



FRIENDS ANNUAL & FOCUS EXHIBITION

29 March – 21 June 2025

Cover photo: Kelcie Bryant-Duguid
'Veritas: Goddess of Truth', 2021 (detail)
Image courtesy the artist

We pay our respects to the Dharawal people who are the traditional custodians of the land, whose deepening connection to culture and customs have cared for this country for over 60,000 years.

We acknowledge Elders past, present and future for their immense spiritual connection to place which was never ceded.

Dharawal land has always been recognised as a meeting place for people from other lands, and in this spirit we respectfully continue this tradition through the bringing together of our communities through arts and culture.

This Always Was and Always will be Aboriginal land.

FRIENDS ANNUAL & FOCUS EXHIBITION

29 March – 21 June 2025

Campbelltown Arts Centre proudly presents the 'Friends Annual' and 'Focus' exhibitions, an eclectic display of artworks by the Friends of Campbelltown Arts Centre. Featuring a range of styles and mediums, the 'Friends Annual' provides a unique opportunity to witness the rich artistic talent that the region has to offer.

Complementary to the 'Friends Annual', the 'Focus' exhibition highlights the work of one artist or collective from the Friends of Campbelltown Arts Centre and provides an in-depth look at their practice. This year's 'Focus' artist is Kelcie Bryant-Duguid.

ARTWORK LIST

No.	ARTIST NAME		ARTWORK TITLE	PRICE
1	Mostaque	Ahmed	<i>Moonstruck in Ecstasy</i>	\$800
2	Mostaque	Ahmed	<i>Seared with Scars</i>	\$600
3	Rizwana	Ahmed	<i>Lillies</i>	\$3000
4	Michele	Arentz	<i>The Quiet Light</i>	\$650
5	Michele	Arentz	<i>Clintons Motors 1948</i>	\$1200
6	Usha	Bachhil	<i>Highland Cow iii</i>	\$2600
7	Usha	Bachhil	<i>Scarlet Macaw</i>	\$950
8	Suzan	Batten	<i>Ka-Boom!! Cupcake Exploding</i>	\$1000
9	Julie	Brockenshire	<i>Ramone</i>	\$560
10	Julie	Brockenshire	<i>Mootilda</i>	\$670
11	Kay	Cahill	<i>The Mountains, Wattle and Mountain Devil Plant</i>	\$600
12	Kay	Cahill	<i>The Willow Trees</i>	\$500
13	Marwa	Charmand	<i>Miris Abdirahman, Somalia, ICRC (concept)</i>	\$700
14	Marwa	Charmand	<i>ICRC Concepts</i>	\$400
15	Zara	Collins	<i>Favourite Cardigan</i>	\$345
16	Melvy	Connell	<i>Billy Sleeping</i>	\$900

17	Melvy	Connell	<i>Plants by the Window #1</i>	\$900
18	Alexandra	Danalis	<i>Bronte Waters</i>	\$495
19	Rosa Daniela	Diaz	<i>Her Heart Dwells Within Me</i>	\$800
20	Rosa Daniela	Diaz	<i>Mother Goddess Dreaming</i>	\$400
21	Elizabeth	Ellen	<i>Tears of Gold</i>	\$3300
22	Elizabeth	Ellen	<i>Garden Delights</i>	\$2200
23	Cheryl	Georgopoulos	<i>Save our Koalas</i>	\$150
24	Aparna	Goyal	<i>Transcendent Glow</i>	\$810
25	Aparna	Goyal	<i>Mystic Waves</i>	\$730
26	Vanja	Gracanin	<i>Sunrise Banksia's</i>	\$395
27	Bob	Gurney	<i>Brungle Beauty</i>	\$1200
28	Bob	Gurney	<i>Ominous Signs/Coledale</i>	\$680
29	Michael	Halder	<i>Weaving a Dream</i>	\$3500
30	Jenny	Hall	<i>Scribbly Gum</i>	\$1200
31	Jenny	Hall	<i>Whispers of Sunset</i>	\$790
32	Di	Hallinan	<i>Wild Birds Fly</i>	\$180

