CQUNIVERSITY ART COLLECTION: 
10 YEAR COLLECTING PLAN 2012-2022

THE PURPOSE OF UNIVERSITY COLLECTIONS

- Universities are working every day in the public interest, educating and engaging our communities, and preserving our cultural, artistic, historic and scientific heritage.

- Art works are collected because they are high-energy, wondrous vehicles for a surprising understanding of self or, equally important, take viewers out of themselves.

- People of all ages come to exhibitions to be stimulated by historic art and innovative new art that responds to the contemporary moment. They enjoy learning about and being inspired by stories of their own communities, the past and present, the natural and cultural worlds, and human creativity.

- Universities provide opportunities for research, critical discourse and debate and tell inspirational stories by collecting, preserving, researching and interpreting art works, artefacts and objects.

- University art collections and exhibitions reflect and reach out to increasingly diverse audiences, helping communities better understand and appreciate cultural diversity. Through university collections, visitors make tangible connections to their heritage, art, or the natural world, regardless of their ages, the size of their communities, or their economic and ethnic backgrounds.

CQUNIVERSITY ART COLLECTION MISSION

The CQUniversity Art Collection reflects, engages and inspires diverse communities.

CQUNIVERSITY ART COLLECTION RATIONALE

- To develop, maintain and promote a visual arts collection of national and regional significance and repute that is an important cultural, educational, research and community engagement resource for the University and reflects its expressed goals and policies.

- To collect, display and promote high quality works of art by international and Australian artists—including works of national significance, works of significance to the Central Queensland region and works by artists with an important connection to CQUniversity.

- To demonstrate the university’s commitment to and leadership in the study, patronage and advancement of the arts across all the communities the University serves.

- To engage audiences and communities through sharing rich cultural experiences and inspire individuals to pursue educational and creative activities.
SUMMARY

This collecting plan is a reaffirmation of past University collecting and within limited resources seeks to:

- build on the existing strengths and themes of the collection,
- selectively purchase Australian contemporary art,
- continue to acquire art from the regions the University serves, which differentiates the University's collection from other Australian public collections,
- encourage donations and bequests of Australian and international art, and
- allow for new and unexpected acquisitions.

HISTORY OF THE COLLECTION

The University began collecting art in 1973 and the collection has grown sporadically since then, with an invigoration of serious collecting since 2010.

The CQUniversity Art Collection in 2016 comprised almost 900 art works, mainly Australian art post-1970, with small groups of historic Australian art and international prints since the 1980s. The collection encompasses paintings, sculpture, ceramics and other craft works and works on paper, in a broad range of styles and techniques.

The former CIAE director founded the art collection in 1973

The University's predecessor, the Capricornia Institute of Advanced Education (CIAE), began actively supporting the visual arts from 1973 by collecting and displaying contemporary works of art on its Rockhampton campus for the benefit of staff and students and the general community.

Encouraging and stimulating creative activity of all kinds along with developing innovative and experimental teaching were high on the CIAE's agenda in this decade, as Denis Cryle writes in *Academia Capricornia: A History of the University of Central Queensland* (1992): 'The Creative Arts Section of Education, comprising music, drama and visual arts continued to expand and play an innovative role on campus and in the community which was invited to participate in workshops and seminars.'(pp.47-8)
The earliest founding document for the collection, a 1977 report to Council by the CIAE Art Works Acquisition Committee, established principles which have continued to guide acquisitions to the present day:

- the [institution] being seen as a patron of the visual arts;
- the scholarly value of artworks; and
- the acquisition of innovative contemporary art and crafts representing current trends and movements, that would over time develop into a collection of historic significance.

Early purchases focused on central Queensland art and selective works from other parts of Australia, including paintings by renowned artists John Coburn and Gil Jamieson. Over time the collection has been strengthened with generous donations, including gifts by the North Rockhampton Lions Club (1979), Dr James Yates and the Rockhampton & District Historical Society (1990s), Athol Watson (2005), Richard Dunlop and His Honour Judge Kiernan Dorney QC (2012, 2013), Mrs Sandra Strutton and Kirsten Walpole (2014) and Dr Douglas Kagi (2015).

As well, since the 1980s, when University staff have travelled within Australia and overseas they have on occasion acquired contemporary works on paper by Australian and American artists and indigenous artists from Canada, Fiji and New Zealand. The University’s collecting patterns also have responded to changes on the Australian arts scene, most notably the rise in status and production of contemporary craft since the 1970s and the dynamic ascendancy on the world market of Aboriginal and Torres Strait Islander art in the same period. Some craft works were acquired in the 1970s and 80s, and Indigenous art has been added since the 1980s.

From 2010 to 2016, the growth of the art collection kept pace with the expansion of the University in new regions. A total of 263 art works were acquired and many pieces placed in new buildings and Campuses in Cairns, Townsville, Mackay, Rockhampton, Sydney, Melbourne and Adelaide and the Kuwait ACK-
CQU Office. In 2016, more than half the collection, some 500 art works, was on display across the CQUniversity network.

