

Geraldton Regional Art Advisory Committee

Meeting Agenda

Meeting Name	Geraldton Regional Art Advisory Committee	Meeting No.	D-24-143415
Meeting Date	14 November 2024		
Meeting Time	10:00am		
Meeting Location	Geraldton Regional Library – Randolph Stow Rooms		
Attendance by Electronic Means			
Attendees	Cr Jenna Denton Deputy Presiding Roni Kerley – Yamaji Art Alysha Saunders – Community Rep Susan Smith – Community Rep Mark Lennard – Community Rep Annalise Fosbery – Community Rep Trudi Cornish – CGG Briony Bray – CGG Shauni Norman – CGG (Minutes)	By Invitation	
		Apologies	Cr Steve Cooper – Presiding Member Cr Kim Parker Fiona Norling - CGG
		Leave of Absence	
		Distribution	
Purpose of Committee	Refer to Committee Book		

All Committee Members, including external members, are subject to the same rules as a Council Meeting concerning confidentiality, public statements, conflicts of interest and behaviours of members, pursuant to the [Local Government \(Model Code of Conduct\) Regulations 2021](#).

The Presiding Member is to refer to the following Policy, Meeting Procedures and Regulations when chairing a meeting.

[Meeting Procedures Local Law 2011](#)

[Council Policy 4.4. Operation of Advisory Committees](#)

[Council Policy 4.2 Code of Conduct for Council Members, Committee Members and Candidates](#)

[Council Policy 4.12 Independent Committee Member Fees and Reimbursements](#)

1 Declaration Of Opening

The Presiding Member declared the meeting open at INSERT TIME.

2 Acknowledgement of Country

3 Welcome & Apologies

4 Disclosure of Interests

5 Applications for Leave of Absence

6 Minutes of Previous Meeting

EMBEDDED ATTACHMENT

Geraldton Regional Art Advisory Committee

Meeting Minutes

Meeting Name	Geraldton Regional Art Advisory Committee	Meeting No.	3 - D-24-099396
Meeting Date	01 August 2024		
Meeting Time	11:00am		
Meeting Location	The Greenough Room – Civic Centre		
Attendance by Electronic Means	<i>Nil.</i>		
Attendees	Cr Steve Cooper - Presiding Member Cr Jenna Denton Cr Kim Parker Alysha Saunders – Community rep Susan Smith – Community rep Mark Lennard – Community rep Annalise Fosbery – Community rep Trudi Cornish – CGG Fiona Norling -CGG Briony Bray – CGG Marnie Facchini - CGG Shauni Norman - CGG (Minutes)	By Invitation	
		Apologies	Roni Kerley – Yamaji Art
		Leave of Absence	
		Absent	Cr Simon Keemink
		Distribution	As listed
Purpose of Committee	Refer to Committee Book		

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[Council Policy 4.12 Independent Committee Member Fees and Reimbursements](#)

1 Declaration Of Opening

The Presiding Member declared the meeting open at 11:07am.

2 Acknowledgement of Country

I would like to respectfully acknowledge the Yamatji people who are the Traditional Owners and First People of the land on which we meet/stand. I would like to pay my respects to the Elders past, present and future for they hold the memories, the traditions, the culture and hopes of Yamatji people.

3 Welcome and Apologies

Presiding Member welcomed the members and apologies were noted from:
R Kerley.

4 Disclosure of Interests

Nil

5 Applications for Leave of Absence

Nil

6 Minutes of Previous Meeting – 10 June 2024

RECOMMENDED that the minutes of the Greater Geraldton Art Advisory Committee Meeting held on 10 June 2024 as previously circulated, be adopted as a true and correct record of proceedings.

COMMITTEE DECISION:

MOVED Cr Denton, SECONDED Cr Parker

CARRIED 7/0

Not Voted: 2

Against Votes: 0

For Votes: 7

Name	Vote (For or Against)
Cr Cooper	For
Cr Parker	For
Cr. Denton	For
Cr. Keemink	NOT PRESENT
R Kerley	NOT PRESENT
A Fosbery	For
M Lennard	For
S Smith	For
A Saunders	For

7 Update Draft Public Art Masterplan (T Cornish)

T Cornish provided an update to the Committee on the Draft Plan.

ACTION: T Cornish to provide the Plan to the Committee members for review and provide feedback. Time frame consultation from August – September with plan anticipated for OMC in December 2024.

8 Upcoming Public Art Projects (T Cornish/B Bray)

T Cornish provided an update on the upcoming art projects.

The following art works have been identified to be undertaken to utilise some of the available funds as an interim suggestion while the Plan is being developed:

Ephemeral artworks, associated with Christmas on the Terrace (non-denominational)

GRAG Park sculptural trail project within the buildings grounds to engage youth.

Noted the GRAG external windows are continuously broken and boarded up, with crim-safe mesh not seen as an ideal solution.

RECOMMENDED: The Committee resolves to recommend that when undertaking the maintenance of the GRAG building to incorporate an artistic design solution for the panel replacement on the external glass windows with consideration given for a review for a budget allocation as required to accommodate the request.

COMMITTEE DECISION:

MOVED A Fosbery, SECONDED M Lennard

CARRIED 7/0

Not Voted: 2

Against Votes: 0

For Votes: 7

Name	Vote (For or Against)
Cr Cooper	For
Cr Parker	For

Cr. Denton	For
Cr. Keemink	NOT PRESENT
R Kerley	NOT PRESENT
A Fosbery	For
M Lennard	For
S Smith	For
A Saunders	For

9 Library Carpark Entrance (T Cornish)

T Cornish provided an update on the proposed artwork for the Library Carpark Entrance with commission of Helen Ansell to provide an artwork wrap for the Western Power transformer structure.

10 Recent GRAG Funding (T Cornish)

T Cornish provided an update on the additional GRAG operational funding received from the State Government of a \$50,000 allocation over the next three years, along with the successful grant for the GRAG Membership Program.

11 Reports to be Received

11.1 Coordinator Report (B Bray)

The Committee noted the report as received.

Highlights from the report – Exhibitions of Living Landscapes, Remotely Close, Feline Good and Marianne Penberthy along with workshops and events throughout the last few months.

11.2 Community and Public Art Officer Report (M Facchini)

The Committee noted the report as received.

Highlights from the report – Community Mural “Post Card from Geraldton” and community art workshops.

Post Office Lane art box gallery seeking assistance from the Committee for selection. SS and AF to provide assistance on the EOIs.

12 Rocks Laneway – Artwork Proposal (T Cornish/B Bray)

T Cornish provided background information to the Committee on a proposed mural installation in Rocks Laneway on the blank brick wall. Artist Lauren Kennedy has been engaged to provide a concept and meet the design brief of the space.

The Committee expressed preference for concept number three and suggests that City officers consider it when guiding the artwork selection. They also suggested incorporating youth involvement if possible.

13 Public Art Shade Structure Proposal (A Fosbery)

The Committee noted the supporting attachment as received.

Proposal to the Committee for consideration for permanent shade structures of an artistic nature at local parks within the City to meet community requirements and climate change.

ACTION: BB and MF to review the inclusion of artistic shade for potential incorporation into the GRAG and Foreshore redevelopment Master Plans.

ACTION: FB to put forward the suggestion in the community consultation process for the Foreshore Master Plan redevelopment (Community representatives also encouraged to provide this input through community engagement process).

14 Date of next meeting

The date of the next meeting has been requested for October subject to circulation of a time request.

15 Close

There being no further business the Presiding Member closed the meeting at 12:42pm