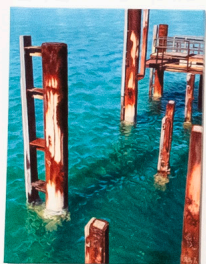
33	Di	Hallinan	<i>Endangered Kingfisher</i>	\$800
34	Dianna	Hickey	<i>Catching Light</i>	\$350
35	Vaishali	Hingmire	<i>Ode to Van Gogh - Starry Nights</i>	\$451
36	Vaishali	Hingmire	<i>Spring - Set of two plates</i>	\$160
37	Kay	Holliday	<i>Gumtree in the Mist</i>	\$170
38	Kay	Holliday	<i>Highland Cow</i>	\$170
39	Paula	Holliday	<i>Banksia Seed Pod</i>	\$300
40	Paula	Holliday	<i>Black and Gold Arrangement</i>	\$350
41	Manisha	Hussein	<i>Shanti Elephant</i>	\$70
42	Eunjoo	Jang	<i>Blue Print</i>	\$2600
43	Eunjoo	Jang	<i>Newtown Streetscape</i>	\$2600
44	Alicia	Jones	<i>Pink Hill in Abstract</i>	\$190
45	Alicia	Jones	<i>Landscape in Colour</i>	\$220
46	Rafiqur	Khan	<i>Kiama Blowhole</i>	\$800
47	Rafiqur	Khan	<i>Colourful Bush</i>	\$800
48	Maira	Kirkwood	<i>The Possibility of Joy</i>	\$500

49	Moirá	Kirkwood	<i>Held Together</i>	\$500
50	Xeni	Kusumitra	<i>Saint John the Evangelist</i>	\$1500
51	Xeni	Kusumitra	<i>Seraphim</i>	\$600
52	Joan	Long	<i>Copy Van Gogh - Teacup</i>	\$240
53	Joan	Long	<i>What am I thinking?</i>	\$350
54	Gwendalyn	Long	<i>Leap of Joy</i>	\$150
55	Gwendalyn	Long	<i>Turbo Bass</i>	\$150
56	Vesna	Majurdic	<i>In the Garden</i>	\$400
57	Kathleen	Matterson	<i>Farewell Alfred</i>	\$650
58	Kathleen	Matterson	<i>Outback Glow</i>	\$650
59	Julie	McCurry	<i>Ben Ricketts, Jamberoo</i>	\$450
60	Julie	McCurry	<i>Road Trip Bathurst</i>	\$850
61	Marieta	McNaught	<i>Lifes Cascading Flow</i>	\$5000
62	Samantha	Moorhouse	<i>My Medical Window</i>	\$920
63	Samantha	Moorhouse	<i>Flightless</i>	\$825
64	Amy Fay	Moorhouse	<i>Confined Essence</i>	\$555

65	Amy Fay	Moorhouse	<i>Wild Free Heart</i>	\$444
66	Mark	Naismith-Beeley	<i>Resilience</i>	\$1000
67	Mark	Naismith-Beeley	<i>Bustling Newtown</i>	\$1000
68	Gail	O'Connell	<i>Vision in Bloom</i>	\$300
69	Svetlana	Panov	<i>Lace Lasagne</i>	\$550
70	Svetlana	Panov	<i>Flowers in Residence</i>	\$1950
71	Corrado	Peluso	<i>The return of Don Quixote & Sancho Panza</i>	\$200
72	Corrado	Peluso	<i>Sail Away Far Away</i>	\$250
73	Anthony	Polistena	<i>Evening Thoughts</i>	\$680
74	Graeme	Quinn	<i>Dimitri Outside</i>	\$380
75	Graeme	Quinn	<i>Savoir Faire</i>	\$220
76	Charlie	Roppola Wells	<i>Trees on the Hill, Bourke</i>	\$195
77	Charlie	Roppola Wells	<i>After the Fire</i>	\$195
78	Joan	Rosten	<i>The Hawksbury</i>	\$350
79	Joan	Rosten	<i>Pumpkin Soup</i>	\$2000
80	Sue	Shearer	<i>Suzhou Garden</i>	\$250

81	Yiwei	Shi	<i>Reclining Man</i>	\$750
82	Jozee	Singh	<i>Lady within the Mirror</i>	\$400
83	Jozee	Singh	<i>The Tomb</i>	\$300
84	Soumara	Siriphoka-Gamildien	<i>Blooming</i>	\$360
85	Suzanne	Sivieng	<i>Seasons of the Soul</i>	\$8000
86	Suzanne	Sivieng	<i>Behind the Mask: Reflections of Self</i>	\$5000
87	Kym	Slater	<i>Llewella's Barn</i>	\$250
88	Kym	Slater	<i>Llewella's Barn Exposed</i>	\$250
89	Glenn	Smith	<i>Shady Lady - White Waratah</i>	\$1457
90	Glenn	Smith	<i>Erythrina vespertilio - Bat-Wing Coral Tree</i>	\$1457
91	Brenda	Stajcic	<i>Tea with mum</i>	\$220
92	Brenda	Stajcic	<i>Mangiare (eat)</i>	\$350
93	Marina	Strijakova	<i>Blue Glass Collection</i>	\$650
94	Marina	Strijakova	<i>At the turn of the Georges River</i>	\$650
95	Dorothy-Rae	Sullivan	<i>A Place to Dream</i>	\$400
96	Dorothy-Rae	Sullivan	<i>Summer</i>	\$400

