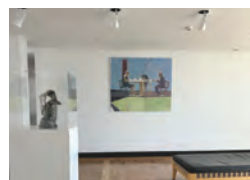


13 Exhibition Room



The gallery on the first floor displays a shifting selection of work from the Assembly collection. We endeavour to share a sample from each of the mediums we collect: flat, textile, sculpted, and digital.

It is a hireable space able to host community exhibitions. The gallery is also where winners of the Speaker's Art Prize exhibit their work the year after receiving the award.

Because of its rotating nature, the work on display will differ throughout the year.

14 Heritage display



On the south-most wall of the Exhibition Room is a display of items from the history of local democracy in the Australian Capital Territory, including pre-self-government.

Some of the highlights included in the display are:

- The gavel, ballot box, and timer used in the pre-self-government House of Assembly (1975–86)
- A commemorative coin cast by the Royal Australian Mint to mark the grant of self-government in 1989
- Two copies of the metre-long ballot paper from the first election in 1989, with caricatures by *Canberra Times* cartoonist Geoff Pryor of the elected members.
- A City of Canberra coat of arms believed to have been used in the Nara House boardroom in which the first Legislative Assembly met.
- The unofficial flag commonly used before the current design was adopted by the Assembly in 1993.

15 The Listening Tree 1998 Bev Hogg

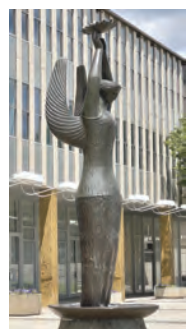


Commissioned for outside the cabinet room, *The Listening Tree* depicts a eucalypt-type tree with firm roots in the community and leaved with its ears, as a visual reminder to politicians their accountability to Canberrans. The tree's body is purposely bulky, recognising "society comes with lumps and bumps just as eucalypts do".

Its current location is the landing of the ministerial floor of the Assembly building, providing that visual reminder to everyone —ministers, members, public servants – who passes through this place of power.

Hogg is a Western Australian-born, Canberra-based ceramicist who trained at the ANU School of Art in the 1980s. Some of her pieces are in the collection of the Canberra Museum and Gallery, opposite the Assembly building.

E Ethos 1961 Tom Bass AM



Canberra's first work of public art, *Ethos* is a winged figure representing the spirit of the city. She stands on a dish with the design of Civic on it, holds aloft a sun representing enlightenment, and wears a robe embossed with symbols of people.

Ethos is an ancient Greek word meaning 'character', used to describe the spirit of a culture, place, or people

Bass was a famed Australian sculptor best known for his totemic work, designed to embody and share societal values in the public sphere. His style is emblematic of mid-century Australian art.

More about art at the Assembly

Our art advisory committee

New purchases into the collection are overseen by the Assembly's art advisory committee, which meets twice a year to view and deliberate on prospective works.

Rotating collection

New acquisitions that enter our collection are displayed in public spaces, such as the the London Circuit corridor and Exhibition Room, and may differ between visits.

Speaker's Art Prize

Each year, the ANU hosts a showcase for graduating art students. The Speaker selects two artists from this to receive a prize as part of the Emerging Artists Support Scheme (EASS). Students are given the opportunity to showcase their winning artwork in the Assembly for a year and are awarded \$500 each. They are also given the opportunity to hold an exhibition at the Assembly the following year.



Want to see more?

You can check out a selection of our art collection online:



Legislative Assembly for the Australian Capital Territory

Legislative Assembly for the Australian Capital Territory

Assembly art display self-tour

The Assembly has an art collection on display around the building. It celebrates the Canberra region and the talented people who live here. Use this map to navigate the building to find some of our collection's highlights – each pin matches an entry inside with more information.



Symbols:

- Artwork
- Bathroom
- Accessible bathroom
- Elevator
- Stairway
- Emergency exit

Take me!

