programs at UTS Gallery. A generous donation by Kathleen Quarry of two works by John Wolseley has greatly enriched the Art Collection's holdings of Australian works on paper.

Notably, the UTS Art Collection undertook a significant conservation project that saw Margel Hinder's iconic modernist sculpture, 'Growth Forms' (1952), relocated to a prominent

Image: Sidney McMahon, Maggot (installation view), 2022, UTS Gallery. Photo: Jacquie Manning.

location at the entrance to UTS. It has been a pleasure to see so many of our UTS graduating students and families choose this location for photos commemorating their achievements. An exhibition of new work by Australian artist Diana Baker Smith contextualised 'Growth Forms' significance for contemporary audiences. The exhibition in UTS Gallery included loans from the Art Gallery of New South Wales and provided new contexts for Australian Modernist practice.

The year also saw the close of the UTS Central art commissioning program that has seen the instant growth of UTS's digital and public art and created a prominent, public facing creative identity for the UTS campus. 'POWA WAVE' by artist Hannah Brontë was the sixth work to be commissioned for the UTS Broadway screen. The work was launched in conjunction with Brontë's solo exhibition at UTS Gallery, 'Neon Oracle'. The exhibition presented over 30 text-based prints, banners, and textile works produced by the artist since 2012, alongside a series of new works made cooperatively with

members of Twenty10, a NSW-based LGBTQIA+ service for young people aged 12-25 supported by the UTS Centre for Social Justice and Inclusion.

The UTS Gallery program began the year with 'I Will Tell You My Story', a curated group exhibition that included twenty-five works from the UTS Art Collection alongside new commissions and loans by unrepresented Australian artists. The inaugural UTS Artists in Residence presented their research and creative practice over two exhibitions at UTS Gallery, resulting in the development of a new interactive sculptural installation by Sidney McMahon, and an immersive virtual reality work by Wiradyuri artist Amala Groom and UTS researcher Andrew Burrell, 'can't buy me love'.

In 2022, we partnered with UTS Events and UTS Photography on UTS Assembly, an online lecture series that invited leading creative minds from the humanities, visual arts and design to reflect on the conditions that shape our everyday lives. The online lecture series invited a leading creative thinker from the



humanities, visual arts and design to share their perspective on a perennial issue of our time; from Technology and Cities to Reality and Truth. The program, featuring journalist and filmmaker Yaara Bou Melhem, author and curator Nato Thompson and critically acclaimed artist Camille Henrot, curated by Benjamin Chadbond, was devised as an expression of UTS's creative identity, connecting UTS to innovative and creative thinking outside the lines.

In 2022, Hayley Millar Baker's exhibition 'There we were all in one place' toured to partner Museums and Galleries in the University Art Museums network in Queensland, Victoria and South Australia. The exhibition catalogue received a commendation in the 2022 AAANZ Art Writing & Publishing Awards.

The UTS community's care for the UTS Art Collection and engagement with UTS Gallery

programs has ensured that the UTS experience is intellectually vibrant, creatively stimulating and continues to make UTS a desirable place to study, work and visit. We look forward to seeing what the future holds.

Images, left to right: Exhibition launch of 'There we were all in one place' at FUMA Gallery, 2022, photo: Flinders University Museum of Art. Amala Groom (centre) at the opening of 'can't buy me love', UTS Gallery, 2022. Photo: Jacquie Manning.

Programs

UTS Gallery and Art Collection is a platform for global perspectives on technology and society. Our programs champion critical and creative thinking to support a lifetime of learning.