Art collecting has also been influenced by the merger in 2014 of CQUniversity and the CQ TAFE, an institution with a long history of educating artists. The merger meant that the University took on many more students and staff from streams such as visual arts, graphic design and multimedia, which prompted the establishment in 2014 of a new annual art prize, CQU Creates, open to past or present students and staff members. CQU Creates offers encouragement to these artists through three non-acquisitive prizes and purchases of selected works for the art collection, and builds audiences for contemporary art through a touring exhibition and catalogue.

Finally, with the above achievements of past decades and new directions in mind, the University has a long-term goal to create a CQUniversity Art Museum, which would enhance art education through exhibitions and educational programs and provide opportunities for students to gain art sector experience.
ART COLLECTION STRENGTHS

The collection's strengths and emphases may be analysed in different ways, such as by media, culture, period and themes. The Capricornia Institute of Advanced Education began collecting modern Australian art in the early 1970s, and five decades on, contemporary Australian art post-1970 continues to be the collection’s major focus, though over time the collection has expanded to include small groupings of historical Australian art and international art. Renowned contemporary Australian artists represented include Peter Anderson, Jon Cattapan, Richard Dunlop, John Coburn, Mandy Martin, Jeannie Long Petyarre, Gordon Shepherdson and Hossein Valamanesh.

Following are summaries of some thematic areas of particular interest in the collection.

Australian and Pacific Indigenous Artists

The collection provides an introduction to Australian and Pacific indigenous peoples through painting, sculpture, prints and artefacts.

Evelyn Omeenyo Season change 2014
Synthetic polymer paint on canvas

Glennys Briggs Bunjil 2012
Synthetic polymer paint on canvas
CQUUniversity Melbourne

Although belonging to different cultures, Australian and Pacific indigenous artists share a similar history of European colonisation, struggle to maintain their cultural identity, and campaigns in the 1960s and 70s to reclaim their lands and cultures. The contemporary arts have flourished in these various societies, and their art communicates traditional cultural histories and practices along with personal experiences and political statements of their sustained presence and importance.

Fatu Akelei Feu’u Tapa’au (Woven coconut mat) 1992 Colour lithograph

Don Yeomans Wasco and whale 1991 Colour screenprint

The environment
Insights into man’s relationship to the environment are offered in a number of high quality works dating from the 1970s to the 2010s.

John Coburn Over the hills and far away 1977
Oil on linen

William Yaxley Middle Percy Island 1975
Oil on canvas

Environmental-themed works range from abstract responses to the Outback and coast by John Coburn and Hossein Valamanesh; from explorations of farming and mining environments by William Yaxley and Richard Dunlop, to notions of national identity explored in the work of Mandy Martin and the majesty of ocean as Earth’s final wilderness by Peter Anderson.

Hossein Valamanesh
Tides of thought II 1986
Mixed media on board

Peter Anderson Southern approach, Campbell Island 2010
Oil on canvas

Mandy Martin Horizons of expectation 1999
Oil, ochre and pigments on linen
Women Artists

The collection includes works by 150 women artists, including works by Indigenous women artists from the Utopia region of the Central Desert, the Lockhart River community in north Queensland, central Queensland and Victoria. Their strong representation reflects the advances made by contemporary women artists since the 1970s in overcoming historical neglect.

Jeannie Long Petyarre Yam seed dreaming 1999 Synthetic polymer paint on canvas

Margaret Worthington Cormorants returning to water 2001 Watercolour on paper

Some of their works provide insight into perceptions of women across time and culture, as well as ranging across themes, media and styles.

Madelyn Homes Forest flame 2015 Colour digital photograph
Artists in Queensland

More than 200 Queensland artists are represented in the collection, reflecting CQUniversity’s origins in the state and long commitment to collecting work by artists in the regions it serves.

Accomplished artists represented in the collection such as Gil Jamieson, Gordon Shepherdson, Richard Dunlop, Joe Furlonger, Luke Roberts, Eugene Carchesio and Ian Smith established their careers in Queensland, and new generations are continually building on this rich cultural legacy.
Portraits

Portraits can serve any number of purposes: as a means of historical documentation, as an indication of status, an assertion of cultural identity, or as a way of revealing the inner essence of the subject.

Portraits in the collection range back over more than a century from John Olsen’s study of fellow artist Brett Whiteley to a group of rare 19th Century caricatures of Rockhampton notables by Marcellin Louis Martin (1837-1908). A few of Martin’s colonialists pop up again in Fiona Mac Donald’s 1993 satirical photo-media series, but as paradigms of white capitalist patriarchy. CQU is also proud of its group of official portraits of Chancellors and Vice-Chancellors. The calm, urbane portrait of Justice Stanley Jones is by Wes Walters, an Archibald Prize winning artist who painted three fine portraits for the University.

