



Expression of Interest EOI 2070
North Bondi Kids Pool Public Artwork
Stage 2 Detailed Design

Waverley Council
15 March 2021

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1 RECENT BIO + CV



Djon Mundine OAM

Djon Mundine OAM is a proud Bandjalung man from the Northern Rivers of New South Wales.

Mundine is a curator, writer, artist and activist and is celebrated as a foundational figure in the criticism and exhibition of contemporary Aboriginal art. Mundine has held many senior curatorial positions in both national and international institutions, some of which include the National Museum of Australia, the Museum of Contemporary Art, Art Gallery of New South Wales and Campbelltown Art Centre.

See Appendix A for CV.

Djon teams up with Sam Marshall. The team brings Djon's vast knowledge of Aboriginal history and involvement with cultural projects along with Sam's experience as an architect with cultural buildings. For this the North Bondi Kids Pool Public Artwork for Waverley Council there could not be a better team. Mundine and Marshall compliment each other perfectly.

See Appendix B for Sam Marshall's CV.

2 CONCEPT STATEMENT WITH RESPONSE TO SITE

Concept

*The Sparkle of Children's Eyes
Reflections on Our Children – Hope for Our Future*

*"Don't take that sparkle out of those little children's eyes,
Let'em run and play,
Let'em run and play,
Soon enough they'll be like you."*

- *Tim Buckley*

A story of Aboriginal presence and spiritual beliefs, of creation, life and joy. A universal Indigenous saying is that when an elder dies a library is lost. But when a child is born, hope is renewed.

The history of the Bondi Bay, where salt water waves rhythmically broke over rocks, fresh water streams flowed from the ridge-line to coastal lagoons and into the Bay. Where sunlight shimmered on the water from the sunlight of the day, and the moon and stars of the night sky were reflected in the dark night waters. The stars are also mirrored in the dotted matrix of the Whale Shark back.

In Aboriginal spiritual belief, the unborn souls of children exist as little fish in the water before they are moved to become flesh, and burst and swarm into the world. I've been told that the happiest time for human beings is when they float in the safe warm amniotic fluid of the womb. The Bondi Bay faces out into the fluids of the effervescent Pacific Ocean womb that pulses to an iambic pentameter heartbeat as the tides rise and fall.

Magical Bondi Bay is such a sacred place where people can safely gather to play with their children, and enrich their lives, and then leave, culturally and socially bonded, and empowered by the sensory experience. I have used the heritage of Aboriginal rock art images to indicate the long history of people enjoying this place.

To achieve the artistic excellence I aim for, an immediate interaction between the child, the adult, the light, the reflection, the land and sea, and the life.

Aboriginal people made use of the many rock caves and overhangs to thrive on the abundant sea life and fresh water for tens of thousands of years at Bondi. For Aboriginal people the shadow in spiritual terms, is thought of as your soul. The long black artwork will appear as a dark shadow cave from a distance yet still glitter slightly and then become fully illustrated and active as one approaches. The site will be utilised, as the active waters of the Bay and the people, are reflected, back to you – a living 'selfie' that will be remembered for ever more. There is a crucial moment in a child's life where they see their own image as a separate individual being, independent of their mother. The moving mirror wall will say to any child;

*I see myself,
I am somebody,
I am warm, I am safe, I am happy,
I see my life written in my joy,
I may be small, but I am somebody.*

Description

The Aboriginal 'god' creative spirit exists throughout all the world and silently moves about. It is powerfully large but non-violent and appears to exist without effort or disturbance to the environment - is powerful and so allows child-like humans to approach close to them.

Whale sharks are silent, benign and mysterious, move from the western shores of the Australian continent around to the east coast down to Bondi Beaches. Aboriginal engravings in sandstone in the Sydney region records them being here thousands of years ago. One such engraving exists on the coastal walk from Bondi to Tamarama.

01



Images: 01 whale shark inspiration - Getty Images

A whale shark beached itself on the rocks of Bare Island in 1963 (pictured), with another sighted off Botany Bay in 2011. The awe and majesty of the whale shark can be well understood as it is the world's largest fish.

02



Images: 02 whale shark beached at Bare Island

The cosmology of the Aboriginal universe is that of binaries – of the division and unity of the universe. A binary is that of positive-creative interaction – of a balance. It could be thought that the innumerable stars in the night sky are balanced in the patterning of the image on the back of the Whale Shark we see today. An engraved image of a whale shark exists on the south headland of Bondi Bay. An engraving is a scar. To be scarred is to be remembered. The project we wish to bring is to place a balancing engraved/scarred whale shark image above the children's pool on the north end of Bondi Beach.

These engravings of the whale shark have been the point of departure and inspiration for this design. How to depict the spots on it and the story of their relationship to the twinkle of the stars and twinkle of light on water was resolved by using small circular mirrors. It was then realised that Aboriginal artist Daniel Boyd had come to a similar conclusion in his work (pictured at the MCA). I have contacted Daniel about my use the mirrors and he is happy with their use in this location.