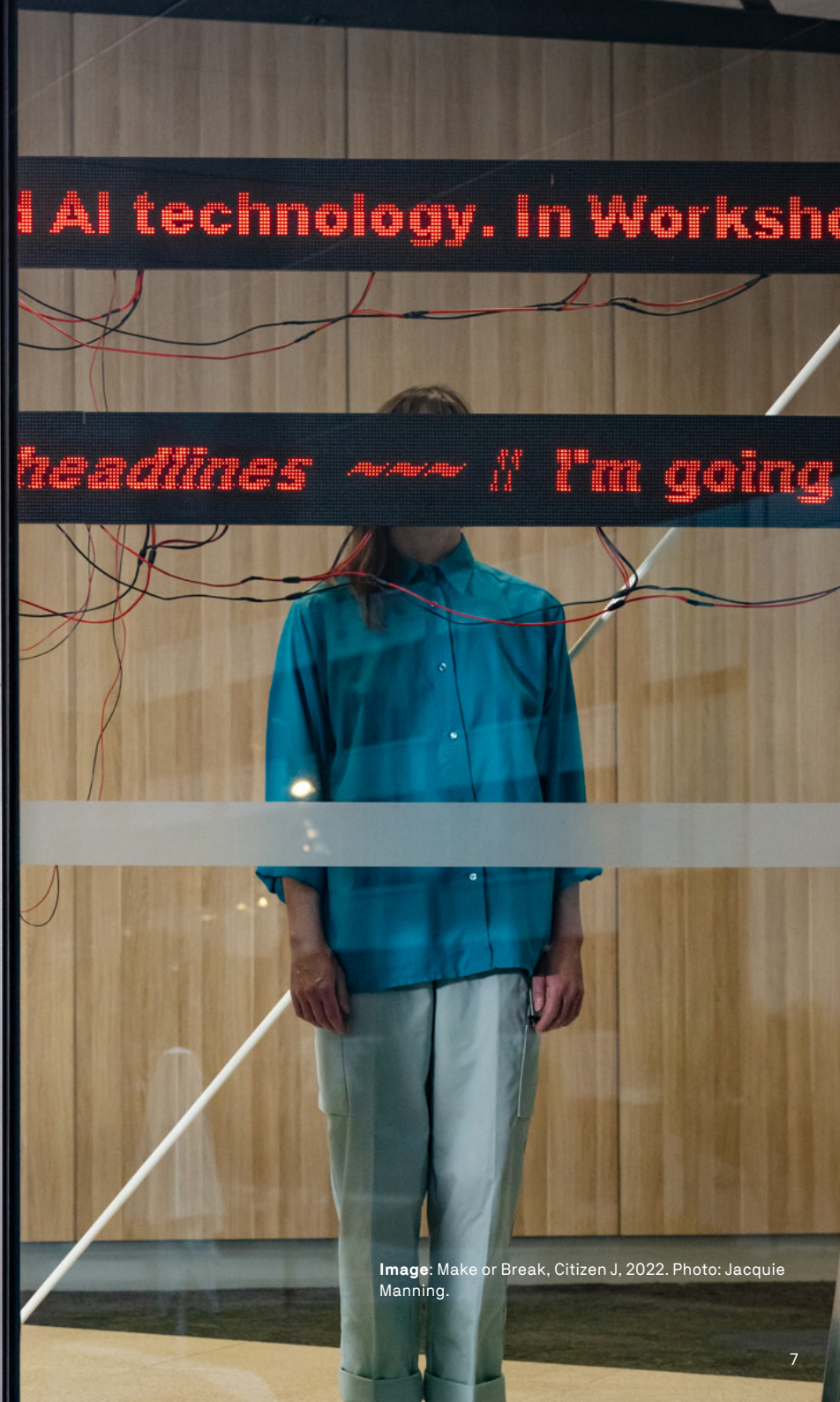
