

# The Boom Gate Gallery

Thirty Years Creating and Collecting  
1992-2022



## **Galleries' Acknowledgements**

We would like to acknowledge the Corrective Services NSW and its Commissioners for their ongoing support for the Boom Gate Gallery over the last thirty years. Especially the role of Deputy Commissioner Luke Grant has been pivotal in maintaining and supporting the a prison art collection and the operations of the Boom Gate Gallery, that have constructively served many.

Sue Paull's early initiative has been a wonderful gift to Long Bay, and this impetus has been sustained by all the staff who have since maintained the unique energy of the Gallery. It is regularly enthused about by visitors. Those people are Eva Molnar, Jan Birmingham, Damian Moss, Elizabeth Day, Philipa Veitch.

Deirdre Hyslop was an administrator early on in the history who also enabled the growth of creativity. Michael Duffy is our very supportive overseer from Media and Communication; his team regularly publish, advertise and acknowledge our work through what they do.

There are many officers and other staff around Long Bay who have taken an interest in the inmates' creativity.

Congratulations and celebrations to all of the contributing artists who have used and enabled this special facility that continues to find its way towards the future.

## **Thirtieth Anniversary Celebration of The Boom Gate Gallery Long Bay Correctional Centre 2022**

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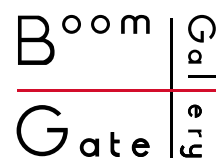
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## Introduction

Prison environments are designed for the primary purpose of depriving people of their liberty. Prison infrastructure must separate individuals from the community as well as isolate different classes and individuals from each other for security purposes. Prisons are self-contained. Until recently, little attention was paid to aesthetic stimuli in prison design. The hard geometric precision of the buildings, yards and walls-the inability to see into the distance, to see the horizon and the natural features of the landscape - have caused people living inside prison walls to develop their own aesthetic. An aesthetic that gives voice to their experience as prisoners and to their imaginings of the world outside.

For some people, making art in prison is the best strategy they have for transcending the pains of confinement. Releasing their imagination allows them to be somewhere else and to express feelings that would otherwise be left unsaid. The Boom Gate Gallery has been an important vehicle for bringing the voice and aesthetic of prisoners through their art to the community.

John Howard, the enlightened 18th century prison reformer, observed that the leading principle pervading the fabric and design of prisons should be to “prevent the future rather than revenge the past”; but as prison building became more prolific in the 19th century, prison design and in particular the prison exterior became a symbol for deprivation, denunciation, and punishment. The high walls disassociate those within from the world outside and obstruct the gaze of the public, preventing all from seeing what goes on within.

Hidden from view behind the walls of prisons, the people who live there have been making art in their cells using a variety of media, including found objects, for as long as prisons have existed. This art

can be both a reaction to the environment and an opportunity for personal redemption.

The Boom Gate Gallery sitting physically and metaphorically at the interface between the inside and the outside is a window into the hidden lives of prisoners, but more importantly provides a unique platform from which prisoners can be heard and recognised. For some it provides a new means of livelihood and capacity to support families. It is an exceptional project that has benefited from the support and insights of exceptional people.

Against the background of serious and chronic disadvantage and social exclusion that characterise the experience of most prisoners, it is unsurprising that art practice, the commercial opportunities that art provides, and the world of gallery openings is beyond contemplation. For many prisoners producing art, often for the first time in prison, then exhibiting and selling it is a rare opportunity to challenge and disrupt their negative identities. These identities may have been taken on over the course of their lives and then reinforced by the criminal justice system itself and the public more broadly.

Making art develops personal effectiveness skills, including a willingness to experiment and learn from mistakes, self-criticism, and self-reflection. These are the precursors to change.

Along with new skills, desistance from criminal life appears to require a person to acquire a more positive self-image, to find a way to ‘make good’ to their family and the community. Creating art in prison can support prisoners to embark on their own journeys towards desistance.

When the idea for a gallery in the old Boom Gate at Long Bay was first mooted in 1992, I was surprised at how enthusiastically the proposal was embraced by the Governors of the prisons involved.

Al Dudley, the Governor of the Assessment Prison (now MSPC 1) was a conservative, fairly hard-line operator. He supported our efforts to get a gallery off the ground not because he was a champion of the arts, or even rehabilitation, but for a much more pragmatic reason: he had observed the pacifying effects that making art had on prisoners, some of

whom were among the most serious offenders in the system.

Prior to joining the art program, many prisoners had unresolved issues that percolated to the surface as challenging behaviours, sometimes involving violence, at other times self-harm. Under the guidance of the art teachers and in particular the inspirational Sue Paull, the art room became an oasis of mutual respect where prisoners who had displayed inherent mistrust for verbal and emotional disclosure, found a safe place to express themselves through art. Prisoners who had been acting out became compliant and calm once they engaged with art. This experience, along with Sue Paull's formidable persuasive powers, convinced Mr Dudley that art could play an important role in improving the wellbeing of prisoners and have immediate consequences for the safety and stability of the prison. He understood that having an outlet for selling and displaying the art they made would provide an additional incentive to remain engaged – which meant the emerging artists would remain constructively occupied, even when locked in cells.

We have now been continuously exhibiting and selling art through the Boom Gate Gallery for 30 years. Such was the success of the Gallery that the original space in the tiny old gatehouse, adjacent to what is now the staff canteen, quickly became inadequate. After a period in a refurbished demountable we moved the gallery into its current more accessible and more suitable space. Countless prisoners have now experienced the benefits of the gallery and the transformative effects of art. So how does the Boom Gate Gallery fit within the core purpose of corrections?

Professor Fergus McNeill a pre-eminent desistance theorist in describing the role of corrections said this:

“I see rehabilitation – and the work of corrections – as inherently relational. Indeed what ‘correctional agencies’ need to work to correct is not an errant individual, but more often a broken set of social relationships. If offending breaks relationships and tears at the social fabric, then both the tear and the repair must be relational - between the people directly involved and between citizen, civil society and State.

These people and these social institutions need to find a way towards mutual recognition and mutual respect if peace is to be restored.”

Making art in prison and making prisoners visible to the community through the exhibition and sale of that art at the Boom Gate Gallery has been a big step towards restoration.

*Luke Grant*  
*Deputy Commissioner*  
*Corrective Services NSW*

# Boom Gate Gallery: History

The Boom Gate Gallery at Long Bay Correctional Complex was officially opened on 31 October 1992, marking a red-letter day for the advancement of inmate art within Corrective Services NSW.

The day was also a triumph for art staff, the culmination of a three-year campaign that would not have come to pass if not for their belief and determination. The case for a gallery was initiated and led by art teacher Sue Paull, who arrived at Long Bay in 1986 after being appointed to teach a trial, part-time art class set up in the maximum-security Metropolitan Reception Prison.