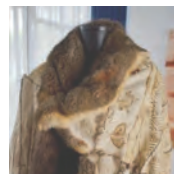
1 **Fused Glass** 1998
Klaus Moje AO



Fused Glass was commissioned in 1995 for the public foyer by Mitchell, Giurgola and Thorp—architects of Australian Parliament House and the ACT Legislative Assembly refurbishment. Its use of colour in horizontal and vertical rhythms captures the energy of the Assembly as a decision-making place. Its patterns are reminiscent of the order and structure a parliament provides.

Moje (pronounced MO-yay) was a German-Australian artist, internationally renowned for his kiln-laid mosaic glasswork. In 1982, he founded and led the glass workshop at ANU for 10 years, and was heavily involved in setting up the Canberra Glassworks in Kingston, the largest studio glass-making facility in the Southern Hemisphere.

2 **Ngunnawal possum skin cloak** 2019
Multiple artists

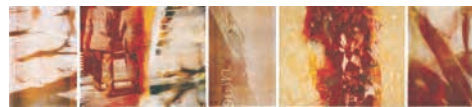


This cloak was a gift to the Assembly from the Ngunnawal people at the 30th anniversary of self-government in 2019. Traditionally, single possum pelts were used to swaddle babies, with more pelts added over time as the child grew, illustrated with the stories of the life and Country of its owner.

The practice of cloak-making was sustained in some form despite being significantly affected by colonisation and the introduction of woollen blankets.

The cloak's panels were designed by and reflect the lives and connections to Country of the Ngunnawal women who created it: the late Agnes Brown OAM, Loretta Halloran, Lillian Bell, Roslyn Brown, Matilda House, Louise Brown, Tina Brown, Glenda Merritt, Wendy Brown, Catherine Kindleysides, Susan Barry, Caroline Hughes, Annette Shea, Laurie McDonald, Katrina Penfold, and Justine Brown-Bamblat.

3 **In the public domain** 1999
Robert Boynes



This five-panel work was commissioned specifically for what is now the Reception Room in 1999. It uses photographs screen printed on canvas and overlaid in acrylic, fading local urban cityscapes and crowds in and out to capture the rhythm and energy of life in Canberra. It is one of the most-seen pieces in the Assembly's art collection, often serving as the backdrop of events and press conferences held in the Reception Room.

Boynes is an artist who was a member of the influential Progressive Art Movement—a 1970s South Australian art movement—and head of painting at the ANU School of Art and Design for almost 30 years.

4 **Tower 23** 2014
Elizabeth Kelly



An architecturally scaled object, *Tower 23* is a metre-tall sculpture made of uranium glass, which has the unique property of omitting a soft glow when hit by direct sunlight. The best time of year to see this in its courtyard position is summer. Like other uranium glass, it also turns fluorescent under ultraviolet light.

Kelly is an ANU-trained Australian glass sculptor. She is renowned for her skill in coloured glass chemistry, often creating her own colours from scratch. Another piece from Kelly's *Tower* series is on display at Australian Parliament House as part of their art collection.

5 **The commonplace of Canberra** 2009
Elizabeth Paterson

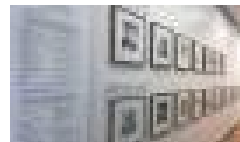


This work was commissioned for the 20th anniversary of self-government and represents “Canberrans’ attitude of wanting to be seen as ordinary people just getting on with their lives” – the artist’s response to the “generally jaundiced view”

of Canberra by many Australian as a cushy company town subsidised by everybody else. It follows an ordinary day in Canberra from start to finish and features lots of cheeky references, such as magpies swooping cyclists and the city’s many roundabouts.

Paterson is Canberran paper artist. She moved into visual art in the 1990s after a career in professional theatre and draws strongly from the local environment to inspire her work. Another of Paterson’s well-known works is the Kissing Galah sculpture in Watson, two larger-than-life concrete birds she created with ceramicist Bev Hogg. These live on the corner of Tay and Antill Streets.

6 **Leaders wall**



The three highest elected offices in the ACT are the Chief Minister, Opposition Leader, and Speaker. This wall displays the portraits of every person to hold the first two offices since we achieved self-government in 1989. The photos used are taken when each person takes office, which explains why some officeholders may look much younger in their photos. They also autograph the frame mat.