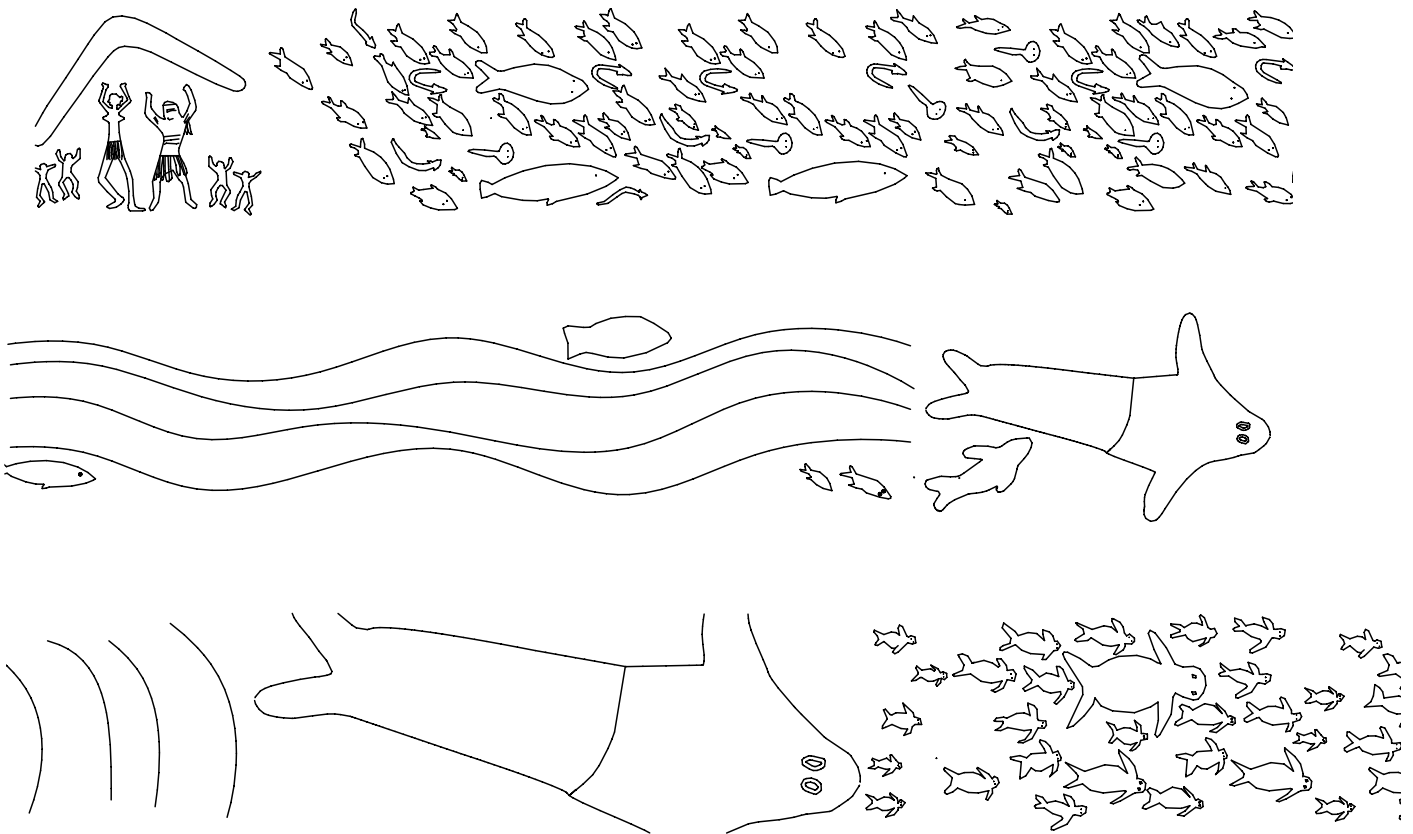
01



Images: 01 Daniel Boyd's 2014 installation 'Untitled', at the MCA Circular Quay Foyer Wall.

Aboriginal people believe that when an elder dies, in mental terms, a library is lost. And when a child dies, or is taken away, emotionally and spiritually hope is lost. Children reside as small fish in the freshwater springs and pools that feed streams into the beach waters in our world. These are the streams behind Bondi Beach. The original creative spirit placed them there and cares for them. That spirit charges us with a responsibility to spiritually and physically nourish them to open their imagination, to build their empathy with the natural world, to be caring and social with other human beings.