Softly spoken and slight of frame, Sue would have been dwarfed by the imposing walls of the almost 80-year-old prison and its tough, tattooed inmate population. But from the moment she first entered the gaol, she felt no trepidation, only awe.

"I was invited in the first instance to take a look around. When I entered, convicted bank robber Tim Guider had just finished the first of four murals, a beach scene, in the Circle. I was gobsmacked by the transformation," Sue says.

"I walked across to the education area which was in a demountable, and met a group of inmates, among them transgender offenders. The number of people eager to learn about art was promising. Right from the beginning I thought, wow, this is the sort of environment I want to work in. I took up the role without hesitation."

Sue says those first students were motivated to learn, with a willingness to develop their skills in art and design.

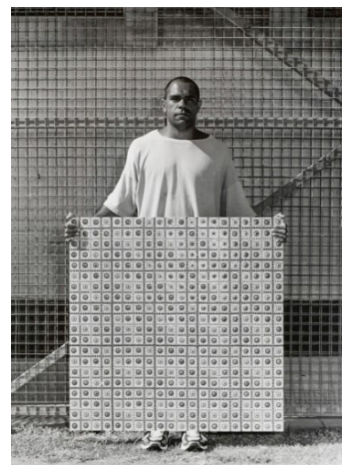
Provision of a designated studio in 1988 enabled the art program to develop its own identity. Located in a large, former medical records room, it featured good natural lighting and was away from the distractions of the prison's circulation area. The program became a specialised course in Vocational Art Studies, with ten full-time "art student" positions. Inmates from various centres around the state were able to



1995 - Tom Foster with his painting, Long Bay. Photo Sue Paull.



1999 - Jason Russell with his painting, Long Bay. Photo Sue Paull.



2003 - Herman Smith with his painting, composition based on reinforced mesh grid, Long Bay. Photo Sue Paull.

apply for classification as students. Before long, a shift in the quality of artwork became apparent. Dr Elizabeth Day, who first joined Long Bay as an art teacher in 1987 and today is joint coordinator of the Boom Gate Gallery with Damian Moss and Phillipa Veitch, says the students gained a classical education in art and art history, something that was unique to Corrective Services NSW.

“While other prisons were providing art and craft lessons, our program was run by teachers with formal fine arts qualifications,” Elizabeth says.

Sue says that despite working with maximum-security inmates, she never had any issues. Initially accompanied by an officer during class, when asked in 1993 how she felt about working on her own, she had no qualms, and the custodial post was removed from the program.

Eva Molnar, teacher and coordinator of the gallery from 2005 to 2011, says people often asked if she was afraid to work alone with serious offenders. Her response was always no. “The men valued being able to participate and were always on their best behaviour courteous and pleasant. It was just like teaching in any classroom,” she says.

With the growth in output and quality of work, Sue says it was evident that Long Bay needed a publicly accessible space where the inmates could benefit from the exhibition and sale of their art.

A proposal to establish a self-supporting art and craft gallery on a six-month trial was submitted in February 1992. Developed by Sue in conjunction with art and activities staff, it involved establishing a gallery in a small, former boom gate office that was available after a new entrance was created. It would operate on weekends and public holidays and feature art by inmates of two Long Bay prisons, The Training Centre and The Reception Prison.

At the heart of the proposal was always the inmates: “The sale of art and craft work will build the self-esteem of all prisoners involved in the project and will encourage their vocational and social development,” the proposal said. The trial was approved, with Sue as the first gallery coordinator. Ken Keller, governor of the minimum-security Training Centre, provided inmates to assist with the administration, staffing



Long Bay inmate artist Terry Ayres.



2003 - Terry Ayres with his painting, composition based on reinforced mesh grid, Long Bay. Photo Sue Paull.



Long Bay inmate artist Terry Ayres painting Long Bay Hilton.

and set up, which included installing rails for paintings and a fresh coat of white paint.

Deirdre Hyslop, who started at Long Bay as an art/history teacher in May 1992, recalled that one of her first tasks was to help Sue prepare for the opening of the gallery. "There was great excitement; we felt huge satisfaction that a structure designed for surveillance and control was being converted into something inviting and creative for the benefit of inmates."

Industrial Centre Senior Education Officer Luke Grant proposed that the opening be "high profile." Accordingly, 300 invitations were sent out and Luke sought funds for the event - \$275 to pay for cakes, sandwiches, tea and coffee, and \$270 for three mature fig plants, to be installed in inmate-built planter boxes outside the gallery.

The Boom Gate Gallery was officially opened by Assistant Commissioner Ron Woodham on 31 October 1992, and featured a display of paintings, screen and silk printing, leatherwork, pottery and a range of Christmas cards. The opening was a success, with friends and families – mostly mothers and their children - milling to locate their loved one's art, as the inmate artists waited behind bars to learn the result.

"They were happy to see that their loved ones were allowed to be creative and learning new skills. It offered a lifeline, hope for the future," says Eva.

The media were immediately interested. A Sydney Morning Herald article published three weeks after the opening and headlined, "It can't be crook art – it's selling too well"; described the gallery as "Sydney's newest, and most intimate, art gallery."

Following the success of its pilot run, the gallery was approved to not only continue but expand. It was relocated to a demountable in a more visible site opposite the new main entrance to Long Bay and refurbished to provide purpose-designed display and storage facilities. The new Boom Gate Gallery, this time featuring work by inmates from all five correctional centres at Long Bay, opened to the public on 28 March 1994.

Deirdre says that a low commission of 15 per cent was negotiated. "Periodically over the years until I left Long Bay in May 1999, I had to negotiate hard



2005 - The Art Unit, Long Bay. Photo Sue Paull.



2005 - The Art Unit, Long Bay. Photo Sue Paull.

for the rate of the commission to remain as it was, at 15 per cent," she says. Sue says the art program's future became uncertain in 1997 during a major restructure of the prison, however a last-minute reprieve by Mr Woodham allowed the program to

continue. The art facilities were further upgraded when Metropolitan Commander John Klok told Sue about a new possible site for the program. "I remember him saying that if he was involved in art, he would find it an inspiring space to work in. It was an old laundry with high ceilings, beautiful light and lots of character. I could see what he meant," she says.

"The art program was given a new home, a new name – The Art Unit, and a new address –



Laundry Lane. Funds were made available to convert the space into a purpose-designed art studio. It was a unique opportunity for the inmates to focus on their art."

The Boom Gate Gallery not only assisted inmate artists with their vocational development by encouraging a professional approach to the documentation and presentation of work, it gave many inmates and detainees on-the-job training. Eva recalls being assisted at the gallery by a man nearing release. "This gave him an opportunity to learn small business management and develop an ability to communicate with the public, a skill often difficult for men serving long sentences," she says.

