

Creative Australia

Re: Arts Projects for Organisations Round 2024

Dear Creative Australia Assessment Panel,

I write this letter in complete support of Arts & Cultural Exchange's (ACE) application for the *Capabilities and Leadership Skills in Community Arts and Cultural Development For Emerging Producers in Western Sydney*.

Arts & Cultural Exchange (ACE) is a pivotal cultural organisation working on Dharug Country in Western Sydney. They have a longstanding reputation being committed to social justice, using creativity to reverse disadvantage and produce ground breaking interdisciplinary, intergenerational collaborative projects co-devised with diverse communities. ACE is passionately committed to Western Sydney, its traditional owners, diversity, uniqueness and spirit, and the opportunities to unleash its creative capacities.

Community Arts and Cultural Development (CACD) is a practice that involves artists working collaboratively with communities for the purpose of social change through art and culture. CACD is severely lacking in the arts industry however this practice is deeply embedded in ACE's ethos and core programs by engaging diverse communities to express themselves and share their stories on their terms while deepening their cultural understanding and artistic skills.

This application comes at a timely moment for Western Sydney where there is a shortage of CACD trained producers, working in an ethical and meaningful way with diverse communities to create a more inclusive industry. This opportunity will provide much needed professional skills development and increase the capacity building of young people from Western Sydney. This will in turn revitalise the arts sector in Western Sydney as the training will be inclusive and involve most arts organisations in Western Sydney. ACE sees this project as a whole sector development opportunity and I believe they are the only organisation with the track record, skills, and vision to deliver such an important program.

I am fully supportive of ACE's application as I believe ACE is a key arts and cultural organisation in Australia. I have been involved with ACE for a number of years now developing the internationally touring *untitled (transcriptions of country)*. I have seen firsthand the extraordinary work ACE does and the professionalism and passion they bring to their project.

As an artist and cultural practitioner, I have no hesitation to be part of this project by sharing my knowledge and expertise in CACD by presenting a Master Class to the emerging producers. I hope you look favourably to this application and please don't hesitate to contact me if you require any further information.



Jonathan Jones
Wiradyuri/Kamilaroi
Artist/researcher/curator

Jonathan Jones

A member of the Wiradjuri and Kamilaroi nations of south-east Australia, Sydney-based Aboriginal artist Jonathan Jones works across a range of mediums, from printmaking and drawing to sculpture and film. He creates site-specific installations and interventions into space that use light, subtle shadow and the repetition of shape to explore Indigenous practices, relationships and ideas.

Jonathan often works with everyday materials, recycled and repurposed to explore relationships between community and the individual, the personal and public, historical and contemporary.

Jonathan's artistic concern centres on acknowledging local traditional owners and Australia's hidden histories, while creating alternative and new spaces in the mainstream for Indigenous culture to exist within. He is dedicated to the integration of artwork within the built environment and to working collaboratively in teams. This style of artwork presents the opportunity to acknowledge a site's history and future, to develop new understandings and to raise awareness within lived environs.

Jones has exhibited both nationally and internationally, in solo shows including *guguma guriin (black stump)*, 2015, at Performance Space, Sydney; *guwiinyguliya yirgabiya ngay yuwin.gu gulbalangidyal ngunhi (they made a solitude and called it peace)*, 2015, at the Bathurst Regional Art Gallery, NSW; *untitled (heads or tails)*, 2009, at Artspace, Sydney; and *untitled (the tyranny of distance)*, 2008, at the Sherman Contemporary Art Foundation, Sydney.

He has featured in major exhibitions such as The 9th Asia Pacific Triennial of Contemporary Art (APT9), 2018, at Queensland Art Gallery/Gallery of Modern Art, Brisbane; *Colony: Frontier Wars*, 2018, at the National Gallery of Victoria, Melbourne; the 3rd National Indigenous Art Triennial, *Defying empire*, 2017, at the National Gallery of Australia, Canberra; *Out of the ordinary*, 2017, at the Art Gallery of New South Wales, Sydney; *Luminous*, 2017, at the Museum of Contemporary Art, Sydney; *Time of others*, 2016, at Queensland Art Gallery/Gallery of Modern Art, Brisbane (and international tour); *Unsettled: stories within*, 2015, at the National Museum of Australia, Canberra; the 18th Biennale of Sydney, *all our relations*, 2012, on Cockatoo Island; the 12th Adelaide Biennial of Australia Art, *Parallel collisions*, 2012, at the Art Gallery of South Australia; *Close encounters: the next 500 years*, 2011, at Plug In Institute of Contemporary Art, Winnipeg, Canada; *Adventures with form in space*, 2006, at the Art Gallery of NSW, Sydney; and *Primavera: exhibition of young Australian artists*, 2003, at the Museum of Contemporary Art, Sydney, which marks the start of Jones's professional practice.

Recent collaborations include *untitled (giran)*, 2018, with esteemed Elder and Wiradjuri language expert Dr Uncle Stan Grant Snr AM, presented at The 9th Asia Pacific Triennial of Contemporary Art (APT9), at the Queensland Art Gallery/Gallery of Modern Art, Brisbane; the major public artwork *shell wall*, 2015, at Barangaroo, Sydney, with La Perouse elder Aunty Esme Timbery; the *Wagga Wagga weaving welcome*, 2013, by Wagga Wagga weavers Aunty Sandy Warren, Aunty Joyce Hampton and Aunty Lorraine Tye with Dr Uncle Stan Grant Snr AM at the Wagga Wagga Regional Airport; the Kulata Tjuta Project, with Willy Kaika Burton and the men of the Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia, presented at the 13th Adelaide Biennial of Australian Art, *Dark heart*, 2014, at the Art Gallery of South Australia and in 2015 at *Tarnanthi, Festival of Contemporary Aboriginal and Torres Strait Islander Art* in Adelaide; and *untitled (muyan)*, 2011, a memorial to the Wurundjeri leader and artist William Barak, created with Aunty Joy Murphy Wandin for the collection of the National Gallery of Victoria, Melbourne, as part of The Felton Bequest.