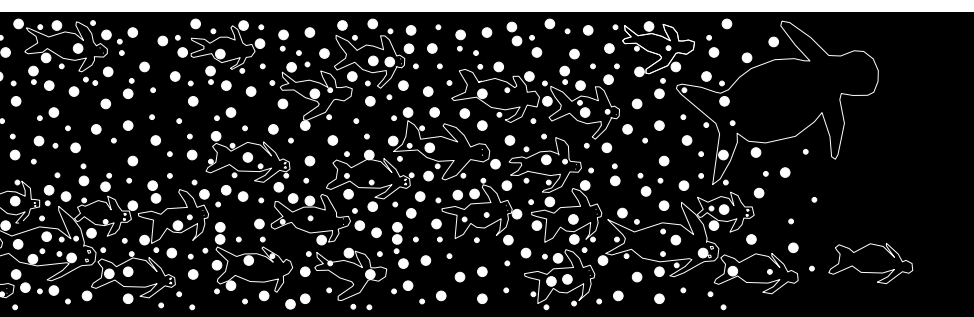
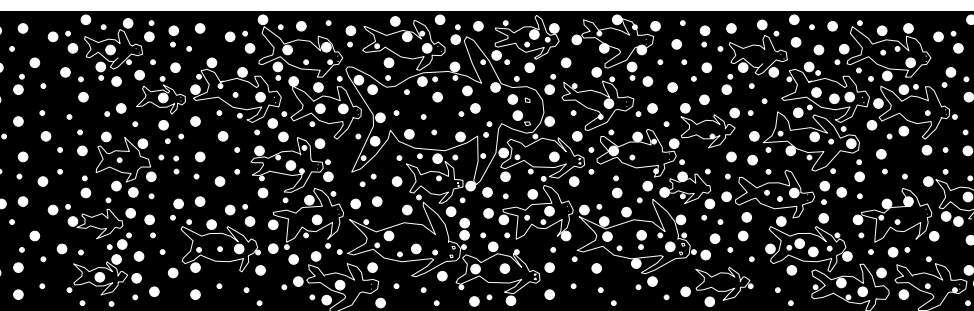
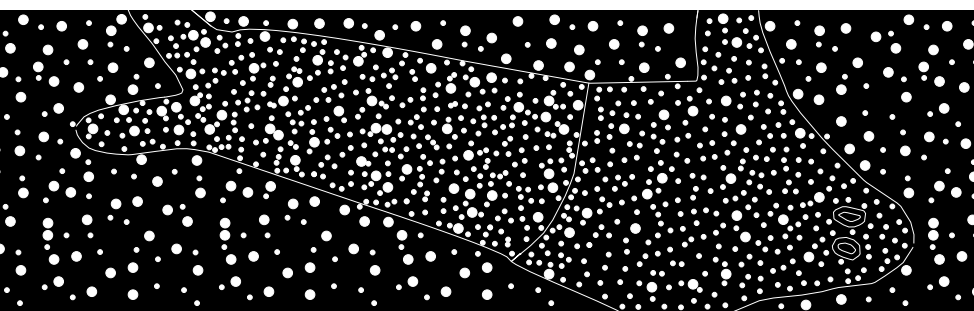
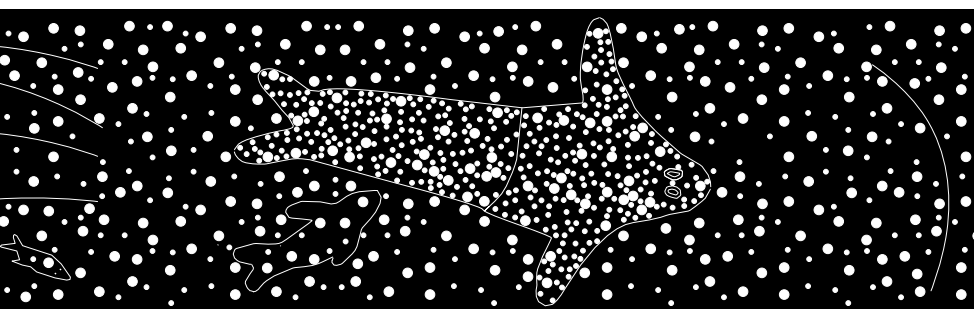
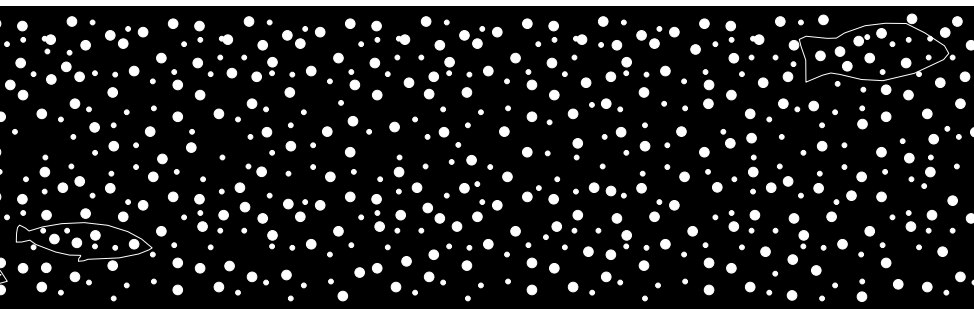
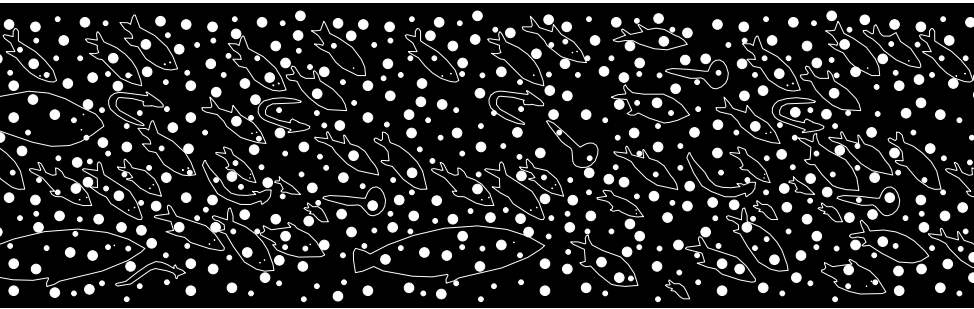
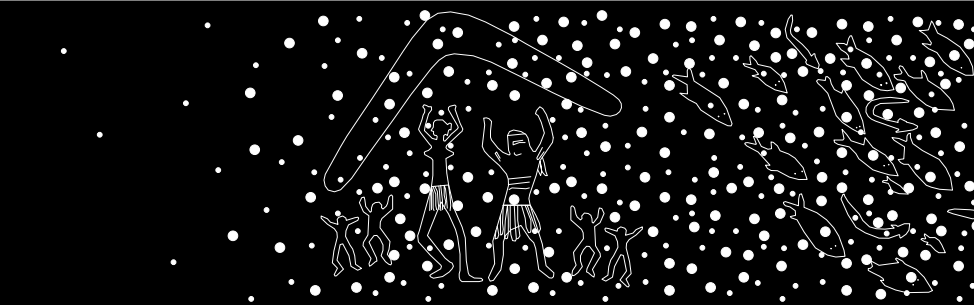
Bondi Beach is an Aboriginal place - a site of spiritual significance and I therefore feel a responsibility to make an appropriate mark.



Djon Mundine OAM

3 ARTIST IMPRESSIONS









4 STATEMENT OF SOCIAL ENGAGEMENT

How do you imagine the site to be utilised and/or how are the themes reflected in the design or artwork

Included in Concept and Description.

My artwork will stimulate imagination and ways of seeing through it's simple but effective use of the ever-present natural light and movement of water and people in this reflective, creative place of joy and sensory experience. The concepts of Aboriginal spiritual life and creation that bring people, land and environment-seasons, and the spiritual power of joy will stimulate the imagination, and bring visitors to a new revelation of light movement and Indigenous spiritual beliefs to invigorate being in this place.

The reflection of the Bay will focus visitor's awareness of the daily time shifts in light and movement of the water making a daily experience for locals and international visitors. In reflecting these movements in this black cave-like space can only draw locals, visitors, and outsiders to an integration of them with the natural environment in which they play, the modern buildings and infrastructure, and the still present spirit of Indigenous history.

All great art must provoke a visual emotional response. This public art work speaks to the highest aesthetic levels of visual, emotional, and intellectual response. It will astound, excite the imagination and bond viewers to the safe space of the small pool and the wider ocean, and sky and to each other. An artwork of this quality and subtle power is an inspiring event. It uses the aesthetics and materials of contemporary practice in relating age-old ways of being and acknowledging the long-term Indigenous life of the area. This will instill a sense of pride for the Council and population and Australia nationally.