In 2010, Sue, by now CSNSW's State Coordinator Visual Arts, was approached by Metropolitan Commander Dave Farrell, who suggested she look at an unused visitor reception facility at the front of the Long Bay complex. "He asked if I thought it would make a good gallery. Spacious, light-filled, accessible to the public - it was perfect!" Sue says.

"I put in a submission for the changes needed and I remember Luke Grant saying, 'The lighting is very expensive'. But he didn't say no. He has always been a great supporter of the gallery."

Damian Moss, who started as an art teacher at Long Bay in 1993 before moving to the gallery in 2017, says the development of inmates' artistic ability – six went on to further fine arts studies after leaving prison – was due to the passion of teachers including Sue Paull and the late Jan Birmingham, who was an art teacher before becoming gallery coordinator from 2011 to 2016.

"Jan had a deep breadth of knowledge and experience in the arts; this was evident in the professional manner she managed the gallery," he says.

"She was a strong woman, always encouraging the students, pushing them to take risks and see where their art could go. They had enormous respect for her because she believed in them. She promoted their art at any opportunity, to anyone who would listen. I have no doubt Jan had a long lasting and positive influence on inmates who were fortunate enough to participate in the art program."

From its inception in 1992, the inmate art came to garner serious attention. Work has been included in many public exhibitions and was the subject of an award-winning documentary, *Sentences*. It is

hanging on the walls of government departments, businesses and private collectors both in Australia and overseas. It has generated strong community awareness of the department's work, playing an important public relations role.

In recent years the gallery has been expanded to display art from other centres including Macquarie Correctional Centre.

"Art improves socialisation and makes people calmer and better behaved. We are currently dealing with several artists who have left gaol and are selling art," Elizabeth Day says.

Eva Molnar says that, looking back, her time teaching in the art unit and working at the gallery was a wonderful experience. "Watching men slowly relax during lessons, become confident enough to experiment and feel free enough to discuss their creative experiences was reward enough," she says.

"Since I've retired, I've bumped into some of my ex-students. They tell me that being part of the art unit changed their lives, made their sentences bearable. Like my students, I learned a great deal and am richer for the experience."

*Michelle Hoctor*  
*Internal Communications Manager*  
*Corrective Services NSW*



*Sue Paull, Long Bay art teacher 1986-2005; first Boom Gate Gallery Coordinator, 1992-2005; State Coordinator Visual Arts until June 2011.*



*Deirdre Hyslop, an art/history teacher at Long Bay from May 1992.*

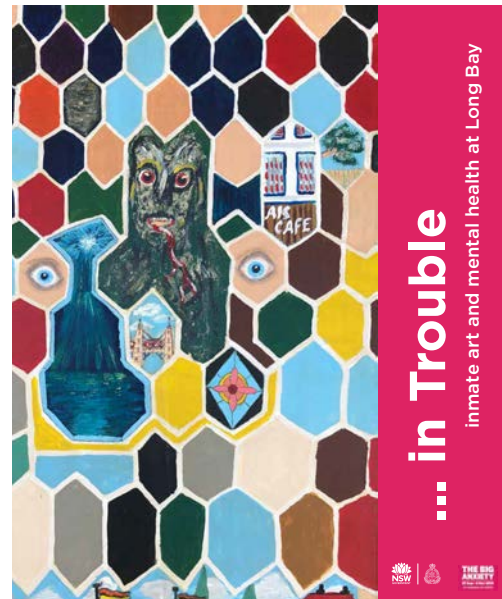
# The Boom Gate Gallery after 2017

The Boom Gate Gallery was founded in 1992 by Sue Paull, as an adjunct to the art education programs at Long Bay Gaol, to encourage inmates to create art that they could exhibit and sell. It is one of the oldest galleries of its kind in the world. Now, we continue to provide inmates keen to participate with the basic painting tools of canvases, brushes, and paint. Many of our current artists have no art background at all. Given encouragement, they provide a stream of surprisingly impressive work to put on exhibit. This work comes from various locations on the Long Bay prison complex in south-eastern Sydney, much of it Aboriginal art.

Inmates pay for materials and receive 75 per cent of the sale figure, which goes into their accounts for use to purchase prison 'buy-ups', to give to their families, or to help them on release.

The success of the Boom Gate Gallery demonstrates the eagerness of inmates to participate in creative activities. Skills are shared within the wings. Not all the work produced is painting. I recently spoke to Kaluseti Ofahula, a Maori carver who has produced a series of masks using bars of soap. He told me how he was passing on his traditional carving skills to his cellmate. Art adapts itself to places and environments, often produced ingeniously out of such found materials. Other examples are Andrew S's boxes and Lee V's creatures, made from paddle-pop sticks and other materials. In this historical exhibition we are also including the outstanding work of former inmate Javier Lara Gomez, who was a master of found material constructions. There is increasing interest in the wider artworld for the processes of this art, as is evidenced in the exhibition by Nicole Fleetwood, titled *Marking Time* (MOMA 2020). Studies of art programs in prisons shows that art improves socialisation and overall mental health.

The gallery holds various exhibitions, including two annual ones around NAIDOC week: the inmate competition, and a major exhibition at the Downing Centre in Sydney. Then there are occasional exhibitions.

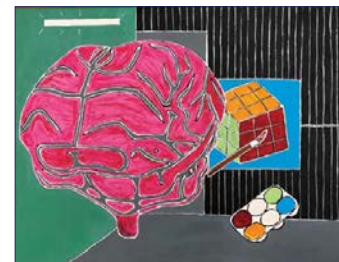


Catalogue for ... in Trouble. A 2019 exhibition in collaboration with The Big Anxiety Festival that looked at the role that art was playing in the lives of a group of inmates.

## Troy

Free Mind (right)  
2019  
acrylic on canvas  
400 x 500 mm

Dragon Eye (below)  
2019  
acrylic on canvas  
760 x 600 mm



*in Trouble*

... makes require a strong mind in the first place to show with the issues and challenges they face day to day... how to cope with loss of freedom and the density of personality on the 3 quarters with within a cell for 18+ hours.

It's a constant impression on someone's mental health the stress and burden within these walls. There's no food on the desk of them.

This becomes even more difficult to cope with and to understand when the inmate suffers from any kind of mental health issues.

The ability to have anything to focus one's mind into a different place even for a short moment can bring happiness to even the most and give meaning that leads a lifetime.

Having the opportunity to deal in fiction has the ability to allow anyone suffering with mental health issues that visual artwork can bring understanding.

The ability should have greater funding on the way for any inmate without and the access to the outdoors needed to have the opportunity to improve someone's mental health.