7 Draft Public Art Masterplan

EMBEDDED ATTACHMENT

City of Greater Geraldton

PUBLIC ART MASTERPLAN

2025-2030

DRAFT – PENDING GRAPHIC DESIGN

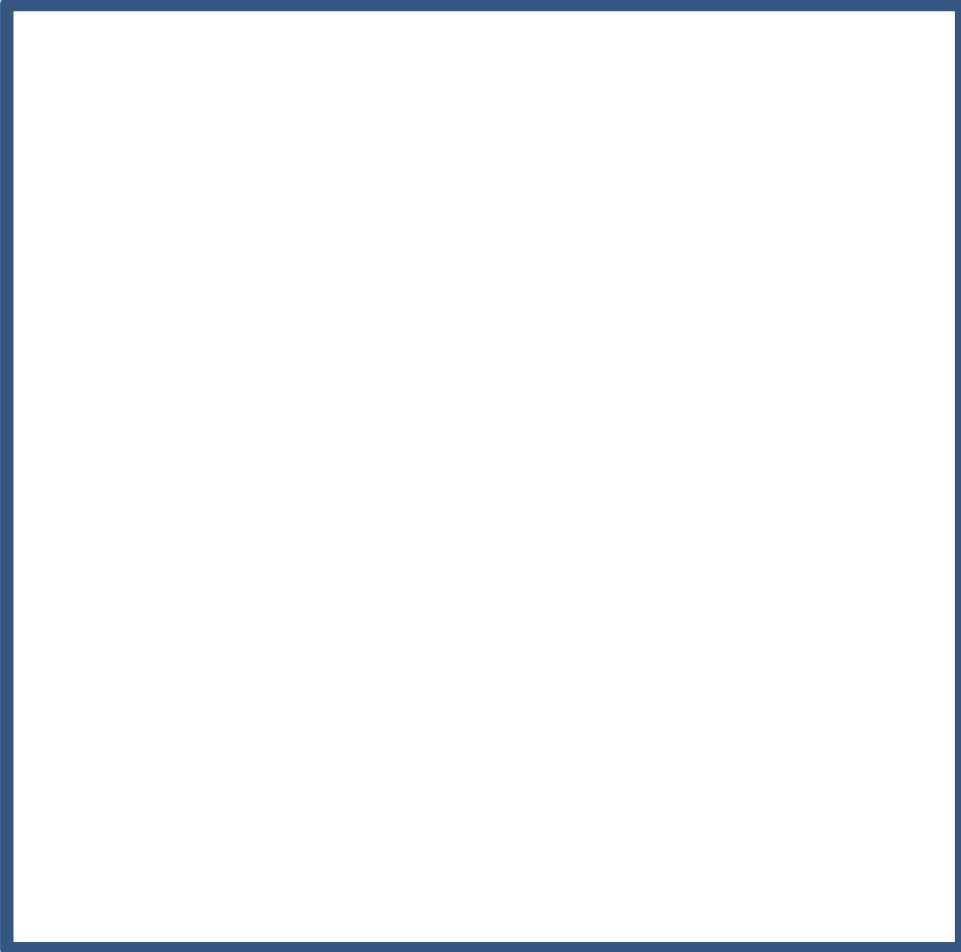
Acknowledgement of Country

We would like to respectfully acknowledge the Yamatji Peoples who are the Traditional Owners and First People of the land on which we stand. The Nhanhagardi, Wilunyu, Naaguja. I would like to pay my respect to the Elders past, present and future for they hold the memories, the traditions, the culture and hopes of the Yamatji Peoples.

[Artwork credit, plus credit for work on cover]



Message from the Mayor



Artwork credit

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Executive Summary

Artwork credit



Strategic Alignment

This Masterplan has been informed by the following City of Greater Geraldton (CGG) documents.

Strategic Guiding Documents

Greater Geraldton 2031: Strategic Community Plan

The CGG Public Art Strategy 2020-2025 supports the Community Strategic Plan's Vision, Mission and Values. The Strategy and this accompanying Public Art Masterplan to guide implementation respond directly to the following major goals:

Community

Aspiration: Our culture and heritage is recognised and celebrated. We are creative and resilient. We can all reach our potential.

1.1 Enhanced lifestyle through spaces, places, programs and services that foster connection and inclusion.

1.3 Pride in place and a sense of belonging is commonplace.

1.7 Reconciliation between Indigenous and non-indigenous communities is supported.

1.10 A place where people have access to, engage in and celebrate arts, culture, education and heritage.

Economy: A healthy thriving and resilient economy that provides opportunities for all whilst protecting the environment and enhancing our social and cultural fabric.

2.4 A desirable place to live, work, play, study, invest and visit.

Informing Documents

CGG Public Art Strategy 2020-2025; Geraldton City Centre Revitalisation Plan; CGG Heritage Strategy 2023-2028; CGG Reconciliation Action Plan 2024-2026; CGG Youth Strategy 2024-2029; CGG Council Policy CP1.4 Access and Inclusion; CGG Access and Inclusion Plan 2024-2029; CGG Council Policy CP4.9 Procurement of Goods and Services; CGG Operational Policy OP017 Geraldton Regional Art Gallery Collection.

Public Art Defined

Public art includes both permanent and ephemeral art installation and activities, integrating an artistic concept into a public feature. Public art is planned and executed outside a gallery context in spaces which are generally open and accessible to all. Practitioners may range from the beginner to the professional artist. Professional artists may have a tertiary qualification in visual arts, have experience exhibiting and selling their work to collecting bodies and be represented in major public collections. Public art can become an iconic part of a town, place, or even country! Local communities take pride in artworks that become icons, and tourism can increase through these artworks becoming attractions.

Types of Public Art

1. Murals
 - Artist-led, may contain community elements
2. Sculptural
 - Standalone work, fabricated by the artist or externally
3. Integrated
 - Part of a development, incorporated into the design of a building
4. Ephemeral
 - Work designed to be temporary, have a limited life-span
5. Functional
 - Public art that can be used as seating or shade, work that has a function outside of purely aesthetics
6. Play-friendly
 - Kinetic, bright work appeals to a sensory experience



Artwork credit

Parameters of Public Art

- Features of a building and enhancements such as screens and lighting
- Integrating into public spaces through creative street furniture, artistic paving and works that improve the overall quality of an area
- Mural work that covers walls, floors and walkways
- Tiles, mosaics and brick work that can integrate into developments or standalone
- Sculptural work that incorporates durable and damage resistant materials, as well as following safety standards
- Community art projects led by a professional artist that result in a tangible artwork in a range of ephemeral and permanent works

Not Public Art

- Business logos
- Advertising signage
- Art objects which are mass produced or off-the-shelf reproductions, not providing a unique response to the local area
- Landscaping or hardscaping which would normally be associated with developments
- Fencing, gates, benches and other functional items that do not contribute to the artistic character of the local area

Artwork credit



Artworks clockwise from top left:

- Council House – Perth, WA. Trevor Richards
- Ravensthorpe Silo Art – Ravensthorpe, WA. Amok Island
- *Giants of Mandurah* – Mandurah, WA. Thomas Dambo
- *Grow Your Own* – Perth, WA. James Angus



Artworks clockwise from top left:

- *Cloud Gate* – Chicago, Illinois. Sir Anish Kapoor
- *Angel of the North* – Newcastle, UK. Anthony Gormley
- *Puppy* – Bilbao, Spain. Jeff Koons
- *Jacob's Ladder* – North Island, New Zealand. Gerry Judah

Community Context

The City of Greater Geraldton is a vibrant City, with a diverse collection of registered public artworks across the region.

The City has a Public Art Team, located in the Geraldton Regional Art Gallery, and the Geraldton Regional Art Advisory Committee that provides valuable input from community members.

With a thriving arts community, public art provides new and exciting opportunities for local artists. Professional development and small to medium sized projects are aimed at local artists to the Mid West region, ensuring we support our local community. There are also opportunities for larger public art projects that are open to all artists, creating iconic artworks for the community. Having a mixture of external and local artists creates a strong Public Art Collection featuring a variety of mediums, subject matter and storytelling.

Currently, the Public Art Collection features works by Edmund Stewart, Tony Jones, Charmaine Green, Helen Ansell, and Trevor Richards to name a few. With over 200 artworks, this includes commissioned work, direct-approaching, school projects, large installations, and a wide variety of murals.



Artwork credit

City of Greater Geraldton

Dutch ships sailed past the Western Australian coast in the 17th Century with landings including those which took place at the Abrolhos Islands. The first explorer to set foot on land was Lieutenant George Grey, a member of the British Army, in 1839. Geraldton's official settlement occurred on the 20 November 1849, when a prospecting party and soldiers arrived at Champion Bay and began settlement. Champion Bay developed as a port with the export of lead, wool and later horses. Discovery of gold in the Murchison in the 1890s and construction of rail lines soon led to the spread of settlement, with pastoralism also contributing significantly to the growth of population and infrastructure.

Over time the region continued to expand, with further diversity in agriculture, mining, construction and service industries, fishing and aquaculture and tourism. The City has a population of over 41,000 residents, encompassing the coastal City of Geraldton, along the rural townships of Mullewa, Greenough and Walkaway.

Stories of the Yamaji

From the rich waters of Jambinbiri (Champion Bay) to the outer hinterland, the Midwest region has been the home for Yamaji people for tens of thousands of years. Yamaji (or Yamatji) is the name used to identify Aboriginal people in the Midwest, Murchison and Gascoyne regions of Western Australia. 'Yamaji' comes from the Wadjjarri (or Wajarri) language and means 'man' or 'human being', so it is often used throughout this region to refer to 'Aboriginal people/ person'. The Yamaji region in Western Australia contains many Aboriginal groupings. Approximately 10% of the total population of the region are Yamaji people, who live mostly in Geraldton and Carnarvon. The City of Greater Geraldton proudly celebrates Yamaji People and culture through the Yamaji Drive Trail, highlighting significant sites across the City.



Guiding Principles

This Public Art Masterplan seeks to guide public art projects in the City of Greater Geraldton, providing a framework for new projects that are aligned with the overarching vision for art in the public realm.

This Masterplan will integrate with the City of Greater Geraldton Public Art Strategy, working in conjunction to inform new public art projects and future direction for art in the City.

Consultation Methodology

This Public Art Masterplan has been developed in consultation with the Geraldton Regional Art Advisory Committee. The Committee comprises representatives from Council, the Community, an Aboriginal Arts organisation and City Officers.