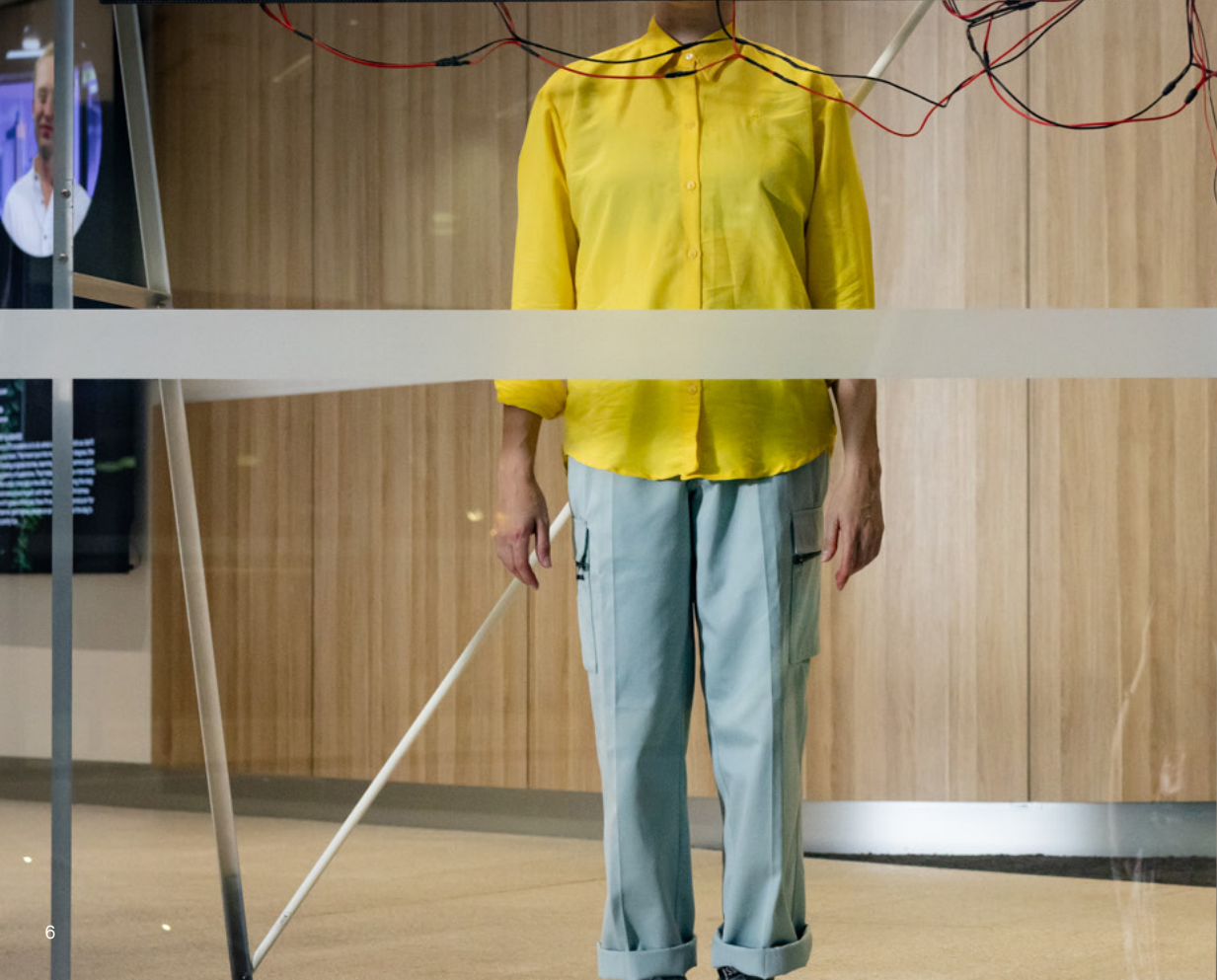