Thinking about it... Freedom is my thinking about what you can accomplish with concrete brain power in just one night's work.

The brain is using its mind to find the better white balance on cell. This is the kind of thing that takes your mind to a different place.

Troy continues

Handwritten statements from inmate artists, represented in the ... in Trouble catalogue commenting on the value of art in their lives.

Last year, for example, we celebrated Mental Health Week with a display of inmate art projects from the Forensic Hospital on the Long Bay complex. And in 2018 we held the ...in Trouble exhibition in connection with the University of NSW's Big Anxiety Festival.

That festival was established by Professor Jill Bennett of that university to address public attitudes to mental health, and the role that art can play in improving and informing those attitudes.

It emphasised the value of prison art in terms of mental health outcomes, while the writing by inmates in that exhibition catalogue included powerful statements from the artists explaining the importance of art in overcoming addiction, mental health issues, or even suicide.

In 2018 the CSNSW Digital Production Unit made a documentary, *The Boom Gate Gallery*, where staff testify to the tremendously positive shifts in inmates' behaviour due to participation in art activities. We recommend spending a few minutes viewing this film, which is on display in the Gallery.

The Gallery's 2021 exhibition, *Grasping the Nettle*, was curated at the behest of two ex-inmates, Jayde Farrell and Damien Linnane, who have been outstanding in their lived demonstrations of how art in prison can be astoundingly productive in re-shaping futures that had been devastated by crime. This exhibition included some of our success stories, such as Ron, who, after suffering from severe mental health issues, is continuing to succeed in his Aboriginal Culture courses at the EORA Centre.

Damian Moss and I became co-directors of the Boom Gate Gallery in 2017, after Jan Birmingham passed away. Philippa Veitch joined us in 2017. Achievements in recent years have included the creation of a website, and of a monthly newsletter, and use of social media for marketing, which have led to a big increase in sales, despite COVID. Today the Gallery is stronger than ever, thanks to the essential support of a series of ministers and commissioners, and the continual support of now Deputy Commissioner Luke Grant.

The next phase in the Gallery's growth will see us extending our reach into other centres, initially the women's centre at Dillwynia.

In his essay 'Faces of Change: A Generation of Art from Long Bay', in the Gallery's 2005 catalogue *Convictions*, Bruce Adam depicted Long Bay as seen from a distance as a classic site of negation. Though built early in the twentieth century, its buildings are evocative of nineteenth century prison architecture, exhibiting all the features of the popular image of a prison: flying buttresses, arrow slit windows, crenellations, etc., evoking a place where artistic productivity had no place. Adams went on to say that these negative views, as popularly represented by the media, were probably of least interest to the inmate artists, who were increasingly finding a way to exist here through creative production.

Seventeen years have passed since Adams wrote that; and in the interim, inmate artists and their art practice here have participated in a more complicated gradual revision of prisons towards rehabilitation and positive outcomes, something in which the Gallery has proudly come to play an increasing role in fostering, exhibiting and promoting.

*Dr Elizabeth Day*  
*Curator Boom Gate Gallery*

## Damian Moss, Long Bay art teacher from 1993; gallery curator from 2017

I have vivid memories of my first day teaching art at Long Bay; meeting my first inmate and entering his cell. It was in a unit supporting inmates at risk of self-harm. Gaols are a challenging environment, but one in which I feel surprisingly comfortable.

One of the most rewarding aspects of my role is seeing a highly accomplished artwork hanging in the gallery and remembering back to my first interaction with that inmate; recalling their initial hesitation and lack of confidence. With reassurance and patience, they eventually began. When I turned up the following week, some would be waiting to show the drawing or painting they'd done. Still unsure, still hesitant, but with growing confidence each week. For some, making their first painting flicks a switch. They now have a creative outlet to fill in the hours locked in their cell, to earn praise from fellow inmates, officers and family and, importantly for some, earn money. Maybe the first honest money they've earned. Making art, something they had never thought about before, they now think about every day.

Some will make art to give to family and friends, for others it becomes a vehicle for making sense of their situation, for giving voice to a situation they find hard to verbalise and accept. Some inmates make images depicting places they'd rather be; a quiet country landscape, a yacht sailing at sunset, a solo figure fishing on a river.

Others depict the uniqueness of their daily surroundings; the experience of communal showers, (*Yard Time*) the twice daily gathering for 'muster time', (*Muster Time*) the interior of their cell – allowing the viewer see how they personalise such an austere space. (*You got to Go*)

A highlight of my role is informing an inmate of their first sale. They are surprised, excited and occasionally disbelieving. Something they made, usually at night alone in their cell, will now travel beyond the walls, further than its maker can. The artwork will be

observed and enjoyed for years to come. For some, that is a revelation.

Another rewarding experience is being in the gallery when an inmate's family visits to look at his art, often a mother and her children, visiting their partner and father. The children move around the gallery trying to spot dad's paintings. They move back and forth before settling on their favourite one. Then they visit their dad and share their excitement about his artwork. The painting acts as a bridge between his inside world and their outside world, a point of transition. The inmate can't make that transition himself, but art acts as his proxy. He can't be at home with his family, but a painting he makes can speak for him in his absence.