97	Hetty	Thompson	<i>North Head from Watsons Bay</i>	\$980
98	Hetty	Thompson	<i>Thought Bubbles</i>	\$495
99	John	Tomlin	<i>Reflection</i>	\$100
100	Kerry	Walsh	<i>Broken Dreams</i>	\$200
101	Kerry	Walsh	<i>Dreams Clustered Together</i>	\$300
102	Col	Wills	<i>Mt Imlay Forest - South Coast, NSW</i>	\$250
103	Patrice	Wills	<i>The In Between Place</i>	\$1500
104	Vanessa	Wolfe	<i>Unstoppable</i>	\$990
105	Vanessa	Wolfe	<i>Lost and Found</i>	\$880
106	Deborah	Woodhouse	<i>Untitled</i>	\$350
107	Julie	Writer	<i>Homage to Murillo</i>	\$400
108	Julie	Writer	<i>A Family Gathering</i>	\$300
109	Diane	Yousouf	<i>Love and Affection</i>	\$300
110	Diane	Yousouf	<i>Looking North, Surf Beach</i>	\$350
111	Carol	Barroso	<i>Wonderful Toucan</i>	\$1200
112	Carol	Barroso	<i>Rovinj</i>	\$890



Friends Annual and Focus exhibition (installation view), 2024, Campbelltown Arts Centre.
Image credit: Silversalt Photography.





FOCUS

Kelcie Bryant-Duguid

Complementary to the 'Friends Annual', the 'Focus' exhibition highlights the work of one artist or collective from the Friends of Campbelltown Arts Centre and provides an in-depth look at their practice. This year's 'Focus' artist is **Kelcie Bryant-Duguid**.

Based in the Macarthur region, Bryant-Duguid works across disciplines with a primary focus on encaustic mixed media and textiles including wearable art.

This exhibition presents a number of wearable garments created between 2020 – 2024. Within this body of work, Bryant-Duguid portrays women as active participants in their own destiny who rely upon their skills, knowledge, and wisdom when navigating the world. She draws upon folktales and storybook narratives to reposition the 'damsel in distress' trope in a new light. In doing so, the 'helpless beauty needing to be rescued' is transformed, the female archetype is challenged, and her story retold.

"I celebrate women and girls who come of age. With confidence, curiosity and agency, they draw upon the wisdom and experience of their peers and the generations of women who have gone before them, fearlessly embracing the future." (Bryant-Duguid, 2025)



Artist Biography

Kelcie Bryant-Duguid was born in Tamworth, NSW. She lives in the Macarthur area on Dharawal land and has been a practicing artist for the last decade. With a background in education and textiles, she holds a Bachelor of Education (Secondary) from University of Sydney, an Associate Diploma Apparel Pattern Production and a Certificate in Bridal wear, from Petersham TAFE. She is interested in language and how it is used to shape society, politics and issues pertaining to women and the environment.

Recent solo exhibitions include 'She dreams in colour' at Wee Waa Community Arts and Cultural Centre, NSW (2025), 'In the orchard' at Sydney Children's Hospital, Randwick, NSW (2025), 'The girl who climbed trees, at Tamworth Regional Gallery, NSW (2023). Her work has also been included in numerous group and prize exhibitions both locally and nationally.

Bryant-Duguid has participated in artist residencies at Tamworth Regional Gallery, NSW and was the recipient of a year-long Main Street Studios residency through Blacktown Arts (2023). Her work has been published in 'Textile Fibre Forum' magazine and the international encaustic artists publication 'Wax Fusion' (2022) and is featured on 'Storyplace', an online digital collection by Museums & Galleries of NSW.

As an educator and facilitator, Bryant-Duguid has coordinated community-based projects and installations and designed education programmes and workshops with schools, galleries and hospitals. Her work is represented in private and public collections in Australia and overseas.