Guiding Principles

- Quality
- Inclusion

Supporting Principles

- Truth-telling
- Value history & culture
- Support local



Artwork credit

Growing the Collection

Assessment Measures and Criteria

Artistic Merit

- The artwork must be original, responding to the unique criteria of each project
- Artists with different experience levels should be matched to the requirements of the project. An artist with more experience may be more appropriate for large, iconic pieces

Sense of Place

- The artwork should further enhance the City of Greater Geraldton's image, building on its visual appearance and character
- The work should respond to the location, making it site specific and unique to that area

Appropriateness

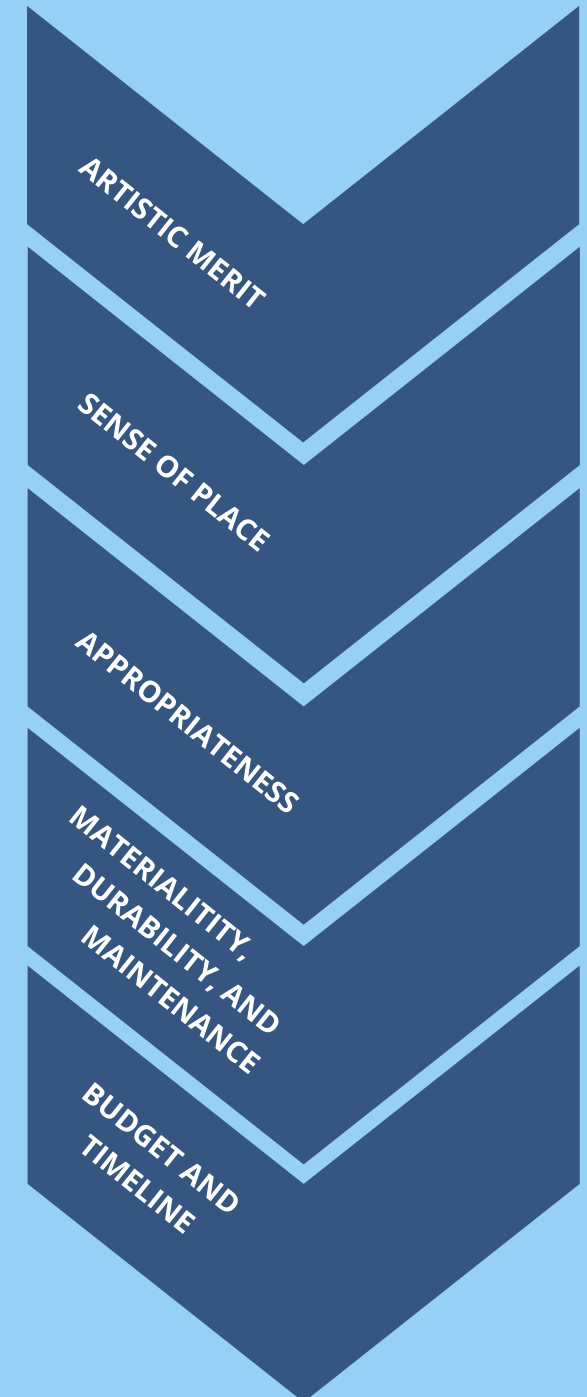
- The use of cultural materials, including stories and themes, include consent from any communities represented
- Both practical and contextual appropriateness considered, this includes a general fit-for-purpose assessment
- Suitability and ability to work within the City of Greater Geraldton Public Art Collection

Materiality, Durability and Maintenance

- The proposed project will incorporate materials that are appropriate for outdoor conditions, unless this is an internal artwork that is not affected by outdoor conditions
- The artwork must be safe for public display
- There should be minimal maintenance required, ensuring works are durable in the unique environmental conditions

Budget and Timeline

- Proposed budgets should be detailed and accurate to the project
- Artists should be paid appropriately and follow industry standards for any workshops and community engagements
- The timeline should consider whether any community consultation or engagement is required, and incorporate this into the overall project timeline



Role of the Geraldton Regional Arts Advisory Committee

The Geraldton Regional Arts Advisory Committee (GRAAC) provides valuable industry expertise, having an active role in encouraging and promoting the Visual Arts. The GRAAC is a Committee of Council and at the time of creation of this Masterplan serves to 2030 or as determined by Council.

The role of the GRAAC is to provide Council with support and guidance with the implementation of the Geraldton Regional Art Gallery Strategic Plan and the Public Art Strategy/Masterplan. The GRAAC supports and promotes the Geraldton Regional Art Gallery's purpose statement which is:

To deliver high quality, responsive and targeted collection management and arts programmes which grow and enhance City and regional cultural assets, enrich people's lives, provide economic opportunity, growth of local identity and encourage wellbeing and active participation in regional Western Australia.

Whilst not operational in nature, areas of advice may include (but not limited to) the following areas:

- Acquisition and donation of Public Art
- Relocation or deaccession of artworks
- Commissioning of new artworks
- Strategic development



Artwork credit

Procurement Process

Acquisition Process

The following are different types of acquisition in the procurement of new public artworks:

Direct Acquisition

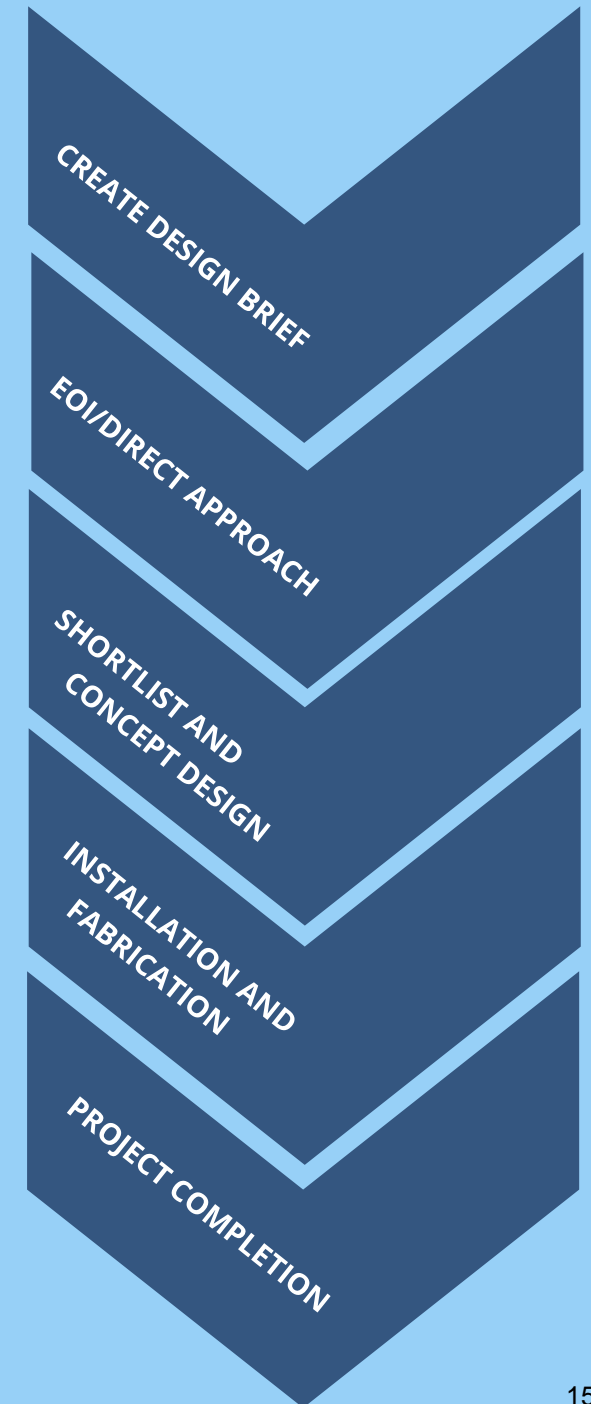
- Artists may be directly approached where appropriate. This is often used within the context of small public art projects and allows a particular artist to be approached for a specific project.

Limited Competition

- A small selection of artists may be approached to submit a proposal that responds to an artist brief. This may provide a variety of options from artists identified as being appropriate for the project.

Open Competition

- An Expression of Interest (EOI) is circulated broadly and open to all artists (location may be limited).
- Responses to the artist brief are shortlisted, with those artists/artist teams invited to submit a concept design.
- Once presented, the successful artist is selected through a selection process.
 - This may include concept designs presented to the GRAAC to be evaluated against a set of criteria, as well as through consultation with the Director/Executive Management Team/Council for final approval.
 - The successful artist will be required to enter into a formal agreement with the City that will include:
 - Works will be required to be completed in accordance with the industry standard and adhere to City approved safety procedures
 - Maintenance schedule or requirements, including materials
 - Anticipated life span of the artwork
 - Intellectual Property
 - Clear payment terms, including details of any phased payments



Process Specifics

1. Design Brief

- The Brief must include location, budget, timeline, themes to respond to, and connection to policy (Public Art Masterplan and Public Art Strategy).
- The Brief must also inform the evaluation process, including weighting and timelines. Fees offered should reflect fair pay for work undertaken. An important reference source for this is the fee structure recommended by the National Association for the Visual Arts (NAVA).