Image: Make or Break, Citizen J, 2022. Photo: Jacquie Manning.

UTS Artist in Residence



The **UTS Artist in Residence** program is a valuable opportunity for knowledge sharing and cross-disciplinary collaboration of mutual benefit to the artist and university research, and recognises the vital role of the arts in fostering the economic, social and cultural prosperity of our communities.

In February 2022 we appointed **HOSSEI** as 2022-23 UTS Artists in Residence.

HOSSEI's practice explores concepts of healing through meditative ritual, performance and costume. Over the 12-month residency period, the artist proposed to draw on the research strengths and facilities of UTS Design School to experiment with new materials, techniques and emerging technologies. HOSSEI proposed to work closely with Associate Professor Timo Rissanen [Course Director, Fashion & Textiles] to develop and create a new series of "healing" costumes that utilise puppetry, electronics and advanced construction techniques. The residency culminates in the public presentation of new work at UTS in 2023.

Image, left to right: HOSSEI, photograph: Jacquie Manning. HOSSEI, UTS Artist in Residence studio, 2022, photo: Zan Wimberley.

UTS ART Live



Images, left to right: Make or Break, Connie Anthes and Rebecca Gallo, Citizen J Workshop, UTS Central. Photos: Jacquie Manning.



UTS ART Live brings together contemporary artists and UTS students through collaboratively produced public performances, events and interventions across campus. ART Live enables students to explore their coursework or extracurricular interests through the lens of creative practice.

Make or Break, comprising artists Connie Anthes and Rebecca Gallo, worked with UTS students through a series of workshops to develop **Citizen J**.

This project enabled students to play with a series of critical and creative tools – including media analysis, language shaping, news scraping, futuring, speculative writing and machine learning – to generate a series of future newsfeeds.

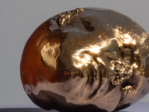
A continuous stream of speculative headlines and stories was displayed live on LED news tickers at UTS Central and via a digital intervention here on the UTS Gallery & Art Collection website. This speculative news from the year 2062 has been generated by UTS students Abbie, Amy, Annie, Diego, Eleanor,

Helen, Jack, James, Jay, Jessie, Joseph, Julien, Kent, Kimberley, Lucy, Rahul, Sean, Seja, Solei, Sophie, Rodger and Timi, in collaboration with anonymous AIs and Make or Break.

These headlines and stories are updated as the project unfolds, and are generated through a range of processes: “personalised” headlines devised using collaborators’ social media and search histories; current headlines scraped from news sites and re-imagined through machine learning; headlines and stories from imagined futures developed in collaboration with AI.

Citizen J received funding from Museum and Galleries NSW Audience Development Fund.

Exhibitions



Images, left to right: I will tell you my story, installation view, UTS Gallery, 2022. Photos: Jacquie Manning.

I will tell you my story

8 February — 1 April 2022

Curated by Talia Smith

UTS Gallery

Artists: Christopher Bassi, Jess Bradford, Nick Breedon, Kevin Diallo, Jazz Money, Thea Anamara Perkins, Genevieve Felix Reynolds

Institutional art collections can be an archive of their past attitudes and future aspirations as well as a constellation of knowledges and times. As records of evolving tastes and values, collections are prone to inevitable gaps in knowledge, language and care.

I will tell you my story is a group exhibition that engages with works from UTS Art Collection by Tony Albert, Dion Beasley, Reg Campbell, Lex Dickson, Marian Drew, Vanessa Inkamala, Mabel Juli, Jumaadi, Sam Leach, Eun-Jong Lee, Guy Maestri, Sanné

Mestrom, Henry Moore, Joycie Pitjarra Morton, Peter Newry, Sidney Nolan, William Pidgeon, Margaret Preston, Jude Rae, Kate Scardifield, Pamela Thalben-Ball, Christian Thompson, Judy Watson, Emma White and Xia Xiong.

The exhibition considers how collections can be re-read in light of the present, challenged as an archive, and imagined anew. New commissions and loans by unrepresented artists bring new context to the UTS Art Collection, its history and future.

Attendance

1800 visitors

Exhibition Catalogue

I will tell you my story was extended by a catalogue with documentation of the exhibition, a foreword by exhibition curator Talia Smith, an essay by Aneshka Mora and a commissioned poem by Jazz Money, designed by Daryl Prondoso.

Public Programs

- Publication launch and curator tour
- Artist talks as part of Art Month Sydney



can't buy me love

8 April — 6 May 2022

Amala Groom X Andrew Burrell

UTS Gallery

Amala Groom is a Wiradyuri conceptual artist whose practice is informed and driven by First Nations epistemologies, ontologies, and methodologies. Andrew Burrell (UTS, DAB, School of Design) is a practice-based researcher and educator who investigates the relationship between human subjectivity and virtual and augmented environments.

Presented through the lens of virtual reality, **can't buy me love** was an immersive experience that purports to sell the audience the intangibility of spiritual enlightenment. It brings "reality" into a space that is "unreal" and where the item that is for sale is one that cannot be bought.

can't buy me love was developed with support from The UTS Faculty of Design, Architecture and Building and the UTS Faculty of Law and as part of the 2021 UTS Artist in Residence Program.