Diverse Aboriginal groups used this sea shore to shelter, fish, conduct religious rituals to turn the seasons, and enjoy their lives prior to colonisation. The Children's Pool is just below a major ceremonial site on the area of the golf links on the north headland of the Bay. I have used and interpreted Aboriginal rock art figures of people, fish, whale sharks and turtles of the Pacific as representing not only Indigenous history but the diverse populations of cultures bonded by the act of fishing, bathing and playing in the warm waters of the Pacific womb.

5 STATEMENT DESCRIBING MATERIALS

Also describe details of the proposed third parties required to complete any required production, fabrication or manufacture to deliver the design

The new culvert concrete wall will first be thoroughly cleaned with a high-pressure hose to remove all dirt and salt. It will then be primed with a product such as Bondcrete to ensure lasting adhesion to the surface for the cement render. This work will be done by the render

The design will then be sketched out on the wall by punching holes through full-size printouts of the design. Djon and Sam perform this task should any design modifications need to be made. A similar process was used to draw the Aboriginal sandstone engravings around Sydney whereby a series of punched holes were made then between these the groove was formed.

At the same time the black gloss ceramic tiles will be broken up then be adhesive fixed to the wall. At the same time the mirror spots will be fixed to the wall.

The tiles and mirrors will then be masking taped over to prevent scratching when the cement render is applied.

The whole wall will then be rendered in black cement render. Being 47m long work will need to be done in sections. We propose sections of 12m long. Each section will be closed off from the public for their safety with construction fencing and suitable signage. Breaks in the cement render application will form lines in the artwork whose position is yet to be determined – they will be integral part of the design.

Finally, a clear sealer coat will be applied as protection from graffiti.

It will be up to Council as to whether they want the completed work to be covered up for opening reveal or revealed in the sections as they are finished.

Contractors:

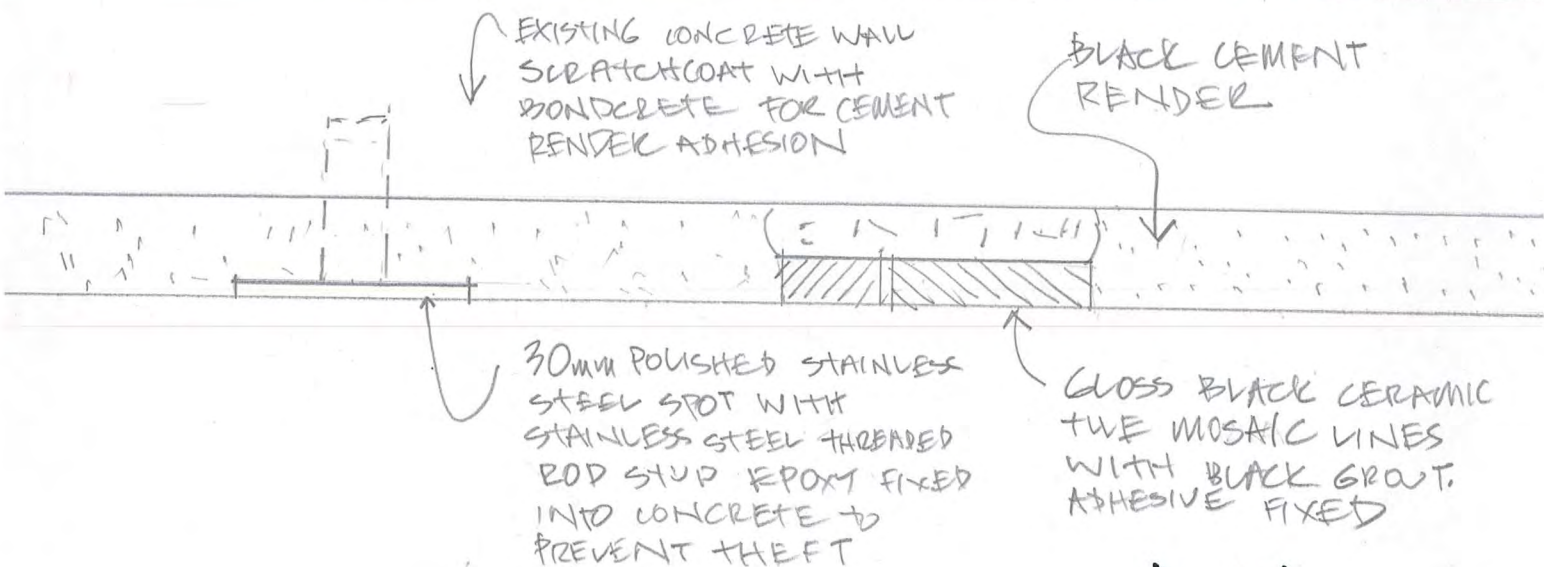
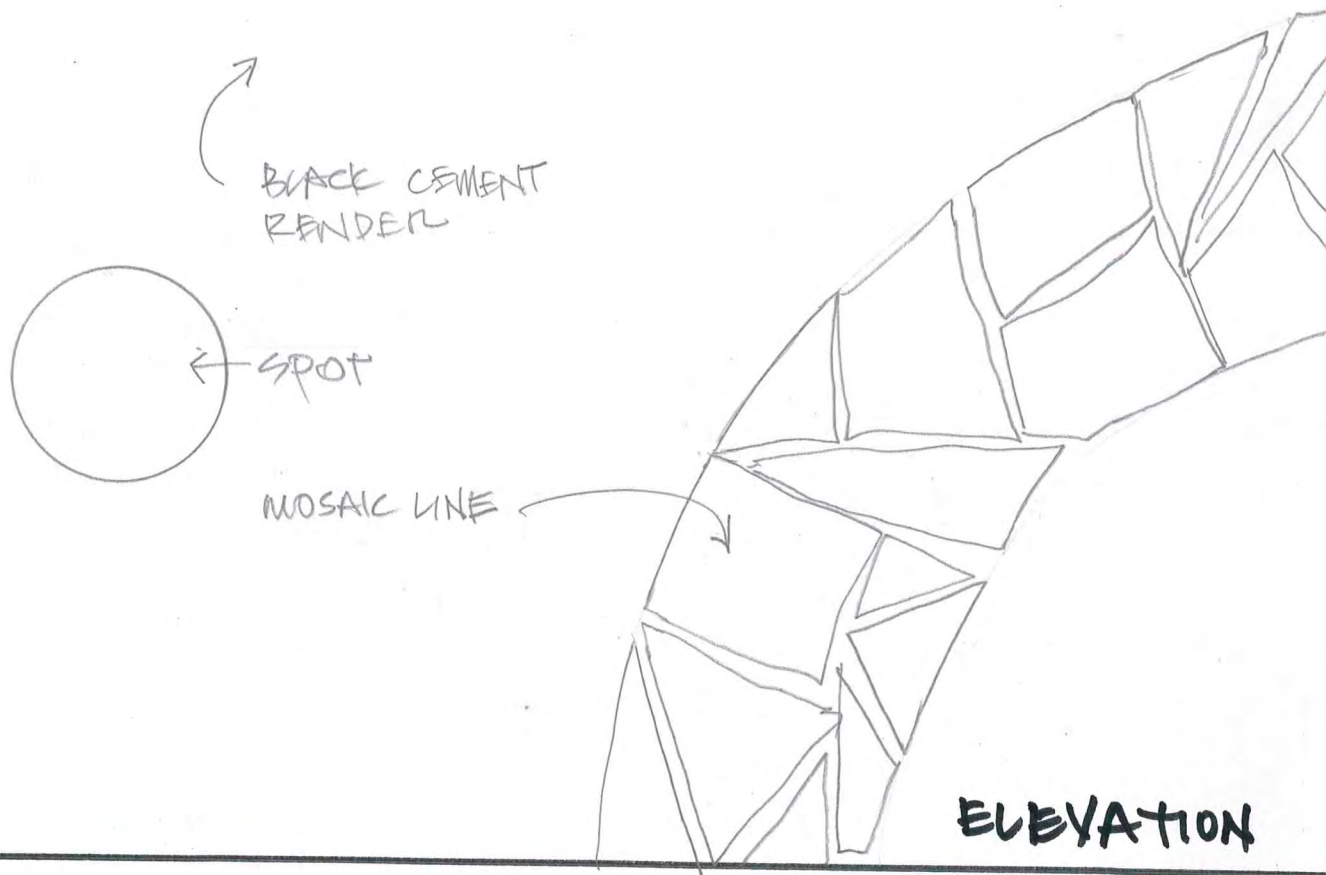
Design supervision: Djon Mundine & Sam Marshall