2. Expression of Interest (EOI)

- Unless direct approaching, publicise the Expression of Interest opportunity to artists, which are then collated and shortlisted.
- City staff to shortlist between three and five EOI's where possible.

3. Concept Design

- Concepts must include the artist CV, details of scale, materials, installation methods, timelines, any engineering and safety certifications necessary, along with details of any insurance requirements.
- Concepts are evaluated by at least two GRAAC representatives against a set weighting criteria.
- Through consultation with the Director, the results of this evaluation are forwarded to the Executive Management Team for approval and direction on reporting to Council.

4. Installation and Fabrication

- Commissioning takes place on signing of an Artist Agreement by both parties.
- City approved safety procedures must be followed in the installation and fabrication of artworks.

5. Project Completion

- Following inspection and handover, the artist is required to provide the City with any specific maintenance instructions relating to the work.
- Other steps to be taken include the creation of a didactic plaque and for the work to be accessioned into the City's.



Artwork credit



Artwork credit

Design Development
Once a concept design is chosen and the artist/artist group is successful, the assessment panel have the opportunity to provide feedback.
At this stage, the artist may get more details on the site and project, and an update to installation timeframes if these have shifted.
The artist will then further develop their design based on this feedback and any additional briefings.

Curatorial Themes

Curatorial themes identified in the Public Art Strategy 2020-2025 provided overarching direction for artists creating specific site works, as per the following graphic taken from the Strategy, page 11. Geographic areas were identified as:

- Stories of the City (Geraldton City Centre)
- The Threshold (Coastline from South Greenough to Drummond Cove, including Greenough and Walkaway)
- The Hinterland (Mullewa and inland areas)

These themes are intended to provide a starting point for public art projects and ensure that new artworks in the City of Greater Geraldton are strong investments, led by relevant and unique attributes that uphold the environmental, social and heritage values of the City.

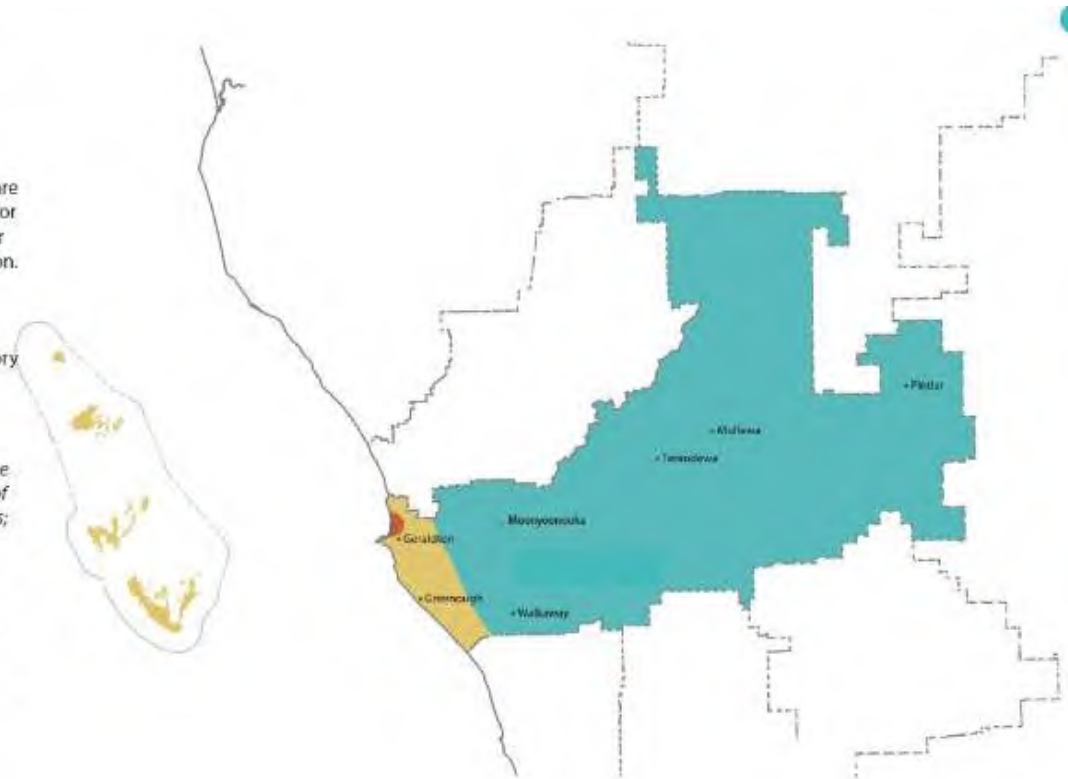
CURATORIAL THEMES

Curatorial themes are to provide overarching direction for artists creating site-specific works. Artists are encouraged to use these themes for inspiration and to instigate further research into the stories of the region. Further information on specific stories for Mullewa, Greenough, Walkaway and Geraldton can be found in the City Municipal Inventory of Heritage Places.

The City of Greater Geraldton is a place of distinct stories and narratives. Mapping these across the region reveals an interrelated web of themes, characters and connections; Indigenous, exploration, pastoral, agriculture, mining, and maritime.

These stories create connections between the main activity centres.

- Stories of the City
- The Threshold
- Hinterland



Key Narratives and Concepts to Explore		
<p>Family, connection</p>	<p><i>The City is for coming together, sharing stories, discovering traditions, and making new memories, all set against the backdrop of port and maritime operations.</i></p> <p><i>Simultaneously a place for first experiences of the country, it is the home of farewells and distant horizons.</i></p>	<ul style="list-style-type: none"> • Ancestry • Indigenous significance • Early settlement • Fishing, connecting the sea to land • Contemporary pastimes/leisure • Cultural conflicts • Significant sites for Yamaji People
<p>Perseverance, enduring nature, preserving history</p>	<p><i>Geraldton is a place of ever-changing perceptions, contrasting against enduring memories and age-old tales.</i></p> <p><i>Constantly evolving – shaped by the elements and human endeavour alike.</i></p> <p><i>Region rewards exploration and curiosity.</i></p>	<ul style="list-style-type: none"> • Agriculture and pastoral land • Seasons and elements • Proximity to the sea • Indigenous significance • Early settlement • The spirit of discovery: shipwrecks, gold rush • Past isolation
<p>Diversity</p>	<p><i>Welcoming to all cultures, the central city region is distinctive for its Diversity. An enduring relationship with the Yamatji people connects Geraldton with customs that reach back thousands of years.</i></p> <p><i>A vast patchwork of landscapes, punctuated by heritage towns and sites of cultural significance, the land is fertile ground for diverse life and lifestyles.</i></p>	<ul style="list-style-type: none"> • Multicultural demographics • Senses – salt, wind, sun, pollen, sand, wildflowers • Contemporary pastimes/leisure • Port – exporting and connecting to the world • World heritage marine environment • Diverse and transient characters – Traditional Owners, Priests and missionaries, cameleers, farmers and station holders shepherds, prospectors, railway workers, tourists

Artwork Opportunities and Places

Any new projects must take into account:

- Current Public Art Collection – spread, proximity, and gaps identified in the collection.
- Contribution to the overall look of the area, increasing its vibrancy and activation through public art.
- Available budget and resources.
- Significance of place to the local community.
- Ability to create an artwork specific to the place, taking into consideration the overarching curatorial themes.

Priorities

Commencing in 2021, an extensive condition monitoring and auditing program of the City's Public Art Collection was undertaken. This, coupled with the release of a Public Art Trail Map in 2023, provided a clear picture as to the spread, condition and theming of the current collection. Of significant note was the absence of public art in the Greenough and Walkaway areas. Additionally, interpretations which included Indigenous themes were largely attributed to heritage signage and trails. It was also noted that Public Art was absent from communities located to the north of the CBD, including Drummonds Cove. The highest density of art per square metre was the Mullewa township, with a broad range of murals, sculptures, concrete treatments, mosaics and other works. The Public Art Map is currently being revised to include new works added to the City's collection since 2023.



Artwork credit

PUBLIC ART IN GERALDTON

1. PROTECTED MEMORIES
by April Peck, 2018

Standing proudly within Art Gallery Park, the sculpture forms to envelope the Geraldton Regional Art Gallery (former Gascoyne Town Hall) - a State Heritage listed building which was preserved from demolition in 1984 by a community initiative known as 'Oh S.T.H.'. The sculpture is lit at night, and by the way in different times of the day casting a soft shadow on the gallery.

2. HORIZON

by Lucy Humphrey, 2019

Created originally as a sculpture for the sea entry, the liquid inside the transparent oil forms the horizon and the surrounding landscape to create a spectacular optical illusion, providing a memorable photographic opportunity for visitors and local alike.