Attendance

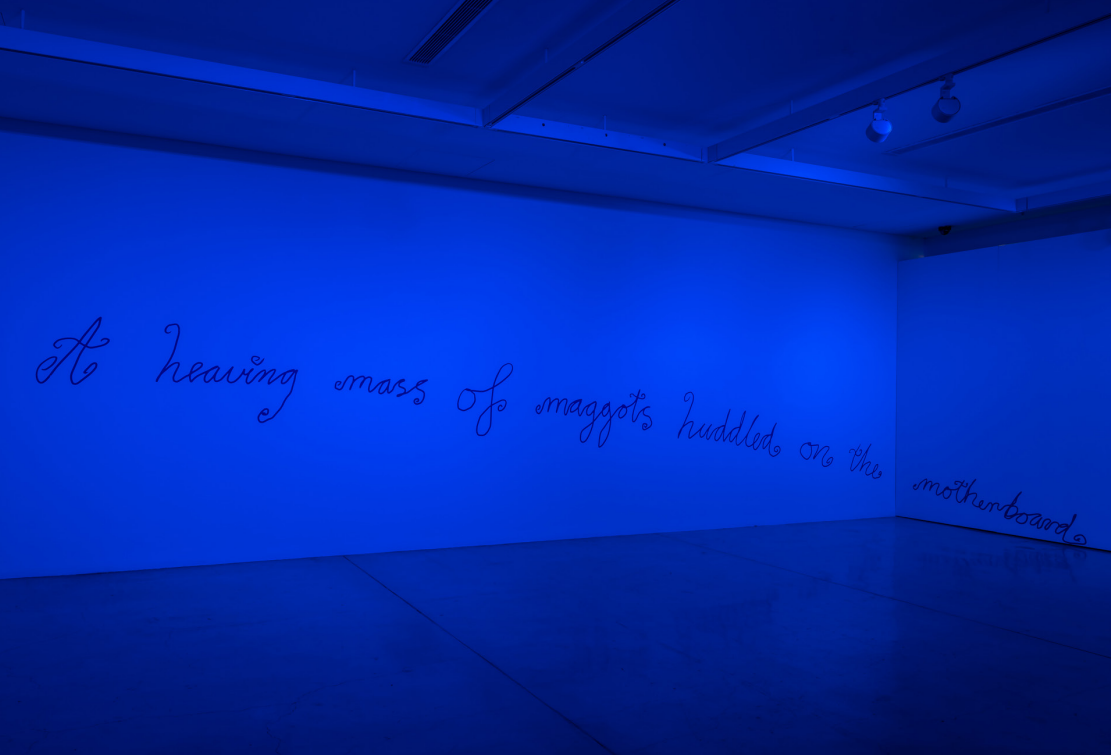
1069 visitors

Exhibition Catalogue

can't buy me love is extended by a publication with production images, an introduction by curator Stella Rosa McDonald, a conversation between artists Amala Groom and Andrew Burrell and an essay by Madeleine Collie.

Public Programs

- Artist talk: Amala Groom, Andrew Burrell and Madeleine Collie in conversation



Maggot

17 May – 10 June 2022

Sidney McMahon

UTS Gallery

Sidney McMahon is an interdisciplinary artist working across sculptural installation, video and performance, with an interest in the body, memory and feeling. McMahon's work brings together distinct cultural contexts, as well as social and economic systems to explore a personal queer narrative.

Maggot uses brain sensing wearable technology to read the users visual cortex and translate neural activity into real-time digital commands. Presented as a narrated 'choose your own adventure' three channel video, **Maggot** examines the act of looking, being looked at and being seen, and the relationship between our visual reality and our cognitive understanding.

Maggot was developed with support from UTS Faculty of Engineering and Information Technology, Dr YK Wang and the UTS Tech Lab as part of the 2021 UTS Artist in Residence Program.

Attendance

975 visitors

Exhibition Catalogue

Maggot is extended by a publication with production images, an introduction by Sidney McMahon and an essay by Amelia Wallin.