John Olsen Brett Whiteley about to pounce 1979
Lithograph on paper

Marcellin Louis Martin Portrait of William Kidston (Premier of Queensland 1906-1907, 1908-1911) c.1890s Ink and wash on paper

Fiona Mac Donald Universally Respected No 4 (George Fairbairn and Indigenous couple, Clermont) 1993
Woven sepia-toned photographs

Wes Walters Portrait of Chancellor Justice Stanley Jones 1998 Oil on canvas
Works on Paper

The Collection has a considerable number of works on paper, a category which encompasses original watercolours, drawings and collages as well as printed works such as etchings, lithographs, screenprints and photographs.

Anne Gela Eyes of the sea 1993
Colour linocut

Shane Fitzgerald Min Min 2003
Colour photograph

Works on paper, particularly prints produced as multiples in editions, are often very affordable collectables but this does not necessarily make them lesser art forms. Each has its own character and interest originating in the artist's personality and the characteristics of the medium itself. When one looks at the use of light, saturated colour and transparency inherent in Shane Fitzgerald's photographs, at the intricate patterning of Anne Gela's linocuts or at Pamela CroftWarcon's expressive and tactile monoprints, it becomes apparent how individual these are and that much of the impact of each of these works depends on the techniques used to realise them.

Pamela CroftWarcon Mud map no 22 2007
Monoprint on black rag paper;
impression taken from a muddy creek bank,
overpainted with pink ochre
Sculpture, ceramics and other 3D works

A diverse group of around 70 sculptures, ceramic pieces, assemblages and other 3D works are held in the collection. The first such work to enter the collection was an abstract sculpture by Jill Brose acquired in 1976, followed by ceramics in the 1980s (by Ivan Englund, Ron Hurley, Bryan Trueman, Steve Bishopric and Christopher Sanders), Australian Indigenous artefacts acquired in the 1990s, and a series of marine animal and bird sculptures by Clive Rouse and Margaret Worthington commissioned in 2000 for CQUniversity Gladstone.

Since 2010, this area of the collection has been considerably strengthened with a number of donations and purchases, including works by Lisa Gaze, Peta Lloyd, William Yaxley, Carlos Sanchez, Maaret Sinkko, and Gillie and Marc Schattner.
COLLECTING PLAN—KEY STRATEGIES

Goal 1 Acquire premium works of art

Acquire high quality, transformational works which capture the public imagination, become favourite works for visitors and signal the University’s leadership role in the visual arts.

Key strategies

- Identify, build and sustain relationships with artists, art collectors and patrons and encourage them to make donations and bequests to the CQUniversity Art Collection, including through the Australian Government’s Cultural Gifts Program.

- Enrich the collection by selectively acquiring at least one high quality work each year by an artist of international, national or regional significance.

Our success will be measured by

The ongoing acquisition of premium artworks to develop an exceptional collection of Australian and international art of relevance to the University and its communities.

Goal 2 Strengthen and refine the collection

Build on the collection’s existing media, stylistic and thematic specialisations to present cohesive displays and exhibitions which will enhance viewers’ enjoyment of the visual arts and strengthen the University’s links with diverse communities.

Key strategies

- Attract donations and bequests to facilitate the acquisition of high quality works of art, including historic and international works which may be difficult to source and expensive to purchase.

- Continue to build on existing collection strengths and themes, such as, but not limited to: innovative post-1970 Australian art in a range of media and styles; Indigenous Australian art; art by women artists and regional Australian artists important to the University; and portraits of persons of significance to the University.

- Develop collections of international art and historical art (which may be difficult to source and expensive to purchase) primarily through gifts, donations and bequests.

- Develop exhibitions and publications and lend art works to other institutions to build audiences for contemporary art, showcase the growth of the collection and expand knowledge of the art history it represents.

- Continuously review works of art to ensure they are consistent with acquisition policy and, where appropriate, dispose of works of art.
Our success will be measured by

- The degree to which works acquired strengthen the collection.
- The extent to which artists and the collection engage our diverse communities through exhibitions, educational programs and publications.
- The proportion of the collection reviewed.

**Goal 3 Revitalise the collection with new directions**

Embrace ongoing dynamic development of the collection, by considering some acquisitions that provide new and different perspectives on the world and approaches to art, outside the collection’s existing media, stylistic and thematic specialisations.

Key strategies:

- Consider works outside Goal 2; for example, historic art works, works in new media or techniques not currently represented, such as video installations and neon sculpture, or site-specific public art. Justify this work on the basis that it has the potential either to engage students, staff or the University’s communities; or to aesthetically enhance a public area of the University; or to be a teaching, learning or research resource.
- Attract donations and explore fund-raising options to support such new acquisitions.

Our success will be measured by

- The degree to which innovative new works add vibrancy to the collection.
- The extent to which innovative new art engages our diverse communities through exhibitions, educational programs and publications.
- Media recognition of the University’s leadership as a patron of new and innovative art.

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