Contractor & miscellaneous supervision (site set up, construction fencing, miscellaneous labour, tarpaulins, clean up): Mark Kitching (licensed builder)

Cement render and graffiti coat: Roger Gomes of Rogertex NSW Pty Ltd

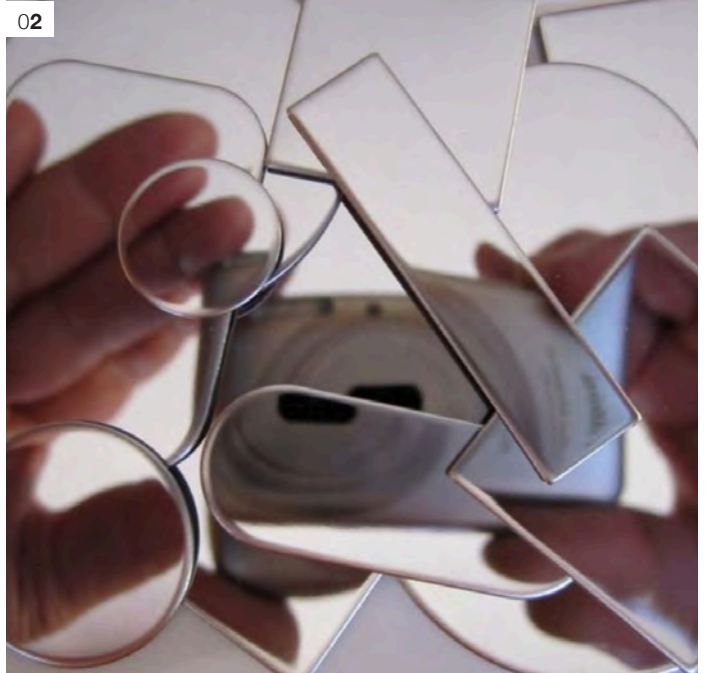
Mosaics: We have approached Mosaic Republic in Melbourne but will be sourcing local applicators

Stainless steel mirrors: Laser cost by the Opie Group in Western Sydney



PLAN

FINISH DETAILS
1:1 @ A+



Images: 01 spots and mosaic spacing test 03 stainless steel mirrors



Images: 01 prototype mockup, black cement render with an array of 30mm and 60mm mirrored spots and fragments of gloss black ceramic tile mosaics

6 STATEMENT OUTLINING SUSTAINABILITY MEASURES

Describe material choices and processes

Our aim is to deliver a project that has zero planet or climate impact. Nevertheless, in making any mark there will be impacts. The materials used are not uncommon in the building industry. They are cement render, recycled ceramic tiles and stainless steel. Cement render is sand, cement, lime and water. All these materials come from Australia. Black oxide is added to the render as pigment.

We propose that the gloss black ceramic tiles for the lines either be sought from the community, be discarded from construction sites or be seconds. Stainless steel is needed for the mirrors so they do not break and due to the severe marine exposure. The stainless steel is in Australia yet probably imported from Japan or China. At the end of its life, it is recyclable. There is no off gassing from these materials.

They have been chosen to be long lasting and low maintenance. Most of the application of these materials is done by hand such as placing the spots, tiles and rendering the wall.