Artwork List

F1

Veritas: Goddess of Truth, 2021

Materials: found and recycled paper including newspaper, packaging cardboard, magazines, serviettes, greaseproof kitchen paper, masking tape, wire, zipper, tulle, ribbon, cotton yarn, glue, coloured pencils, acrylic paint.

Techniques: machine and hand stitch, newspaper cordage, paper beads, crochet, knitting.

'Veritas' is the Goddess of Truth, a warrior needed in this time of fake news and alternative facts. Barefoot, her steps are measured. She is surefooted and true.

With the truth constantly under attack the news is couched and cushioned to construct her clothing. We are all witnesses to the politicians who speak in half-truths and circumvent questions of accountability. We watch as witnesses are silenced and women's voices are unheard, when science and institutions are attacked, and climate change is disregarded.

Stand up, speak your truth, fight for justice and an end to censorship.

Finalist: Paper category, Wearable Art Mandurah In the Fold, 2021, Mandurah, Western Australia. This work is 90% paper.

Photo: Kelcie Bryant-Duguid
'Veritas: Goddess of Truth', 2021 (detail)
Image courtesy the artist

F2

Pretend Print-cess, 2020

Materials: watercolour paper and paints, Whenzou (rice) paper, cartridge paper, washi tape, tissue paper, paint chip sample (locket book cover), text from paper books, paper raffia, ribbon, sewing thread.

Techniques: watercolour painting, lino block printing, stamping, collage, graphite text, crochet neck corsage, knitted fingerless gloves, papier mâché rabbit mask.

A childhood inspired fairy-tale princess dress weaves an idyllic and whimsical narrative on a familiar, romantic silhouette. Carefully chosen imagery, illustration, print, and text portray a land of make-believe and pretend, of enduring hope and possibility. A nostalgic reminder of our dreams and of what might be. Perhaps a refuge we as adults dream of returning to – a moment in time that was less demanding and filled with wonder.

The silhouette of this paper garment is inspired by the multi-tiered sundresses I wore as a child. A gown with 'princess' qualities, with an ornate bound, back-lacing bodice and long sweeping lace trimmed skirt. Elements of the dress are stitched and illustrated with embroidery-like touches. Broderie anglaise lace paper painted trims are incorporated in the skirt ruffle hems to mimic those found on dresses from my own childhood. Hand-painted watercolour designs feature on the bodice panels. Design influences from childhood are symbolic and include floral images, blue birds and rabbits, heart and home, a tree of life, and sun and moon designs translated through Polish-inspired embroidery. The colour blue is chosen for royalty and is strongly influenced by traditional Danish hand painted Delftware pottery designs. The overall colour of the work is white, representing purity and innocence.

Accessories are inspired by storybook and faerie tale illustrations that capture the imagination along with fashion references seen in paintings and books I once studied in school. Hand spun and knitted fingerless gloves (nods to both Alice in Wonderland and Sleeping Beauty), a small machine-stitched hand printed locket inspired by jewellery fashion of Victorian times, a crochet flower (the rose garden flowers from Alice in Wonderland), corsage inspired by ribbon chokers from French Impressionist paintings (Manet's 'A Bar at the Folies-Bergere'), and a pure white Venetian style Carnivale mask in the design of a rabbit (Alice again – with allusions to the passage of time).

Finalist: Paper on Skin, 2020, Burnie, Tasmania. This work is 80% paper.

F3

A-tisket, A-tasket, 2022

Materials: paper flour bags from Bakers Delight, brown paper packaging tape, newspaper basket, tissue paper and florist wire flowers, ribbon, zipper, wax candle, Sumi ink, paper raffia pompon, flour and water paste, acrylic paint, cardboard.

Techniques: papier mâché, faux batik, machine stitch garment construction.

Looking at the world through the eyes and imagination of childhood, inspiration is drawn from the nursery rhyme 'A-tisket a-tasket' and bakery packaging. The materiality of the dress, made from bakery flour sacks, acts as a canvas upon which the story is told. Sculptural bread bangles, necklace and headpiece adorn the wearer of a grown-up brown paper party dress, decorated with flowers and hearts, mimicking the decorative marks that are slashed and baked into artisan breads. A green and yellow newspaper woven basket completes the narrative of the rhyme. The viewer is transported back to the land of make-believe and pretend, of enduring hope and possibility. A nostalgic reminder of treasured childhood memories. A momentary escape from the harshness of the world. A place in time that was less demanding and filled with wonder.