*Damian Moss*  
Curator Boom Gate Gallery



Tony Minahan *Yard Time* 2022 Acrylic on canvas 400 x 500 mm



Grant Colb **You got to Go** 2020 Acrylic on canvas 600 x 760 mm



Elizabeth Day



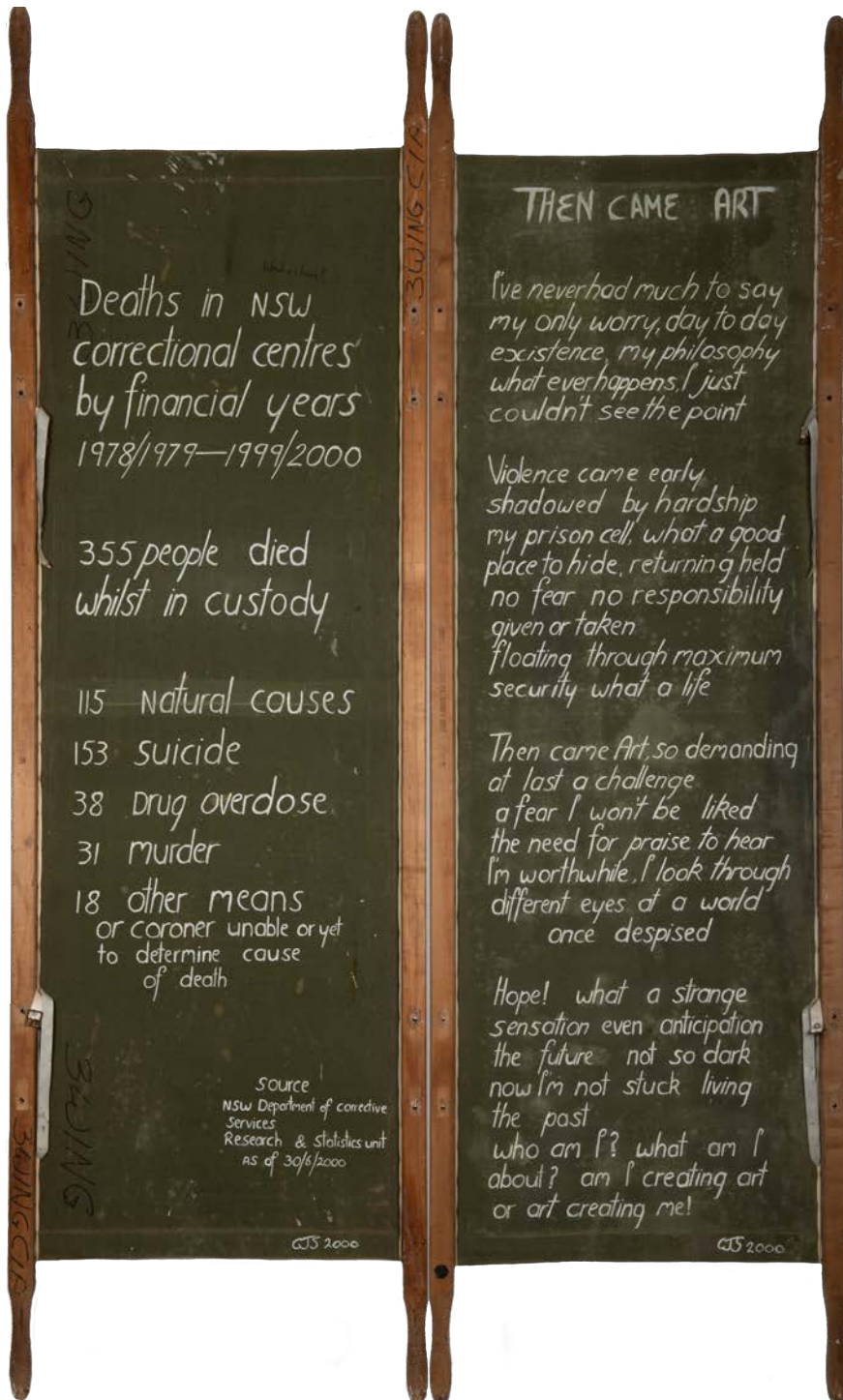
Damian Moss



Grant Colb **Muster Time** 2020 Acrylic on canvas 600 x 760 mm



Phillipa Veitch



Deaths in NSW  
correctional centres  
by financial years  
1978/1979-1999/2000

355 people died  
whilst in custody

115 natural causes

153 suicide

38 drug overdose

31 murder

18 other means  
or coroner unable or yet  
to determine cause  
of death

Source  
NSW Department of corrective  
Services  
Research & Statistics unit  
as of 30/6/2000

CS 2000

## THEN CAME ART

I've never had much to say  
my only worry, day to day  
existence, my philosophy  
what ever happens, I just  
couldn't see the point

Violence came early  
shadowed by hardship  
my prison cell, what a good  
place to hide, returning held  
no fear no responsibility  
given or taken  
floating through maximum  
security what a life

Then came Art, so demanding  
at last a challenge  
a fear I won't be liked  
the need for praise to hear  
I'm worthwhile, I look through  
different eyes at a world  
once despised

Hope! what a strange  
sensation even anticipation  
the future not so dark  
now I'm not stuck living  
the past  
who am I? what am I  
about? am I creating art  
or art creating me!

CS 2000

"I found the stretchers under a pile of rubbish. The thought took me that inmates and that pile of rubbish had something in common. Men lying on stretchers waiting to be discarded. Death. Injury. Suicide. The stretchers now just rubbish also. The poem 'Then Came Art' was my way of using a discarded item to show we all have importance. I have hope. I am no-one's rubbish. Art has given me freedom."

Chris Stewart **Deaths in Custody, Then Came Art** 2000 Ink on hospital stretchers 2290 x 680 mm



Grant Colb **Muster Time** 2020 Acrylic on canvas 600 x 760 mm



Grant Colb **Muster Time** 2020 Acrylic on canvas 600 x 760 mm



Grant Colb **Muster Time** 2020 Acrylic on canvas 600 x 760 mm



Michael Boxsell **Red Centre Storm** 2019 acrylic on canvas 900 x 1200 mm





Michael Boxsell **Coming to Learn** 2019 acrylic on canvas 600 x 760 mm



Terry Ayres **Caged Reflection** 2001 acrylic on canvas 660 x 610 mm



Terry Ayres **Long Bay Hilton Foyer** 2021 acrylic on canvas 1200 x 1600 mm



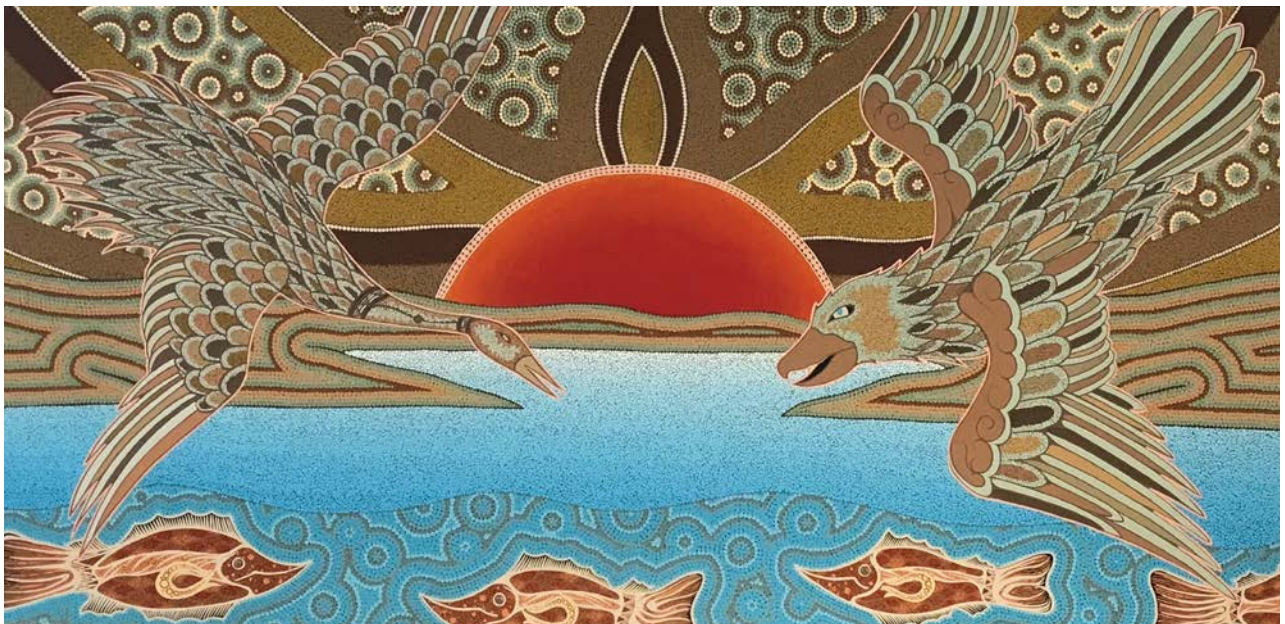
Fredrick Thorpe **Kangaroo and Emu** 2021 acrylic on canvas 600 x 760 mm