Public Programs

- Artist talk: Sidney McMahon in conversation with Frances Barrett.

Media

- Review: Memo Review, Nick Croggon.



She Speaks in Sculpture

17 May — 10 June 2022

Diana Baker Smith

UTS Gallery

She Speaks in Sculpture is an exhibition by Diana Baker Smith exploring the histories of Sydney's built environment through the work of Australian-American sculptor Margel Hinder (1906-1995). The project maps the extraordinary journey of Hinder's sculpture *Growth Forms*, held in the UTS Art Collection, through a series of new works that explore the tension between public art and urban development in Sydney.

The exhibition includes a new video installation developed with cinematographer Gotaro Uematsu, choreographer Brooke Stamp, dancer Ivey Wawn, costume designer Leah Giblin, and musician Bree van Reyk, as well as a display of archival material related to Hinder's work, supported through loans from the Art Gallery of NSW.

She Speaks in Sculpture was supported by the City of Sydney's Cultural and Creative Grants and UNSW Art and Design.

Attendance

1950 visitors

Exhibition Catalogue

She Speaks in Sculpture features a publication of film and production stills, with an introduction by curator Stella Rosa McDonald, and an essay by Denise Mimmocchi, Senior Curator of Australian Art at the Art Gallery of NSW.

Public Programs

- Artist talk: Diana Baker Smith in conversation with Veronica Tello

Media

- Review: Memo Review, Amelia Wallin

Images, left to right: Diana Baker Smith, *She Speaks in Sculpture*, Installation view, UTS Gallery, 2022. Photos: Jacquie Manning.



Neon Oracle

20 September — 11 November 2022

Hannah Brontë

UTS Gallery

Curated by Stella Rosa McDonald, **Neon Oracle** considers Hannah Brontë's use of language as a form of resistance. The exhibition presents over 30 text-based prints, banners, and textile works produced by the artist since 2012, alongside a series of new works made cooperatively with members of Twenty10, a NSW-based LGBTQIA+ service for young people aged 12-25.

Known for her videos, banners and large-scale installations, Hannah Brontë has created public works that are spirited affirmations of patriarchy and collective power. Brontë uses language—inspired by the nexus of poetry, visual art and music—as a form of public address driven by her personal, political and social contexts. Neon Oracle brings focus to her text-based works, situating the word-as-

image as a means to inspire collective action in the face of ecological disaster and political change, affirm individual agency and create safe social space. Together, the works in Neon Oracle form a rallying cry for a liveable future and are united by Brontë's spirit; playful, empathetic, and sincere.

Neon Oracle was presented in partnership with Twenty10 and the UTS Centre for Social Justice and Inclusion, with support from Pixel Perfect. Powa Wave will tour to West Space in 2023.

Attendance

2500 visitors

Exhibition Catalogue

Neon Oracle is accompanied by a publication with a fold-out poster, and texts by curator Stella Rose McDonald and Hannah Brontë.

Public Programs

- Closed workshops with Twenty10
- Artist talk: Hannah Brontë

Media

- Feature: " Hannah Brontë on creating a world to live in", Neha Kale, Art Guide Australia, September/October 2022.

Images, left to right: Hannah Brontë, Neon Oracle, Installation view, UTS Gallery, 2022. Photos: Jacquie Manning.

Collection development



Image: Hannah Bronte, Powa Wave, 2022. HD video with sound, 00:05:49. UTS Art Collection, commissioned 2022

Collection development

Commissions

Hannah Brontë was the sixth artist to be commissioned for the UTS Broadway screen, a program of site-specific digital art commissions by leading Australian artists located in UTS Central (Building 2). Brontë's video POWA WAVE, is a Queer portrait of a pair of surfing lovers and explores the politics and pleasures of the ocean. The work was launched in conjunction with Brontë's solo exhibition at UTS Gallery, Neon Oracle.

Acquisitions

UTS acquired works by leading Australian artists to complement and contextualise existing works in the Art Collection and programs at UTS Gallery, including Hayley Millar Baker, Kent Morris, Maya Kilic and Kevin Diallo. A generous donation by Kathleen Quarry of two works by John Wolseley contributes to the Art Collection's holdings of Australian works on paper.