3. HMAS SYDNEY II MEMORIAL

by Joan Walsh-Smith and Charles Smith, 2007
The sinking of HMAS Sydney II during WWII by the German U-boat H36 Komander is Australia's greatest naval tragedy and remained a mystery for 50 years, until both ships were located 200km off the coast of Shark Bay in 2008. The HMAS Sydney II Memorial is a Monument of National Significance and a moving tribute to those who died. The site includes both symbolic and narrative features.

4. BATAVIAN

by Tony Jones, 2010

The sculpture combines a ship's prow and semi-circular head with elements representing the distinctive tops of the Dutch East India Company. Batavia looks westward from the Batavia Coast (Batavia to the Aboriginals), the site of the Batavia colony in 1628.

5. SUNDIAL

by William Bill Newbold, 2001

Now the Batavia Coast, Manna creek and boat ramp is what's known locally as 'Bill's Rock', a large sundial and fountain. The granite was sourced from a nearby quarry, indicative of early colonial building material in the Midwest.

- 22. **Wind Sails**
Melton's Christmas Island Fisheries
- 23. **Mohomet's Mural**
200 Alton College, Mohammed Patel
- 24. **Olive Street WWI Memorial**
Yvonne Smith
- 25. **Memorial Staircase/Wing**
Geraldton Museum
- 26. **GRANDS Park**
25th Barrage Road, Rongopoko



6. THE DONOR AWARENESS FOUNTAIN

Centenary opening, 2012

Sponsorship by the McDowall family, Richard Williams, Ross Hollaway, Bruce Sherwood. The fountain is a granite orb rotating in water on a central base, surrounded by stone walls mounted with memorial plaques. The site creates a reflective space for families and community to honour deceased donors while also raising awareness of the importance of organ and tissue donation.

7. SENTINEL

by Tony Jones, 2000

A solitary figure with its head a weatherstone and the body an Aboriginal map in recycled metal and steel, the Sentinel looks seaward to the Aboriginal Islands.

8. PLANTS IN THE MUD: MILKMAIDS

by Pamela Molloy, 2017

Located in the Chapman Road entry of the Geraldton Regional Library, the mosaic represents Anchoherb (cognate) an endemic Australian herb named in 1940 after German botanist Johann Heinrich Anchoherb.

9. CREATURE

by Andrew Fraser, 2019

A mythical creature peeks out at passers by from the Youth Zone in the Library.

10. CITY STATUS FOUNTAIN

by David Jones, 1988

Flown rocks from Moolaybeerak, running water and sandstone elements create a piece that evokes the local geology and geology. The fountain was installed to commemorate the achievement of City status in 1988, as proclaimed on this spot by Queen Elizabeth II on the 22 April 1988.

11. BRIS SUNDIAL

by William Bill Newbold (Designer) and Don Gentry (Sculptor), 2004

The fully functioning equatorial sundial is named after the designer's wife, with the bronze and stainless steel on its granite pillars. The dial plates symbolize the sun and the solar year.

22. THE SEA MEETS THE SHORE

by Miko Galle and Charmaine Green, 2008

The sculpture of limestone, metal and glass creates a gateway to the sea and is placed into the Geraldton Promenade. The gateway is composed with local natural stones and woods, while the rocks are carved with sea shells.

15. BATAVIA PARK

Batavia Coast Aborigine Heritage Association, various elements from 2013 onwards
In 1629 a catastrophic chain of events surrounding the wrecking of the diavolo led to mutiny, murder and a tragic, tragic story. The monumental representation of local massacres (these events as a rule to the survivors).

14. BOLLARD ART

by 18 local artists, 2021

Local Architects: Luke Barlow, Jane Barlow, Chris Bolan, Steve Chalkdon, Nicole Dickman, Carr Fitzgerald, Matthew Griggby, Alice James, Laine Kelly (in Lant), Ruth Lamb, Kay McArthur, Waqar Mumtaz, Matt Warner, Rachel Wilson, William Upchurch, Paula Fletcher and Christine Gannon. Art Group: Diverse throughout the Geraldton CBD, 179 bollards are wrapped in Mookwa Lili (mud) designs.

15. 'ILGALURI' Things belonging to the sky

by Barbara Mervin and Margarete Whitehurst, 2013

Sited prominently on Geraldton's freshwater development, the sculpture is a set of eight half-egg forms cast in bronze with inset mosaic designs. The motifs refer to local Aboriginal stories and artworks represented in the paintings. The Egg in the Sky by Margaret Whitehurst (Wajarri) and The Seven Stars and the Moon by Barbara Mervin (Shadlamay). These indigenous stories play out each evening in the night sky through the interaction of dark spaces and the bright points of the stars.

16. WILDFLOWER METAGRAPHIC

by Trevor Richards, 2019

The Post Office Lane Mural is a night, panoramic landscape representing yellow, white and pink wildflower wildflowers on a bed of dark green sea grass. The painting covers over 170 metres, up walls and over streets, into Geraldton's old Post Office complex and towards the sea through the Rock Lanesway.

17. POST OFFICE LANE LIGHTBOXES

CGG Public Art Community Initiative, 2019

Post Office Lane was once the site of warehouses, abandoned gardens and neglected western cottages. Set into the laneway wall, the set of eight lightboxes illuminate artworks by Aboriginal artists, selected through an open application process and facilitated by the Geraldton Regional Art Gallery.

18. GHOST OFFICE

part of the CGG Rock Lanesway Redevelopment, 2019

The Geraldton Post Office opened on this site on 17 November 1895. Since a site of living heritage, the Ghost Office has been retained to be part of the renovation of the architecture of the old building which was demolished in 1979.

19. WELCOME WALL

by Pamela Molloy, Jane Molloy, Charmaine Green, 2022

The large community mosaic combines the local Welcome into 30 languages and is bordered with a Yamaji design by artist and poet Charmaine Green, celebrating Geraldton's multicultural community.

20. GHOST OFFICE UTILITY BOX

by Nicole Dickman, 2022

Composed to expand the top of the welcome wall mosaic, also in the design adds further words of welcome with the background form a painting by local Terriani and Nicole Dickman.

21. CRITTER TRAIL ON CHAPMAN

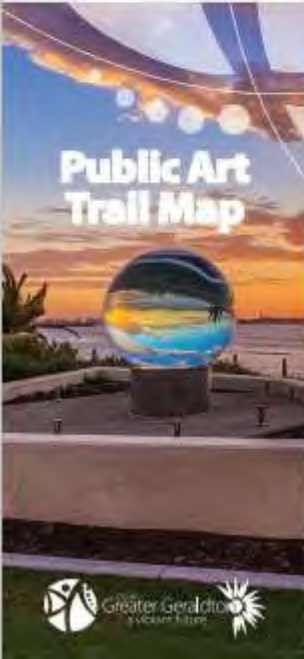
by Rachel Winney, Shari-Jackey, Luke Barlow, 2021

Created along the windows and buildings of Chapman Road between Duncker Street and Cathedral Avenue, these multicultural, art-loving visitors include a trail for children and self-lovers to find the hidden clues and decipher a puzzle.

22. PENNY LANE MURAL

by Hazel Marks, 2022

Acknowledging the ancestral lands of the Southern Desert People, the artwork features a shared truth: stories and history are work illustrating local issues.



23. STIRLINGS ARTWORKS

by Naomi Donohewsky, Kevin Donohew, Rose Holdaway, Arwen Horne, Malena Finbarthy, Pitta Wily, 2013

Greatbach Stirlings Shopping Centre partnered with local artists to create billboard-sized images based on natural elements earth, air, water and fire and mounted atop the Centre's walkway.

24. MONSIGNOR JOHN CYRIL HAWES AND HIS DOG DOMINIC

by Joan Walsh-Smith and Charles Smith, 2018

Starting as the starting point for a visit to the Monsignor Hawes Heritage Centre, this sculpture represents the extraordinary character and lasting legacy of this remarkable priest, architect, and his faithful friend, Dominic.

25. WIND SAILS

by Edmund Stonard and Judy Chapman-Hubb, installed by Mark Roach, 2000

Welcoming you to Geraldton from the south and on a section of highway known as Mulcahey's corner, these upright sails stand one eighth metre high and change their orientation with the ever present wind direction.

26. MAHOMET'S MURAL

by Phil Denton, 2020

In an area named after Abdullah Mahomet, a market gardener who lived here in the 1850s, this massive mural brings together historical, contemporary and multicultural local stories.

27. OLIVE STREET WORLD WAR I MEMORIAL

by Bruce Sheewood, 2018

The devastation of World War I is symbolised by sculptural piles representing the stark battlefields and frontlines of the Ypres Salient, 1918.

28. MEMORIAL SURVIVAL WING

by Willem (Bill) Nienhoid and Mark Connor (Engineer), 2008

The survival Heerloo World War II aviation museum and women's shelter at the No. 3 Service Flying Training School, featured at the Centennial Bicentenary from 1941-1944. The sculpture is a life-size replica of an Avon-Anson aircraft wing.