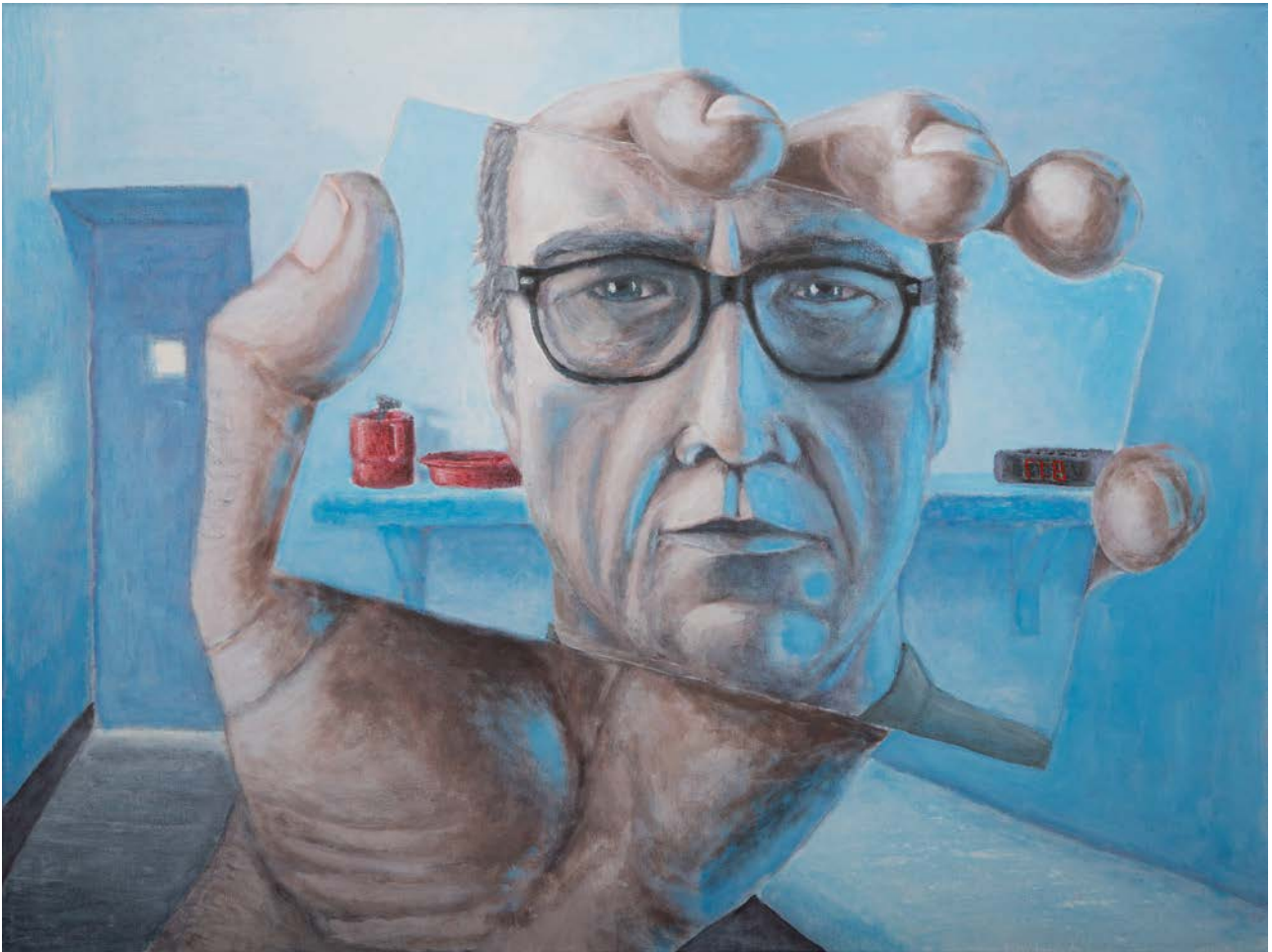
Fredrick Thorpe **Kangaroo and Emu** 2021 acrylic on canvas 600 x 760 mm



*Tiny* **The Hunt** 2022 acrylic on canvas 1200 x 900 mm



*Tiny* **Hunting Dreamtime** 2021 acrylic on canvas 900 x 1800 mm



Chris O'Leary **8:17** 2015 acrylic on canvas 600 x 800 mm



Grant Colb **Under Surveillance** 2020 acrylic on canvas 1200 x 900 mm

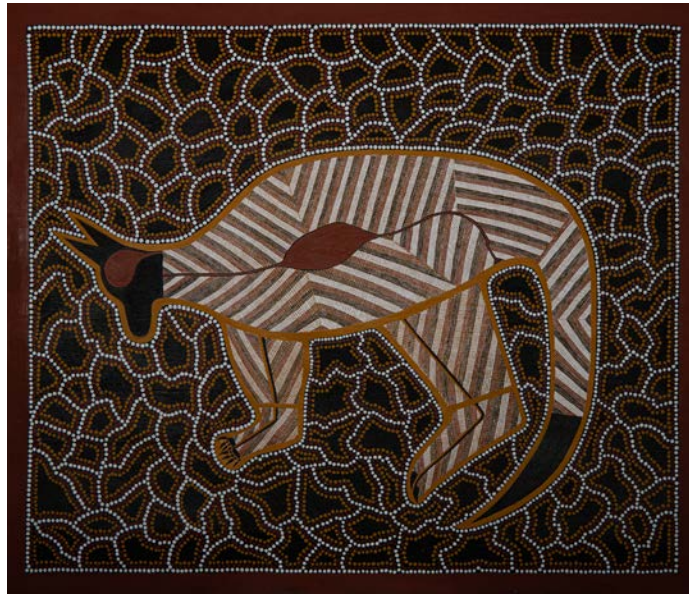


Grant Colb **Entry into Prison** 2019 acrylic on canvas 900 x 1200 mm



Anthony Flanders **Untitled** 1997 acrylic on canvas 1200 x 1680 mm





Anthony Flanders **Untitled** 1994 acrylic on canvas 1180 x 1370 mm



Trent Errington **Kangaroo Dreaming** 2021 acrylic on canvas 760 x 600 mm



Terry Ayres **Primary Colours** 2001 acrylic on canvas 1000 x 1000 mm



Terry Ayres **Spiral** 2001 acrylic on canvas 1000 x 1000 mm



Terry Ayres **Primary Colours** 2001 acrylic on canvas 1200 x 1200 mm



Daniel Webb **Grand Champion** 2021 acrylic on canvas 800 x 800 mm



Lee Versluys **Philanthropy Meets Capitalism** 2021 acrylic on canvas  
1200 x 900 mm