Tarpaulins will be used to keep excess black cement render off the pavement. Sediment socks will stop any of that running into the ocean.

7 INDICATIVE BUDGET

Costs	
Artist's Fee	\$25,450.00
Construction fencing & signs	\$500.00
Install sediment socks & tarps	\$500.00
Print design full size	\$400.00
Clean wall	\$500.00
Application of Bondcrete	In render price
Application of design to wall	\$5,600.00
Mirrored spots - supply	\$20,000.00
Mirrored spots - installation	\$10,000.00
Sourcing cermic tiles	\$700.00
Breaking up cermic tiles	\$420.00
Application of cermic tiles	\$13,000.00
Application of cement render & sealer	\$86,000.00
Clean up	\$500.00
Site supevisor	\$8,000.00
Miscellaneous site labour skilled	\$12,000.00
Miscellaneous site labour unskilled	\$9,000.00
Djon supervision & participation	\$7,000.00
Sam supervision & participation	\$13,000.00
Ben supervision & participation	\$6,400.00
Insurance	\$10,000.00
Defects liability 1 year	\$2,000.00
Sub Total	\$230,970.00
GST	\$23,097.00
Total inc GST	\$254,067.00

8 INDICATIVE SCHEDULE

- 1.** March & April – community consultation
- 2.** May - reviewed by the Waverley Public Art Committee for recommendation to Council.
- 3.** June - Waverley Council to decide on proceeding. For the sake of this schedule it is assumed a DA is not required.
- 4.** July - design refinement, materials research – 2 weeks.
- 5.** July – drawings and specification finalised to put out to tender - last 2 weeks
- 6.** Permissions sought from Local Land Councils – 4 weeks (running concurrently from 1 above).
- 7.** August - tender prices received & contractors engaged. Design printed out full size for application onto wall.
- 8.** August – stainless steel spots fabricated 2 weeks
- 9.** August – call out for tiles for mosaics
- 10.** August – site fences erected. Wall cleaned & Bondcreted – 3 days.
- 11.** August – design transferred to wall.
- 12.** September – spots & mosaics applied to section 1 – 3 days
- 13.** September – cement render applied to section 1 – 1 day
- 14.** September – spots & mosaics applied to section 2. Graffiti sealer applied to section 1 – 3 days
- 15.** September – cement render applied to section 2 – 1 day
- 16.** September – spots & mosaics applied to section 3. Graffiti sealer applied to section 2 – 3 days
- 17.** September – cement render applied to section 3 – 1 day
- 18.** September – spots & mosaics applied to section 4. Graffiti sealer applied to section 3 – 3 days
- 19.** September – cement render applied to section 4 – 1 day
- 20.** October - Graffiti sealer applied to section 4. Site fences removed – 2 days

Although the Procurement Specification states the works are to be complete by September, elsewhere it states that community consultation, Waverley Public Art Committee's recommendation and Council approval will not be concluded until June. The above is based on this.

No allowance has been made for approvals, availability of tradesmen or inclement weather.

APPENDICES

Appendix A - Djon Mundine Curriculum Vitae



Djon Mundine OAM

Djon Mundine OAM

Recipient of the Red Ochre Life-time Achievement Award of the Australia Council for the Arts Djon Mundine OAM has an eminent career in contemporary Australian art. A foundational figure in the criticism, development and exhibition of contemporary Aboriginal art, he is widely respected as an intellectual, activist artist and cultural leader. A sought-after and innovative curator, the quality and volume of his writing and public speaking is a testimony to his influence, national and international reach. A commitment to grass-roots practice and development underlies his activities as curator, project leader, teacher and mentor to artists and communities across Australia.

He was art and craft adviser at Milingimbi in 1979 and curator at Bula'bula Arts in Ramingining in Arnhem Land Aboriginal communities for sixteen years. In this time of regular attendance at large scale ceremonies and everyday rituals, he was made aware of ethical behaviour, protocols, rules, and responsibilities, and group collaboration. Here he originated what has been described as "one of the greatest pieces of art ever to be created in this country", the Aboriginal Memorial, comprising 200 painted poles by forty-three artists from Ramingining and surrounds, each symbolising a year since the 1788 British invasion. The Memorial was central to the 1988 Biennale of Sydney and is on permanent display at the National Gallery of Australia.

He has held senior curatorial positions in national and international institutions including the National Museum of Australia, the Museum of Contemporary Art, the Art Gallery of New South Wales and Campbelltown Art Centre, Queensland Art Gallery, while also working with regional and community based organisations across Australia.

A passionate advocate for self-determination, in 1987 he was an active founding member of the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA), the peak advocacy and support agency for Aboriginal artists working individually and through 48 remote art centres spread across a vast area of approximately 1 million square kilometres. The organisation was founded as a strategy to ensure that the evolution and creation of Aboriginal art be determined by culturally active Aboriginal communities, not by bureaucracies in cities or commercial galleries. Lifting the scale of public funding to Aboriginal art was central to this aim, where this device supported the release of positive memories for Aboriginal people generally and as an educative tool in conscious raising for the Australian non-Aboriginal population, conveying another history, another way of being.

His recent work as an independent curator includes exhibitions such as Sixth Sense (2016), National Art School Gallery, Whisper in My Mask (co-curated with Natalie King for the Tarrawarra Biennial, 2014). His radical curatorial approach is exemplified by the evolution of the multi-award-winning performance video installation, Bungaree's Farm (2014 which toured nationally in 2015–16) from Bungaree: The First Australian (2012), an exhibition and catalogue of commissioned artworks by sixteen NSW Aboriginal artists for Mosman Art Gallery. This was further reinforced in Four Women: I Do Belong, Double, at the Lismore Art Gallery (2017) and Boomalli Ten: 30th Anniversary exhibition (2017). And further in 2019; Fiona Foley, Who Are These Strangers and Where Are They Going, for The Ballaratt International Foto Biennial, and in 2020, Three Visions of the Garingal, Karla Dickens, Adam Hill, Jason Wing, and Djon Mundine Mosman. His

insistence that "Art is a social act," underlies his practice, cultural leadership and working methodologies, reflecting a contemporary application of sophisticated social technologies and diplomacy characteristic of Aboriginal society. Throughout his career, he has adhered steadfastly to a recurring theme: that Aboriginal people be recognised as First People in all their diversity, and as part of the Constitution.