29. GRASS PARK

Concept design by George Donohedy and Peter Petrus, 2021

The site-specific elements of a welcoming arrival, water tank with mural, waterplay elements and a pathway to a basketball half court are united by the theme of a towering pathway and watercourse as shared by Aboriginal water-worship closely with Chertsey Bay Senior High School students.

PUBLIC ART IN MULLEWA

30. EVERLASTING IMPRESSIONS

by Eliza Thompson and Peter James, 2017

On the drive into Mullewa along the Geraldton - Mt Magnet Road, the towering impressions sculpture sits to the left, welcoming you to Wildflower Country and repeating the Mullewa's ever-popular paper plane.

31. THE MULLEWA ENTRANCE MURAL

Callaghan Park by Helen Ansell, Charmaine Lewis, Susan Henry, Positive Rail and Debra Marhe, 2022

Representing Mullewa's heritage as an important Aboriginal centre and as an entry to Wildflower Country, the mural also acknowledges the former use of the railway road in Mullewa. The painting emphasises the connections of the Mullewa community, combined with an array of wildflowers from the region.

32. MONSIGNOR HAWES PATHWAY

concept design unknown, 2019

This elegant pathway details the life and significant works of the priest architect Monsignor John Hawes who designed and built many inspirational churches and buildings in the Midwest. Gasconyne and Mulcahey from 1915 to 1930. The pathway features a number of murals created by local Wajun artists.

33. SEATE PARK MURAL

by Shah Jacey, 2018

Painted by local Geraldton artist Shah Jacey and local youth, the concrete curves of the skate park depict local fauna found in the Mullewa bushland.



34. EVERLASTING LIFE MURAL

by Helen Ansell, 2017
Created by Helen Ansell with Our Lady of Mt Carmel Primary School students depicting the beautiful Mullewa landscape with spectrum drawings of local flora and seasonal wildflowers.

35. SPIRITUAL WATER MURAL

by Helen Ansell, 2017
Created by Helen Ansell with students from the Mullewa District High School featuring different symbols associated with water and life.

36. POLICE STATION MURAL

by Helen Ansell, 2018
The mural features the Native Blue Combweaver, Buzcoombacuttia with the red north of Mullewa country and a shaming gate painted by Aboriginal artist George Brown. The mural is part of a coordinated initiative with community gardens, an outdoor arena, a fountain and recycled metal sculpture around the Police Station.

37. MULLEWA 125TH ANNIVERSARY MOSAIC

by the Mullewa Community Resource Centre, 2021
The mosaic 'see through' as a community project to commemorate 125 years since Mullewa was officially granted as a Municipality on 3 April 1895. Mullewa is home to rich Indigenous history and played a vital role in the opening up of the pastoral and gold-mining country across the Midwest.

38. MULLEWA ANZAC PRINTED MURAL

inspired by the Shrine of Mullewa, 2012

The Mural is placed on an exposed brick wall as a tribute to the Mullewa War Memorial, reminding us of the sacrifice by our servicemen and women.

39. MULLEWA CARAVAN PARK MURAL

by Helen Ansell, 2018

This Wajun Flower artwork was commissioned by the City to be displayed in the Mullewa Caravan Park for the visitors during the Wildflower season who often come from all over the world to visit these spectacular flowers. Inspired by the unusual and striking pink, yellow, and red colours, these flowers grow in a ring and when viewed from above form a wreath like form during its flowering period around August to November.

40. ST ANDREWS CHURCH

by Helen Ansell, 2021

The mural was commissioned by the Anglican Church in celebration of its 150th anniversary. The mural depicts Jesus' parable of the Sower and the seed in the setting of local wildflowers.

41. OLAC SCHOOL MURAL

by Helen Ansell, 2020

Based on the theme of "The fruits of the Spirit" which incorporates the school's values, the plant depicted is a local bush flower - the "Bush Lemons" (or Farnell Bush) Scaevola leucophylla and include such fruit as within the words love, joy, peace, goodness, kindness, gentleness and self-control.

42. HELEN ANSELL STUDIO GALLERY MURAL

by Helen Ansell, 2021

"Desert Golek" - a second in Helen Ansell's series of carpets of Wildflowers based upon the original "Desert Bloom" these are a series of flowers that grow specifically to the area of her townships of Mullewa.

PUBLIC ART IN GREENOUGH

43. ELLENDALE POOL

2012

The story of Birnie Legend, the creation of the Greenough River and the legend's resting place at Ellendale Pool is told through interactive panels and a steel sculpture, sharing the significant Aboriginal story and site.

44. LEANING TREES OF GREENOUGH

Mullewa's own artistic interpretation of the world-famous Greenough Flats. From its construction the area around Greenough was well watered by freshwater springs, pools and creeks. Here you'll find Eucalyptus camadulensis, or the Red River Gum, growing perpendicular to the soil due to the art's self content and the characteristic strong, waxy white branching off the Indian Gum. See more examples of local flora at the Greenough Museum and Gardens, and the Central Greenough Historic Settlement.

Opportunities

The following opportunities have been identified and prioritised as possible future locations and concepts for public art projects.

PRIORITY GROUP ONE

Art Gallery Park Sculptures

Location: Art Gallery Park

Typology: Sculptures

Scope: Small to Medium Scale

Opportunities include: To increase public amenity and encourage visitors to use the Art Gallery Park. Potential for interactive elements.

Curatorial themes: Animals, Indigenous connection to natural environment, City of Greater Geraldton, Community, wildflowers

Artwork objectives: To increase the vibrancy of the area and encourage positive behaviour land and property.

Process: EOI callout to artists and selection process.

Challenges: The sculptures would need to be durable and securely in the ground to prevent theft.

Seasonal Ephemeral Project

Location: Geraldton CBD

Typology: Community art. Opportunity for light or projection installations.

Scope: Medium Scale

Opportunities: Increasing opportunity for local/ Midwest ephemeral public art. Strengthen the vibrancy of the area with potential to encourage a new wave of public artists.

Curatorial theme: City of Greater Geraldton, Community, sport, wildflowers, land and country.

Artwork objectives: To increase the vibrancy of the area and encourage positive behaviour land and property. Offer more opportunities for local artists.

Process: EOI callout to artists and selection process, community callout.

Challenges: Artworks would need to be durable to survive the duration of the project.

PRIORITY GROUP TWO

Foreshore Artwork Trail

Location: Along Geraldton CBD Foreshore

Typology: Murals, Sculptures

Scope: Medium Scale

Opportunities: potentially two or three works in key locations along the Foreshore, bringing together the artwork trail. There are currently a variety of sculptures and murals along this area.

Potentially use external artists.

Curatorial theme: City, Port link, ocean themes

Artwork objectives: to increase the vibrancy of the Foreshore, a highly visited tourist drawcard

Process: EOI callout and selection process

Challenges: there are currently a range of artworks along the Foreshore, the new works should be standalone pieces that all sit together in an artwork trail.

Cape Burney Sculpture

Location: Cape Burney, car park lookout area

Typology: Sculpture

Scope: Large scale

Opportunities: a large-scale sculptural statement for Cape Burney, encouraging visitors and locals alike to stop and capture the sculpture with the winding rivermouth in the background. This should become an iconic artwork, drawing people to the location.

Curatorial theme: perseverance, history and coastal themes

Artwork objectives: to celebrate Cape Burney and its tourism potential, creating an iconic artwork that draws crowds.

Process: external opportunity, with EOI and Concept Design process

Challenges: this will be a large scale public art project and would require a well-recognised artist to create the artwork, increasing the value of the Public Art Collection

Airport Welcome Sculpture

Location: Along Gordon Garratt Drive, leading to the Geraldton Airport

Typology: Sculpture

Scope: Medium to Large Scale

Opportunities: Activating the area with a fun sculpture. Increasing the vibrancy of the route to the airport

Curatorial theme: Aviation, City of Greater Geraldton, Paper planes

Artwork objectives: To increase the vibrancy of the area

Process: EOI callout to artists and selection process, community callout

Challenges: Finding a suitable location amongst the industrial landscape

PRIORITY GROUP THREE

Midwest Art Trail

Typology: Ephemeral/Trail

Scope: Small – medium scale

Opportunities:

- A ephemeral seasonal public art trail throughout the Midwest.
- A series of temporary sculptures, murals or play-based artworks located in various locations to form a driving trail.
- Creating paid opportunities for Midwest Artists.
- To run the activity over the popular wildflower season.
- Creation of art to represent our region and enhance the drive out in the Midwest.

Curatorial theme: Can have relation to all curatorial themes.

Artwork Objectives:

- Bringing more people to the region to discover the creativity of Midwest Artists.
- Provide local artists the opportunity to display their work in the public realm and encourage emerging local artists to expand their creative portfolio.

Process: EOI callout and selection process

Challenges: Artworks will only need to be temporary but will still need to be durable enough to withstand environmental elements e.g. rain, wind for the duration of the wildflower season.