Craig Connell **Long Bay Dark Prince** 2020 acrylic on canvas  
1200 x 900 mm



Lee Versluys **Brutal Fantasy** 2021 acrylic on canvas  
900 x 1200 mm



Lee Versluys **Da Bomb** 2021 acrylic on canvas  
1200 x 900 mm



Lee Versluys **Brutal Fantasy** 2021 acrylic on canvas  
1200 x 900 mm



Geoff Websdale **Innovations of Identification** 2003 acrylic on canvas 1200 x 1200 mm



Jayde Farrell **Colour Segregation** 2021 acrylic on canvas 700 x 450 mm

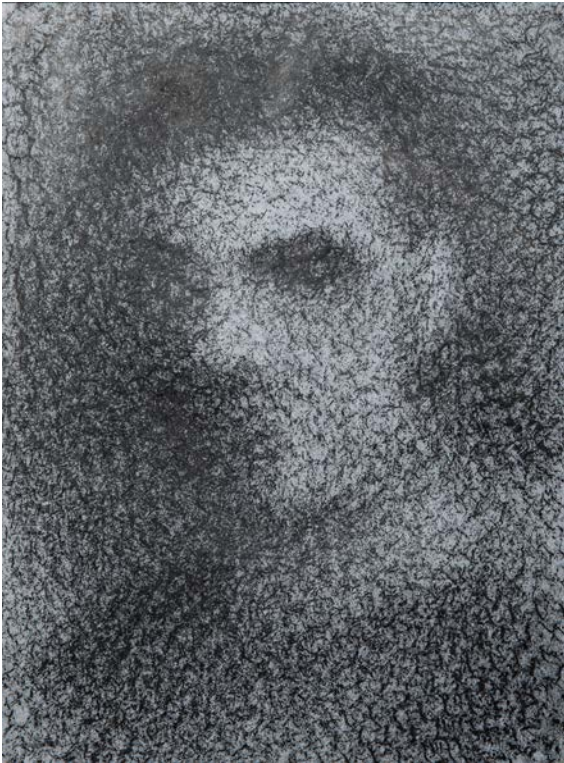


Jayde Farrell **Light Within** 2021 acrylic on canvas 1800 x 740 mm

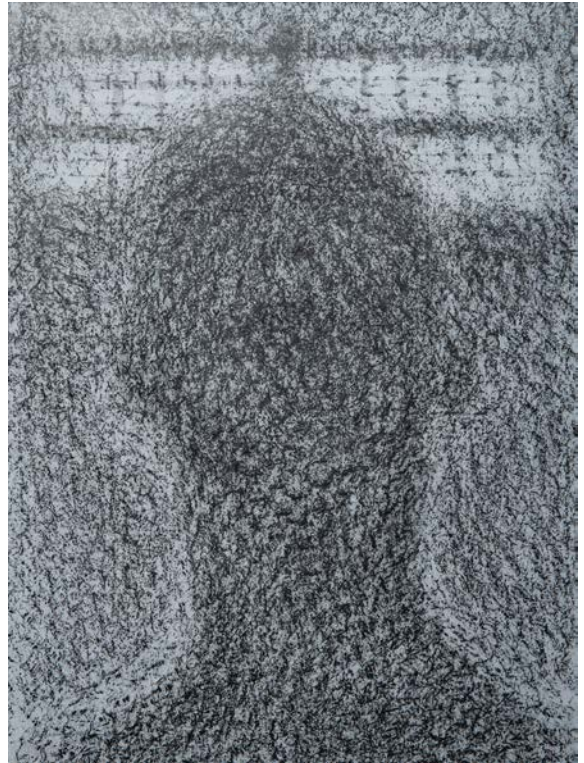
Koko **Interceptor** 2022 acrylic on canvas 1200 x 900 mm







*Geoff Websdale* **Self portrait** 2005 Graphite on Paper  
595 x 420 mm



*Geoff Websdale* **In sense** 2005 Graphite on Paper  
595 x 420 mm



Jig Jarowski **The Club** 2001 acrylic on canvas 800 x 650 mm



Jig Jarowski **The Club Long Bay** 2001 acrylic on canvas 910 x 650 mm



Giovanni Falconetti **The Hermit** 1996 acrylic on canvas  
1980 x 940 mm



Giovanni Falconetti **Snake Hair Gorgon** 1996  
acrylic on canvas 1480 x 1170 mm



Giovanni Falconetti **The Steamy Car** 1996 acrylic on canvas 1940 x 930 mm



Giovanni Falconetti **The Harbour** 1996 acrylic on canvas 1900 x 860 mm



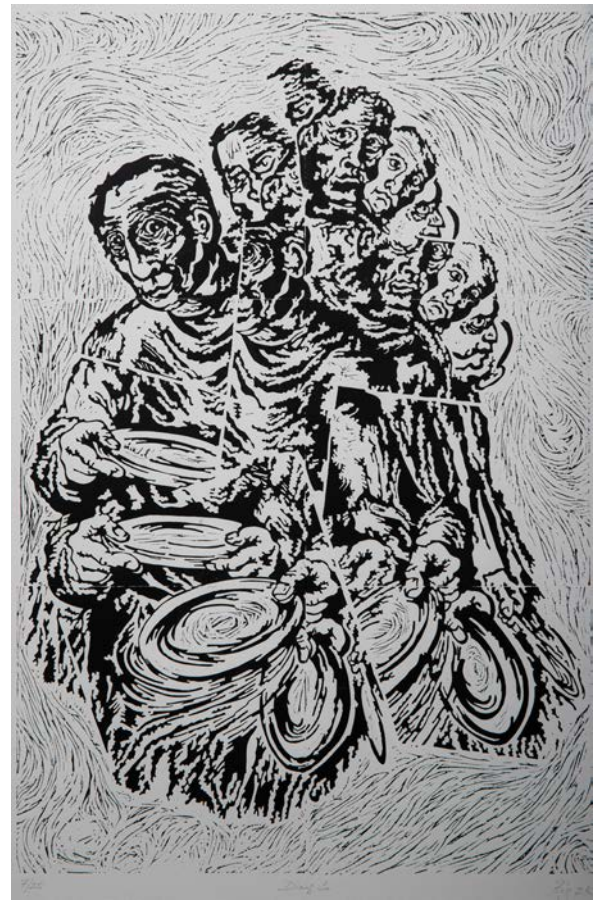
Allan Edwards **Water** 1996 acrylic on canvas 1740 x 1200 mm