It is now over 20 years since Djon was awarded an Order of Australia Medal, for his service to the arts. He had already achieved a lot back then to be given this national recognition, and he has certainly continued to achieve more since, for his own longstanding career as a curator, writer, and artist, towards greater recognition and appreciation of Indigenous Australian art, and in advancing the nation's cultural life.

Awards

2020	Winner Red Ochre Life-Time Achievement Award of the Australia Council
2017	Indigenous Art Writers Prize, Power Institute of Contemporary Art, University of Sydney
2016	Best in Heritage Conference, Dubrovnik, Showcased entry and finalist, Bungaree's Farm
2015	Exhibition of the Year Award and Indigenous Exhibition of the Year for Bungaree's Farm, Australian Museum & Galleries Association
1995	Order of Australia Medal for services to the visual arts

Current Employment

Independent Bandjalung curator, writer and artist – Contemporary Art
Cultural mentor, Long Bay Prison, Sydney
PhD candidate, College of Fine Arts, University of NSW, Sydney

Art Awards Judge, Patronage, Advisor

2018	Patron, King & Wood Mallesons Award, Contemporary ATSI Art Prize, NSW Parliament House, Sydney
2018	Judge, with Lexi Glass-Kantor (Arts Space) and gallerist Roslyn Oxley, Woollahra Small Sculpture Award,
2007	Judge, with artist Fiona Foley, Telstra National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the NT, Darwin
2000	Judge, with Dr. Brian Kennedy, Director NGA, Dr. Gaye Sculthorpe, Prof. Chris Wallace-Crabbe and Mr. John Smith, The Art of Place: The 5th National Indigenous Heritage Art Awards, Department of Heritage and Environment, Canberra, ACT
1996	Judge, with artist Ron Hurley, Telstra National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the N.T. Darwin
1993	Curator, Botany Council Aboriginal Art Award, Botany, NSW
1988	Judge, Telstra National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the NT Darwin
1985-7	Aboriginal Art Adviser, Art Bank

Boards, Committees, Associations

2000	Member, Australian Delegation, 6th Festival of Pacific Arts, Biennale of Contemporary Art, Noumea, New Caledonia/Kanaki
1985-2000	Research Committee - Visual Arts, Australian Institute of Aboriginal & Torres Strait Islander Studies (AIATSIS) Acton, ACT
1998	Executive Member, Australian Indigenous Cultural Network, a project of the Australia Foundation for Culture and the Arts
1991-98	Executive Member, NIAAA National Indigenous Arts Association, (previously A.A.M.A., Aboriginal Arts Management Agency) 1996 Indigenous Reference Group, Intellectual Property Protection for Aboriginal and Torres Strait Islander Peoples, Commonwealth Inter-Departmental Committee
1996	Expert Examiner, National Cultural Heritage Committee, Department of Communication and the Arts under the Protection of Movable Cultural Heritage Act 1986
1992, 95-96	Committee Member, ATSIC Cultural Industry Advisory Committee (CIAC)
1987	Founding and Executive Member, Association of Northern, Kimberley and Arnhem Land Australian Aboriginal Artists (ANKAAA)
1989	Member, Aboriginal & Torres Strait Islander Arts Committee of the Australia Council
1985-7	Director, Aboriginal Arts Australia Pty Ltd, Sydney

Murals/Installations Concept, Co-Ordination, Collaboration

2015	Jimmy and Peggy Lambert Mural - survivors of the 1823 Dabee massacre, in collaboration with Dabee descendant Lynne Syme and 87 additional descendants, Kandos Museum, for Cementa15 Contemporary Arts Festival, Kandos
2015	Another Country, painted wall, film at the Peacock Gallery, Auburn City Council
2008	Djirrididi site specific, wall painting, with Richard Birrin Birrin and David Dhalwarrpuy for They Are Meditating, bark paintings from the Arnott's Collection of the MCA, Sydney 2005 I Saw the Sun, performance video, shown at the IMA as Persistence
2004	Djirrididi body design wall painting by Micky Durrng, as part of Spirit and Vision, Essl Collection, Vienna
2004	This Must be a Sacred Place wall painting by Micky Durrng, exhibition at UTS Art Gallery, University of Technology, Sydney
2004	Made a Mark print in "Out of the Dark" exhibition, Wiseart Gallery, Brisbane
2004	Saw the Sun, performance on digital video shown in Presence with the work of Lonnie Hutchinson and Jenny Fraser at Institute of Modern Art, Brisbane for the 2004 Straight Out of Brisbane Festival.
2003	Djirrididi body design wall painting by Micky Durrng, for the Fields exhibition, Institute of Modern Art, Judith Wright Centre, Brisbane
2003	Baryugil etching for Garma Print Project, Garma Festival, Gove Peninsula
2002	A Sacred Place, Djirrididi Body design mural in collaboration with Micky Dorrng, Kathleen Wurranditiwuy, and Australian artist Marlo Slavin, Sprengel Museum, Hannover, Germany
2002	Bongu Sand Sculpture by Jimmy Wululu, collaboration with Wululu for "The Native Born" exhibition, Sprengel Museum, Hannover, Germany
2002	Silent Shadow Installation with artist Marlo Slavin, for Sculpture by the Sea, Sydney, acquired for Macquarie University's Sculpture Park, Sydney.
2000	A Sacred Place, Djirrididi Body design mural in collaboration with Micky Dorrng, Charlie Matjuwi, and Michael Cook, Museum of Contemporary Art, Sydney
2000	Wuymirri - Whale Sand Sculpture collaboration with Charlie Matjuwi, Micky Dorrng, and Michael Cook, Museum of Contemporary Art, Sydney