Faux batik technique was used to illustrate and paint the strapless dress and jacket. Designs drawn with a candle wax resist are revealed by a Sumi ink wash exposing a surface design likened to baked bread. The substrate material is discarded brown paper flour sacks from bakeries, sourced and used as fabric. The finished paper garment features couture dressmaking techniques. The papier-mâché plaited bread headpiece, bread ring bracelets and pretzel necklace perfectly mimic the bakery goods they are modelled from. reinforcing the baking narrative in an elegant and fun way.

Accessories inspired by the nursery rhyme include the green and yellow basket woven from stained and painted newspaper canes, containing a 'letter from my mother' and a bouquet of crepe paper wildflowers collected on the way home. Much like the ones I collected for my mother and grandmother as a child.

Finalist: Paper on Skin, 2022, Davenport, Tasmania. This work is 80% paper.

F4

Beulah the Banksia Spy, 2022

Materials: recycled home furnishing swatch book fabrics, acrylic paint, upholstery fabric remnants and trims, other found fabrics, yarn, ribbons and trims.

Techniques: heat-set shibori resist, stencilling, free-machine embroidery, cordage, patchwork.

The Australian bush and the banksia have always held a curious allure for me. Inspired by stories of May Gibbs' 'big bad banksia men' I created my heroine – Beulah. The bumps of the seedpods reminiscent of little eyes looking, watching, quietly seeing all – just like a spy!

The banksias quietly sit eyes closed pretending to sleep, watching over the Kurrajong trees and guarding the bush, highlighting the effects of urbanisation on our fast-disappearing native bushland.

Repurposed fabrics from home-furnishing swatch books, and reclaimed upholstery fabric remnants are printed, stitched and heat-set to depict the iconic banksia as an ancient symbol of the Australian bush.

Fabric has been hand-printed from cereal box stencils, creating graphic golden seedpods on the skirt with free-machine embroidery utilised to create the nubby texture surrounding the printed design. Heat-set marble resists form bobbles in the glittery organza bodice overlay, collar and cuffs mimicking the texture of the banksia seedpod.

A reversible cape, like a detective character in an Agatha Christie or Sherlock Holmes novel protects her identity. Fabric strips, cordage, ribbons, strings and embroidered leaves complete her seedpod toque.

Finalist: Australian Wearable Art Festival, 2022, Sunshine Coast, Queensland.

F5

Princess and the Pea, 2023

Materials: repurposed foil helium balloons, glossy magazine covers, purchased and discontinued fabric, wire, bamboo skewers, florist tape, upholstery and fabric swatches, reclaimed fabrics, found and recycled materials and trims.

Techniques: paper-pieced patchwork, applique, free-machine embroidery.

Influenced by fairy tale feminist tropes, repurposed foil helium balloons are hand-pieced to re-imagine a 'Grandmother's Flower Garden' inspired couture ballgown. A cloak, four-poster bed headpiece and oversized pearl jewellery bracelet reinterpret the princess and pea narrative. Alas, our modern-day princess doesn't need a prince to save her, she just needs a good night's sleep.

The gown is inspired by traditional English hand pieced patchwork quilts in the grandmother's flower garden design. The hexagon 'fabric' sourced from recycled foil helium balloons, cut and glued to paper foundations, and stitched together to create the floral motifs and patterned cloth of the gown. The lined strapless corset bodice and colourful tulle petticoats give the gown its silhouette.

A satin floor-length pea green cloak with hood that covers the patchwork ballgown underneath, adds to the mystery of her identity. A trailing pea vine motif is free-machine embroidered to create the cloak's textured trim. further reinforcing the storybook narrative.

A Victorian inspired four poster bed headpiece, wire wrapped frame, replete with upholstery fabric swatch mattresses, canopy and a tiny pea bead stitched into the bottom of the bed, complete the narrative.

Finalist: Australian Wearable Art Festival, 2023, Sunshine Coast, Queensland.

F6

Tales of the Fox, 2024

Materials: repurposed bicycle inner tubes, black cotton drill, sewing thread (dress), found and recycled materials and trims, cardboard, aluminium cans, wire, various threads and yarns, thrifted bangles and jewellery, faux fur tail, paint markers, silk flowers (headpiece, woven shawl and accessories).

Techniques: hand and free-machine embroidery, pompon making, hand weaving.

Foxes feature in mythology, folktales, fables and parables. Wise and cunning creatures they are playful, resilient, agile and adaptable. Fiercely independent, our heroine wears a handwoven shawl, wrapped in the love of her female ancestors. Bicycle inner-tubes are fabricated into a couture Avant-garde dress, adorned with a free-machine embroidered motif and text. The talisman of the fox protecting her wild untameable self as she embarks on the world.