Spalding Wall Community Engagement Mural

Location: On the corner of Robinson Street and Mitchell Street, alongside AMC Park

Typology: Murals

Scope: Medium to large scale

Opportunities: Potential for a community driven mural, led by an artist/artist group. Encouraging the community to come together and invest in their city, bringing more colour and light to the area. With the opportunity to address and ease anti-social behaviour in the area.

Local Artists would be leading the mural alongside City Staff.

Curatorial theme: City of Greater Geraldton, Community, sport, land and country etc.

Artwork objectives: To increase the vibrancy of the area and encourage positive behaviour with land and property.

Process: EOI callout to artists and selection process, community callout

Challenges: Due to the size of the area we may not be able to fill the whole wall. We may need to get multiple artists on board due to the size. Due to the material of the wall a primer will be required and anti-graffiti coating.

FUNCTIONAL GROUP

Ablution Blocks

Location: Throughout City of Greater Geraldton, various locations

Typology: Murals

Scope: Small Scale

Opportunities: Across the City there are a number of public ablution blocks that could have community murals painted, workshops in schools, integrated designs, or alternative designs to activate the spaces and become a feature. Potentially use a mix of local, and external artists, as well as school and community groups.

Curatorial theme: Various themes based on the locations of the ablution blocks

Artwork objectives: To create spaces that the community can have pride in and celebrate, counteract vandalism

Process: Mixture of direct approach, community processes, and EOIs

Challenges: There are a number of ablution blocks around the City that are facing increased vandalism and anti-social behaviour, creating a need for a different approach to activating spaces and creating more community ownership

Public Space Structures

Location: Across the City of Greater Geraldton

Typology: Functional

Scope: Small, Medium and Large scale

Opportunities:

- Artist-designed shade structures installed at the main parks in the CBD.
- Potential to use the natural elements of sun and shadow through the functional shade structures to create artwork effects on the footpath.
- Seating
- Lighting installations
- Kinetic installations which are also playful
- Bicycle racks
- Bus Shelters

Curatorial themes: Related to the geographical area - Stories of the City / The Threshold / The Hinterland

Public Art Challenges and Mitigation

Public Art in communities can pose a number of challenges. Below is a breakdown of some of the challenges faced, and the potential mitigating factors for these:

- Community dissent and dissatisfaction with public art projects
 - Organise artist-led community art projects to give the surrounding community a stronger sense of involvement
 - Provide more information on the processes surrounding public art commissioning and management
 - Involve community stakeholders in the process from the initial stages where appropriate
- Vandalism and artwork damage
 - Continue to budget for anti-graffiti coats, protective surfaces, consider materials
 - Encourage community to take pride in the public art
- Local artists
 - More education is needed around having a diverse Public Art Collection, showing the community the benefit of using a mix of local and external artists
 - Currently, there are not enough local artists working in public art, creating a need to look further abroad, benefiting the town by bringing in recognisable artists



Artwork credit

Ownership

Ownership of the artwork is dependent on the commissioning process, contract and the land it is located in. In most cases, the contract with the artist/s identifies the artwork to be owned by the commissioning body once the artwork is installed and final invoices paid. Artwork located on private land is owned and maintained by the landowner. Artwork located on public land is owned and maintained by the City of Greater Geraldton unless arranged otherwise.

Maintenance

Artworks have differing maintenance requirements to ensure safety, longevity and visual amenity. The longevity of the work should be in accordance with the intent of the artwork. Upon installation of the artwork, it is important that the owner obtains the information below to assist in maintenance requirements.

These include:

- Agreement of ownership and maintenance responsibilities, particularly stating the timeline for handover
- The expected lifespan of the artwork and any of its components
- Detailed maintenance manual:
 - Artwork title
 - Artist/artist group name and contact details (ensure there are multiple forms of contacts)
 - Description of the artwork
 - If relevant, fabricated works may have the subcontractors and fabricators with contact details listed
 - Details of construction materials
 - Drawings for the artwork and related equipment
- Any on-going maintenance required set out in a program, with recommended timelines and estimated costs associated with this



Artwork credit

Management of Collection

Artwork Copyright

The City will have the right to reproduce extracts from the design documentation from the concept design of the Public Art and photographic images of the Public Art for non-commercial purposes, such as annual reports, information brochures, social media and information on the City website, and wording to this effect must be included in any Artist Contracts.

Australia Copyright Law requires all original Public Art to be attributed to the artist. Artists are to be acknowledged when images of their work are published. A didactic plaque must be installed next to the artwork/s to acknowledge the artist.

The didactic plaque will include the following:

- Title of work
- Artist's name
- Year of artwork commission
- An Artist Statement may be appropriate to include, assisting the public to understand and interpret the work
- If relevant, details of any funding
- City of Greater Geraldton logo
- Logos for any partner organisation or funding bodies

On occasion, artwork may be accompanied by an interpretive sign, rather than plaque. In this instance, at a minimum the above information should still be included.

Artworks should only be modified for conservation or restoration reasons. The artist must be consulted prior to any works taking place. Reasonable steps must be taken to contact the artist ahead of any relocation, sale, removal or destruction of any works.





Artwork Decommissioning

Deaccession, disposal and repurposing of Public Art may be considered subject to the following:

- The relevance of the artwork within the objectives and criteria of the Public Art Masterplan and Public Art Strategy
- If maintenance and repair becomes excessive
- If the artwork is in poor condition, damaged or deteriorating beyond reasonable repair
- The artwork poses a risk to public safety
- If it has been in storage for more than three years
- The use of the public space has been changed

Artworks that have been identified for deaccession must be fully documented prior to disposal or repurposing. The artworks' lifespan must be documented through the maintenance report updated periodically through internally-led public art audits.

In these circumstances, the artwork will be offered back to the artist or donor. If they do not wish to take back the artwork, they artwork may be disposed of following the City's Disposal process.

References

CGG Public Art Strategy 2020-2025

CGG Heritage Strategy 2023-2028

CGG Reconciliation Action Plan 2024-2026

CGG Youth Strategy 2024-2029

CGG Council Policy CP1.4 Access and Inclusion

CGG Access and Inclusion Plan 2024-2029

CGG Council Policy CP4.9 Procurement of Goods and Services

CGG Operational Policy OP017 Geraldton Regional Art Gallery Collection

Geraldton City Centre Revitalisation Plan

8 Art Gallery Exterior Update

9 Rocks Laneway Activation

10 Reports to be Received

10.1 Coordinator Report

EMBEDDED ATTACHMENT

GRAAC REPORT FOR July to October 2024

COORDINATOR GALLERY AND PUBLIC ART

Prepared by Briony Bray

- **Feline Good. Howabout Body Shots? and A Matter of Making Exhibition**

Feline Good. Howabout Body Shots?

A touring exhibition through ART ON THE MOVE of works by Bruno Booth. This exhibition involved two parts; 'Feline Good.' a number of cats with clothes and fun personalities, and 'Howabout Body Shots?' featuring an audio-visual installation showing his lived experience as an artist living with a disability.

Two printmaking workshops were held with Lizzy Robinson, both an adults and kids workshop using monotype printmaking to create colourful gradient cats!

A Matter of Making

A retrospective exhibition of over thirty years, this exhibition featured Marianne Penberthy's body of work which was developed in collaboration with GRAG and curated by the GRAG team. Covering themes of identity, materiality and her recent challenges caused by Homonymous Hemianopia, this is an exhibition highlighting the talent of one of the most respected and admired artists in our community.

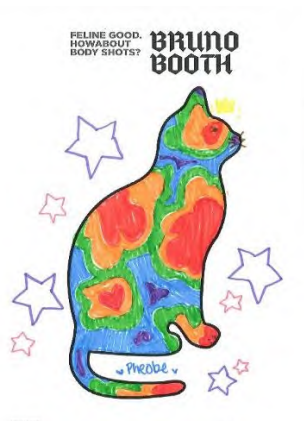
An Artist Talk was held on Saturday 3 August with Marianne, which had 56 attendees - one of our largest Artist Talks!

Other Event Highlights:

Gallery Tour for Desert Blue Connect

Leaning Tree Cat Collage Workshop

Cat Colouring In – very successful with over 90 cats added to the wall



- **Mid West Arts Members Exhibition 2024 and INTERCO – Codes in Parallel 2024**

"A note of appreciation for the work that went into presenting and opening the two exhibitions on Friday night. I am still smiling just thinking about it. The presentation and professionalism of the gallery staff is written all over the exhibitions.

I spoke with one artist on opening night and it was the first time she had exhibited. She was so thrilled to have her work in the Members exhibition. I have spoken to a few others since Friday night and they are all very excited that our gallery was full of beautiful artwork by our Midwest artists. Still gives me goosebumps." Local artist Glenda Blyth

MID WEST ARTS MEMBERS EXHIBITION

The Members Exhibition is an exhibition featuring 49 artworks from our new Members in the Mid West Arts Membership. This open-themed exhibition involves works from a variety of mediums, with artists at all stages of their careers. This exhibition has been greatly received by locals and travellers alike.