2000	Ngaraka, Shrine for the Unknown Koori, for Shrines for the New Millennium, SOCOG Cultural Program. Acquired for Australia National University Sculpture Walk, Canberra,
1998	Jimmy Wululu - Bongu Sand Sculpture, collaboration with Wululu for The Everyday, Biennale of Sydney
1997	Jimmy Wululu - Bongu Sand Sculpture, Bougainvillea Festival –Northern Territory Parliament House Entrance Hall, Darwin
1995	Djang'kawu Waterhole at Dhabila sand sculpture, collaboration with David Malangi for Cinque Galerie des 5 Continents, curated by Jeane-Hubert Martin, Musée National des Arts d'Afrique et d'Océanie, Editions de la Réunion des Musées Nationaux, Paris.
1990	New Darwin Post Office Mural, Darwin. David Malangi, Paddy Dhathangu, Fiona Foley, Sharon Pacey, Wendy Ludwidj. Opened with a Smoking Ceremony.
1987	Wurrurtjarra- Paddy Dhathangu's Father's Painting, Mural, Darwin Performing Arts Centre. Paddy Dhathangu, Andrew Marrgululu, Lin Onus, Chips MacInolty, Ramandi
1986	Yathalamarra Waterhole Mural, Centre Gallery, Gold Coast, David Malangi, Avril Quail, Raymond Meeks
1983	Jimmy Barnabu, Photo-audio installation for Perspecta 83, Art Gallery of NSW, Sydney

Films / Video – Consultancies / Scripting / Major Appearance

2000	The World of Dreamings [ICAM - SBS], Julie Nimmo (director), National Museum of Australia/National Gallery of Australia, The Hermitage Museum, St Petersburg, Russia
1998	Statement on The Aboriginal Memorial, Art in Australia, Postmodernism and Cultural Identity, British Open University, BBC.
1997	Copyrites, SBS/Films, Director Cathy Eatoch
1994	Shimmer in the City, [urban Aboriginal art], SBS
1992	Bula'bula Arts, Cecile Babiole (director), Ex Nhilo
1991	David Malangi, Consultant to film; Michael Riley (producer/director) ABC TV
1989	Dreamings, Consultant to video; Michael Riley (director), Film Australia
1988	Here's My Hand, Concept/Producer, Ramingining Arts, Mike Edols & SBS Television
1988	First Citizen: Albert Namatjira, Consultant; Juniper Films

Training

1996	Museum of Contemporary Art Trainee - Samantha Simmons
1995	Ramingining Arts & Crafts Trainees - Sylvia Manytjarpuy, May Yamangarra
1986/7/8	Ramingining Arts & Crafts Trainee - Alfred Gunapun
1984/5	Ramingining Arts & Crafts Trainee - Charlie Djota
1983	Ramingining Arts & Crafts Trainee - Jimmy Yanganiny (dec.)
1982	Ramingining Arts & Crafts Trainees - Brian Yambal, Jimmy Banabur (dec.)
1979/81	Milingimbi Arts & Crafts Trainees -Kenny Djolma, Alfred Gunapun, Tony Buwa'handu (dec.), Charlie Djota, Jimmy Yanganiny (dec.)
1978	Aboriginal Arts & Crafts P. L. Trainees - Michael Leslie, John Barker

Appendix B - Sam Marshall Curriculum Vitae



Sam Marshall

Djon is provided with technical and regulatory support from Sam Marshall who is best known as being the architect for extension to the Museum of Contemporary Art for which he was given a prestigious Australian Institute of Architects award. Other notable gallery work includes Object Gallery and the extension to Campbelltown Arts Centre. For his warehouse conversion in Darlinghurst, he was awarded the 2000 RIAA Wilkinson Award, RIAA President's Award for Recycled Buildings and an RIAA Conservation Award. He is a recipient of the Marrickville Medal and the Byera Hadley Travelling Scholarship for which he curated and designed "Supermodels" - an exhibition of 444 architectural models. Sam is a resident of Waverley Municipality.

Sam Marshall has been practicing as an architect for 40 years, 30 of which has been in private practice. Sam's work consistently showcases respect for people, community, heritage, context and the environment with an inventive, simple, functional and elegant approach.

Sam has a proven track record for delivering award winning cultural buildings as well as complex residential projects. He has successfully worked with many government authorities, local stakeholders and consultants across a diverse range of projects.

Experience

Architect Marshall, Founder and Director 1989 - current
George Freedman & Architects, Director 1986 - 1988
Marsh Freedman Associates, Associate 1984 - 1986

Awards

- 2013 RIAA Commendation for Public Buildings for MCA
- 2013 Communications Arts Typography Awards for Level Identification & Signage for MCA and Agenda International
- 2013 Design & Communication Awards Best Signage MCA
- 2010 Montessori Inspiring Thought Award
- 2003 Byera Hadley Traveling Scholarship
- 2003 Marrickville Medal for the Cultural Heritage in Marrickville
- 2001 Dulux Colour Award for Best Residential Interior

for Ryan Residence

- 2000 RIAA Wilkinson Award for Marshall Warehouse
- 2000 RIAA President's Award for Recycled Buildings for Marshall Warehouse
- 2000 RIAA Conservation Award for Marshall Warehouse
- 1997 RIAA Premier's Award for "Harbourings" Museum of Sydney
- 1997 RIAA Merit Award for Inwald/Thorburn Residence
- 1992 Two Commendations for the East Circular Quay Ideas Competition

Relevant Experience

- Orange Regional Gallery Extension (under construction)
- Riverside Theatres, Business Case, Parramatta
- Wodonga Library and Gallery, Wodonga (under construction)
- Museum of Contemporary Art, Sydney
- Campbelltown Arts Centre Masterplan, Campbelltown
- Campbelltown Arts Centre gallery extension, Campbelltown
- Object Gallery, Surry Hills
- Darren Knight Gallery, Waterloo

Academic

Since 1989 Sam has taught architectural design at all Sydney universities. For the past 5 years Sam has specifically taught Architectural Design in the Masters of Architecture program at UNSW.

Appendix C - Contact Details

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Appendix D - Copyright Statement

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