On the left of the wall is a panel with information about each of the roles and the tenure of each office holder. The little blue boxes indicate an interesting historical fact: they may be the first in the ACT or Australia to hold a position, or their length of tenure may be noteworthy.

7 **The Great Centenary Tapestry** 2013
Annie Trevillian and Valerie Kirk AM



This tapestry truly represents the spirit of Canberra. As a community tapestry, over one hundred weavers overseen by Valerie Kirk contributed to its creation, using a design by Annie Trevillian, over 2013—Canberra’s centenary year. It features a mosaic of iconic local natural and architectural emblems set against region’s landscape. The pattern on the tapestry’s right is inspired by the Assembly building’s iconic gold columns.

Trevillian is an Canberran textile artist whose work uniquely integrates drawing, painting, and screen-printing techniques. Kirk is a Scottish-Australian textile artist and professor emerita of the ANU School of Art and Design, where she led the textiles workshop for 26 years.

8 **Kiribati Room / Te ru n Kiribati**



The Assembly’s committee rooms are named after our each of our partner parliaments - this room after our Pacific partner, the Maneaba ni Maungatabu Kiribati.

Inside are several works from and about the island republic. The south wall displays *taian inai*—fine mats woven from coconut and pandanus leaves that are emblematic of i-Kiribati culture. The cabinet below includes many gifts recieved over the years, including *wangea*—minatures of traditional swords set with shark teeth and mantis shrimp claws.

The polyptych *Sainimele goes fishing* (1995) by Dame Robin White DNZM (Ngāti Awa) is on the London Circuit-side wall to the left of the double doors.

9 **Eleventh Assembly group photo** 2025
Eddie Masic



Tucked away inside the left side wall of this alcove, a waiting space for committee rooms, is one of two group portraits produced of MLAs at the start of each Assembly. This one is taken in the chamber with members in their assigned seat. The result is a unique perspective, with the highest-ranking MLAs—the Speaker, the Chief Minister, and Opposition Leader—the furthest away and the backbench and crossbench MLAs closest to the viewer.

This visual inversion of members’ prominence is ultimately a reality of taking a perspective photograph in the chamber. However, it could also reflect the importance of rank-and-file members of parliament in the hard work of the Assembly—such as on committees, which meet in the rooms along this corridor.

10 **Prince Edward Island Room**



The Assembly’s other committee room is named after our Canadian partner parliament, the Legislative Assembly of Prince Edward Island.

It features group portraits of every Legislative Assembly since self-government in 1989. Starting in the east-most corner moving clockwise, you can see the evolution of the Assembly’s membership—in age, number, and gender makeup.

Notable portraits include the Ninth Assembly, where the Assembly expanded to 25 members—outgrowing the traditional photo location—and achieved a female majority, and the Tenth, where Covid required it be taken outside and socially distanced.

11 **Cameral II** 2019
Barbara Campbell



This piece is made up of two parts—the wall mural and the mirror film on the windows in front of it—and is best viewed from outside by walking past it.

The mural is a digital composite comprised of photographs taken of MLAs in the chamber in February 2019. Members made small movements as a camera took extended exposure photos, blurring their identities so they represented the public office elected Canberrans hold, rather than themselves. As you walk past it outside, the random mirror strips interrupt the image, reflecting you the viewer in the work of our representative democracy.

Campbell is an Australian installation artist, who worked with photographer David Paterson and graphic designer Brendan O’Donnell to create this work. It is the second iteration of this installation, commissioned to replace the original *Cameral* (2001) after the Assembly’s membership increased from 17 to 25 members and reached a female majority in 2016

12 **Paradise Interrupted** 2021
Nicola Dickson



This seven metre-long work is inspired by the Jerrabomberra Wetlands, created accidentally when the Molonglo River was dammed in 1964 to fill Lake Burley Griffin. It captures the wetlands’ essence as a literal and metaphorical oasis encircled—and threatened - by urban development.

Dickson is a Canberra-based painter who is best known for her large, multi-panel works that blend living creatures, and remnants of past stories across large, detailed landscapes.