The inspiration for the garment silhouette draws from the iconic 'little black dress' a one-shouldered cocktail dress, fun, and a little bit grown up. No longer a child, our heroine journeys out into the world ready for adventure. The materiality of the gown references bike riding with my siblings when growing up. Discarded black bicycle inner tubes were cleaned and stitched to a black cotton drill foundation. Text and fox motif are achieved through free-machine embroidery. The fox motif featured on the dress back is a nod to the 'Pink Ladies' logo from the movie Grease.

The design concept originated from the rich colours, patterns and textures of the handwoven scarf. The Rosepath threading features a variety of threads and yarns used to create the coloured and patterned designs on a black ground. Multi-coloured thread ends are left on either side of the woven piece adding texture to the piece.

A complimentary reversible headpiece secured with a bias wrapped wire cage, silk hydrangeas and gypsy headscarf, features a silver mythological fox, stars and moon on the front (made from cut and machine stitched aluminium soft drink cans) and a colourful, whimsical painted garden (made from paint pens on inner tube over a shimmer lace foundation) on the reverse to complete the look.

The imagery features symbolism drawn from my childhood. Aesop's Fables, fairytales and storybooks frequently feature foxes. My Great Uncle Snow lived next door and had pet foxes, topiary shrubs and exotic plants and cacti,

which as children we thought were quite magical. My grandmother, aunts and mother were all accomplished seamstresses who had beautiful gardens. I grew up in the village of Kootingal, often star gazing at the vast star-filled night sky. My grandmother had vases filled with silk flowers and we would decorate our hair and her house with the arrangements as we played in her costume jewellery - another favourite memory from childhood.

For me this piece reflects on growing up, coming of age and the celebration of cherished childhood memories.

Finalist: Australian Wearable Art Festival (2024), Sunshine Coast, QLD

Digital Prints

Left to Right

Princess and the Pea

Australian Wearable Art Festival 2023, Queensland

Photographer: Barry Alsop, Eyes Wide Open Photography

Tales of the Fox

Australian Wearable Art Festival 2024, Queensland

Photographer: Barry Alsop, Eyes Wide Open Photography

Beulah the Banksia Spy

Australian Wearable Art Festival 2022, Queensland

Photographer: Barry Alsop, Eyes Wide Open Photography

A-tisket, A-tasket

Paper on Skin 2022, Tasmania

Photographer: Grant Wells Photography

Pretend Print-cess

Paper on Skin 2020, Tasmania

Photographer: Grant Wells Photography

Veritas – Goddess of Truth

Wearable Art Mandurah, In the Fold (Paper) 2021, Western Australia

Photographer: Stephen Heath Photography

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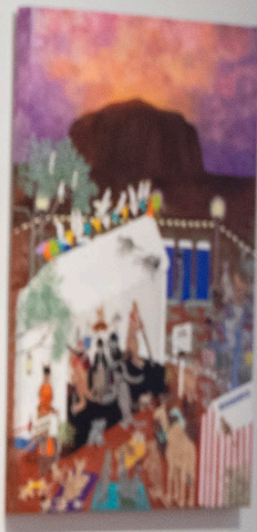
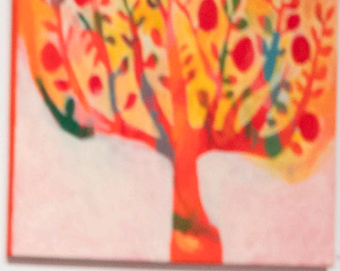
Nicci Bedson, Jack Crowley, Corrigan Fairbairn, David Langosch, Tyrra Sandberg, Jenny Tubby, Kai Wasikowski, Lucy Whitelaw

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Installation view of Friends Annual and Focus Exhibition as part of Macarthur & Beyond, Campbelltown Arts Centre, 2022. Courtesy the artists. Photo: Silversalt Photography



WALLA WALLA, 1988
WALLA WALLA, 1988
WALLA WALLA, 1988



Campbelltown Arts Centre
1 Art Gallery Rd Campbelltown
Open daily, 10am - 4pm
02 4645 4100
campbelltownartscentre.com.au



Located on Dharawal land, Campbelltown Arts Centre is proudly owned by the people of Campbelltown and is a cultural facility of Campbelltown City Council. Campbelltown Arts Centre is assisted by the NSW Government through Create NSW and also receives support from the Neilson Foundation.