Conservation

With the assistance of the UTS Property team, we completed the conservation and relocation of 'Growth Forms' by Margel Hinder. The prominent new location in the Tower Foyer is fitting for this major work of modernist public sculpture.

Artist Diana Baker Smith was invited to research and reflect on this work, documenting its preservation in the context of its long history in Sydney's civic spaces. The resulting body of work was shown at UTS Gallery as the exhibition 'She Speaks in Sculpture'.

We commissioned a Preservation Needs Assessment by conservator Tegan Anthes, which identified key areas for the ongoing care of the Art Collection, including upgrades to the Art Store to take place in 2023.

Image: Margel Hinder, Growth Forms, 1959, bronze, braised copper and mild steel, 410 x 150 (diam) cm. UTS Art Collection, gift of Lend Lease Development, 1997. Photo: Lucy Parakhina.



Accessions and loans

ACCESSIONS

2022.001

Kent Morris
Barkindji Blue Sky -
Ancestral Connections #2
2019
giclée print on rag paper
100 x 150 cm
UTS Art Collection,
purchased 2022

2022.002

Kent Morris
Barkindji Blue Sky -
Ancestral Connections #8
2019
giclée print on rag paper
100 x 150 cm
UTS Art Collection,
purchased 2022

2022.003

Hannah Brontë
Powa Wave
2021
HD video with sound
00:05:49
UTS Art Collection,
commissioned 2022

2022.004

Maya Kilic
Tug of War
2020
digital video

2022.005-2022.007

Kevin Diallo
Portraits 1, 2 and 3 from
the series "1900, 120 years
later"
2022
cyanotypes on Dutch wax
paper
each 33 x 27 cm
UTS Art Collection,
purchased 2022

2022.008

John Wolseley
Edge of the Desert,
Rodinga Range From
the series The Simpson
Desert Survey
1993
lithographic print, ink on
paper
UTS Art Collection, gift of
Kathleen Quarry 2022

2022.009

John Wolseley
Anxiety and Joy
1993
lithographic print on
handmade paper
75 x 50 cm
UTS Art Collection, gift of
Kathleen Quarry 2022

2022.010

Hayley Millar Baker
Even if the race is fated
to disappear 3 (Peeneeyt
Meerreneg / Before, Now,
Tomorrow)
2017
inkjet on cotton rag
120 x 80 cm
UTS Art Collection,
purchased 2022

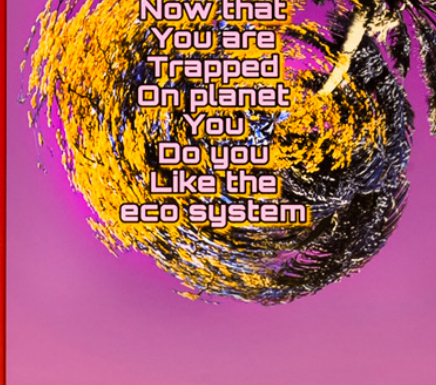
LOANS

Hayley Millar Baker
Meeyn Meerreeng (Country
at Night)
2017
71 volcanic and granite
rocks, acrylic
On loan from the artist



Image: Kevin Diallo, Portraits 1, 2 and 3 from the series "1900, 120 years later", 2022. UTS Art Collection, purchased 2022. Installation view, 'I will tell you my story', curated by Talia Smith, UTS Gallery, 2022. Photo: Jacquie Manning.

Our people



UTS Gallery and Art Collection 2022 Staff

Curator & Manager

Stella Rosa McDonald

Assistant Curator, UTS Gallery & Art Collection

Eleanor Zeichner

Assistant Curator, UTS Gallery & Art Collection

Connie Anthes

Assistant Curator, UTS Art Collection

Janet Ollevou

Curatorial Assistant, Collection and Projects

Felicity Sheehan

Casual Installation Staff

Robert Pulie, Athena Thebus, Paul Williams

Image: Hannah Brontë, Neon Oracle, 2022, curated by Stella Rosa McDonald, installation view, UTS Gallery, Sydney. Photo: Jacquie Manning