Kaluseti Ofahulu **Turtle and Mask carvings** 2021 carved soap 90 x 40 mm



Zig Jaworowski **Whispers** 2000 Linocut on paper  
900 x 600 mm



Zig Jaworowski **Whispers** 2000 Linocut on paper  
900 x 600 mm



*Jonothon Martin **Gan Gan Head #1** 2021 acrylic on canvas 500 x 400 mm*



*Jonothon Martin **Galah 3** 2021 acrylic on canvas  
500 x 400 mm*



*Jonothon Martin **Galah 2** 2021 acrylic on canvas  
500 x 400 mm*







Tony Minahan **65 year Old Man with his Water Bag** 2022  
acrylic on canvas 760 x 600 mm



Tony Minahan **Yard Phones** 2022 acrylic on canvas 760 x 600 mm



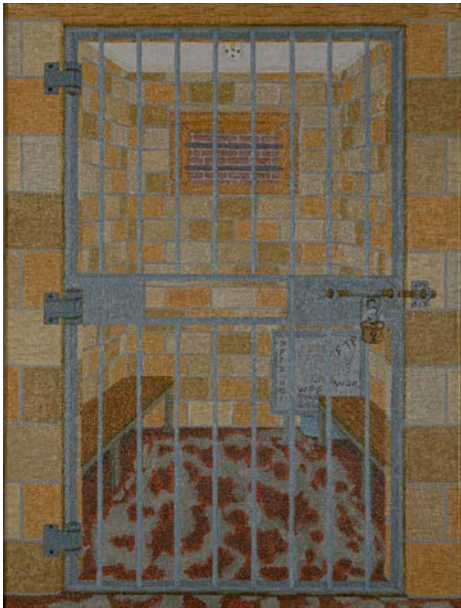
Steven Feeney **Clock and Aboriginal Designs** ??? clock and acrylic on canvas 1000 x 750 mm



Richard Edwards **Corroboree Meeting** 2022 acrylic on canvas 900 x 1200 mm



Richard Edwards **Two Yongas** 2021 acrylic on canvas 600 x 900 mm



Thomas Keir **Holding Cell at Reception** 2020  
acrylic on canvas 400 x 300 mm



Hoe Fatt Lee **Time Out** 2019 acrylic on canvas 280 x 300 mm



Andrew Balch **Moonlight, Love and Music on the Fringe** 2022 acrylic on canvas  
400 x 500 mm



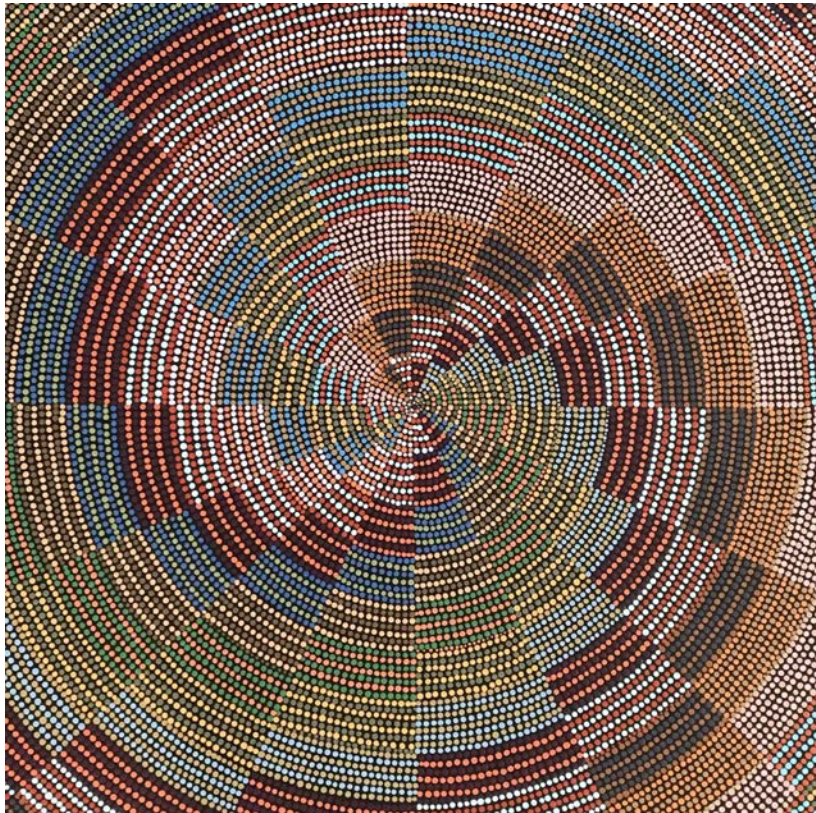
Quang Nguyen **Holding Cell 1** 2008 acrylic on paper 200 x 230 mm



Quang Nguyen **Long Bay 9 Wing** 2008 acrylic on paper 230 x 300 mm



*Spectrum **Hexagon Middle** 2022 acrylic on canvas 700 x 900 mm*



*Spectrum **Shatter Glass** 2021 acrylic on canvas 800 x 800 mm*



*Spectrum* **Hexagon Middle I** 2021 acrylic on canvas 800 x 800 mm



*Spectrum* **Untitled** 2021 acrylic on canvas 600 x 760 mm



*Title year acrylic on canvas 000 x 000 mm*



*Title year acrylic on canvas 000 x 000 mm*





Javier Lara-Gomez **10 Wing** 1997 Mixed media scale model 480 x 500 x 980 mm



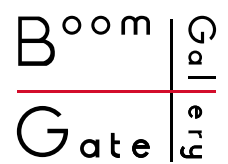
Graeme Quinlan **Barramundi Dreaming** 2022 Acrylic on canvas 900 x 1200 mm



Graeme Quinlan **Animals Dwelling** 2022 Acrylic on canvas 900 x 1200 mm



Graeme Quinlan **Emu and Kangaroo Dreaming** 2022  
Acrylic on canvas 900 x 1200 mm



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B<sup>o</sup>o<sup>m</sup> | Gall  
G<sup>a</sup>t<sup>e</sup> | e<sup>r</sup>y

30th Anniversary Exhibition  
Long Bay Correctional Complex