Artists have also had the opportunity to sell their exhibited pieces through this exhibition, with 9 artworks sold.

There have been so many positive comments from this exhibition, with the artists involved coming back numerous times with family and friends.

A Members Morning Tea is planned for the final weekend of the exhibition being open, to celebrate the participating artists and encourage more people to join the Membership.

INTERCO - CODES IN PARALLEL an Indian Ocean Triennial Australia 2024 Exhibition

INTERCO exhibition at the Geraldton Regional Art Gallery (GRAG) has brought together four groups from across the Greater Geraldton Region, Northampton and Dongara; Geraldton Pottery Club, Northampton Creative Obsessions, Dongara Pottery Club and the Auger Green Collective.

Interconnectivity and collaboration are elements of INTERCO, embracing communication through forms other than written or spoken word. Encoded techniques and traditions can be shared, nourishing this unique language embedded into craft to sustain it into the future.

This exhibition was part of the Indian Ocean Craft Triennial 24, a Western Australian festival celebrating craft and the process of making. An Artist Talk was organised by IOTA with three participating artists in INTERCO. Carola Akindele-Obe and Jude van der Merve, co-organisers, attended.

Other Event Highlights:

Promoted on Channel 7 GWN News!

GRAG 40th Anniversary Quiz Night

Storyboarding Workshop with Leah Addison and Nathanael Whale (Big Sky Readers and Writers Festival)

Watercolour Workshop with Gabriel Evans (Big Sky Readers and Writers Festival)

Art of Poetry with Jake Dennis (Big Sky Readers and Writers Festival)



- **Stairwell Gallery**

The Stairwell Gallery utilises the space between the Ground Floor and the First Floor. This space has a small, curated exhibition of works from the Collection, rotating with the exhibitions.

Art in Abstract:

This mini exhibition showcases some of the more abstract pieces in the collection, with two artworks by Trevor Richards, the artist behind the Rocks Laneway geometric mural.

Local Icons:

Featuring Tim Williams' *Fallen Icon*, this painting of the iconic Point Moore Lighthouse is a recognisable location, bringing together our two local art exhibitions in the Ground Floor Gallery and First Floor Gallery through this captivating large painting.

- **Mid West Arts Membership Program**

Currently, we have 71 members signed up to the program.

Through this grant, we also welcome Erin Cleghorn to the new role of Arts Engagement Officer.

Event Highlights:

Mid West Arts Open Day

Exhibition Ready Workshops (Photographing, Hanging, Writing Artist Statements)

Upcoming: Mid West Arts Morning Tea



- **Other:**

Install Training with ART ON THE MOVE was held in the Library and Gallery over two full days of learning. We organised for the GRAG team, as well as local community arts organisations to join us on this free professional development opportunity. The Geraldton Museum, Yamaji Art, The Hamptons Gallery, Inspiring Breaks, Sunflower Studio and The Geraldton Pottery Club were all involved.

Additional Workshops and Collaborations:

Pot Plant Party Workshop with Leah Vlatko

40th Anniversary QUIZ Night

Cuppa + Walk – The Geraldton Project event

Flexi Learning School Visits

Exhibition Attendance Figures (last 4 months): 3,329

Briony Bray

10.2 Public Art Officer Report
EMBEDDED ATTACHMENT

GRAAC REPORT FOR August 2024 – October 2024

COMMUNITY AND PUBLIC ART

Prepared by Marnie Facchini and Erin Cleghorn

- **ROCKS Laneway Mural**

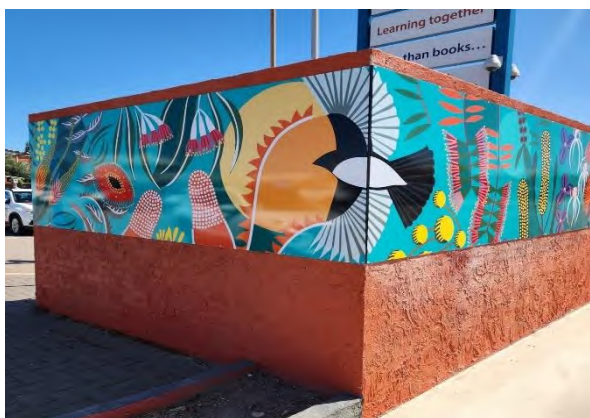
The City of Greater Geraldton commissioned local artist Lauren Kennedy to create a public artwork on the Foreshore Drive front facing wall, entering Rocks Laneway. With the purpose of contributing to the vibrancy and atmosphere of the laneway. Following the last GRAAC meeting, the committee expressed their preference for Concept Three, which was the selected concept. After three days of painting, artist Lauren Kennedy completed the mural. This was her first mural, and noted that she really enjoyed the opportunity.



- **Library Entrance Mural**

The Library Entrance Mural has been completed with the installation of Helen Ansell's artwork *Road Trip*. With the mural featuring local flora and fauna, this artwork brought the bush to beach, encouraging viewers to take a road trip to Mullewa.

The mural is located on the Western Power brick compound yard, facing the Chapman Road Library entrance. The artist's digital artwork was printed onto vinyl backed aluminium sheet, then installed onto the brick compound yard.



- **Post Office Lane Lightbox Gallery**

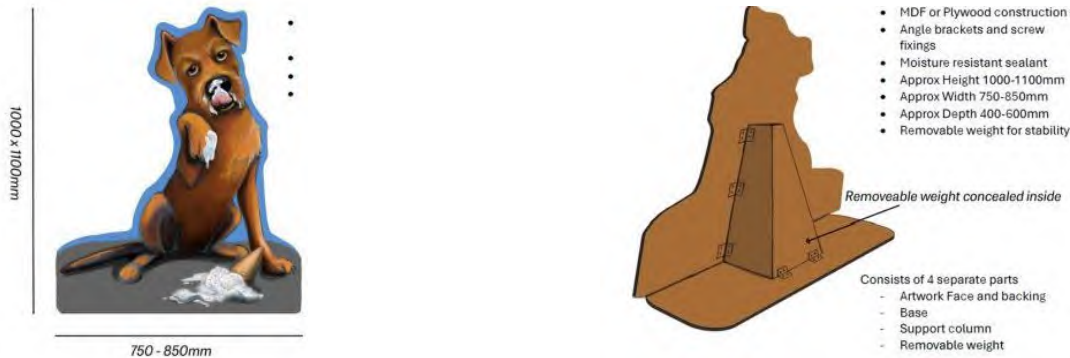
Thank you to Committee Members; Susan Smith and Annalise Fosbery, for assisting the Community and Public Art Officers with the shortlisting of the 2024/2025 financial year exhibitions. The next four Lightbox Gallery exhibitions have been selected, currently displaying *Celebrating Diversity* by local artist Siobhan MacDonnell.

- **Pets of Summer**

The City released an Expression of Interest inviting artists of the Midwest the opportunity to submit a concept design themed around our much-loved pets.

We received five (5) high quality concepts, and these have all been selected to be presented first at Christmas on the Terrace on Thursday 12 December 2024. Following the Christmas on the Terrace event, on Friday 13 December the 3D sculptural artworks will be transported to various indoor City facilities (GRAG, Geraldton Regional Library, QPT, City Civic Centre, Aquarena, and Airport) for a period of 8 weeks.

Concept provided by local artist, Cam Fitzgerald.



- **Community Engagement**

- Feather Fun! In conjunction with the Geraldton Regional Library's Big Sky Readers and Writers Festival 2024, Community and Public Art delivered two children's activities. Children decorated feathers, collaborating to create a large owl. Feather Fun was first held 1 October 2024 and then on Sunday Funday 13 October 2024.

- **Upcoming Projects**

- Public Art Masterplan – acquiring professional photographs of public artworks
- Public Art Bus Shelters – Artist Brief finalised and approved, EOI available to the public
- Public Art Map – design update, inclusion of new public artworks
- Sculptures in GRAG Park – proposed concept
- GRAG window security screens with decorative elements – proposed concept

- **Public Art Maintenance**

PA 160 - Wind Sails: the Wind Sails are currently under repair with GHS solutions and FCE.

PA 163 - Horizon Ball: scratches/graffiti to the ball, correspondence with artist Lucy Humphrey.

PA 176 - Mullewa ANZAC Printed Mural: two new photographic murals have been installed, along with plaques. An additional two images will be added to this wall.

PA 180 – Everlasting Impressions Mullewa: following condition monitoring, we are currently acquiring quotes for rust removal.

PA 206 – Crabbie Foreshore Mural: plaque installed.

PA 207 – Postcards from Geraldton: plaque installed.

PA 211 - Yellow Submarine: new public artwork acquisition.

- **Other:**

- Community and Public Art Officers conducting an annual Public Art Audit to ensure the community continues to have appropriate access to the Collection and undertake required maintenance works.

Marnie Facchini

Erin Cleghorn

28/10/2024

11 Date of next meeting

12 Close