

ART  
SPACE

# ARTSPACE

## Annual Report 2015

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## MISSION

### EVER CHANGING, EVER CHALLENGING

Artspace is Australia's leading interdisciplinary space for the production and presentation of contemporary art. Through exhibitions, performances, artist residencies, and public programs, Artspace is where artists of all generations test new ideas and shape public conversation. Committed to experimentation, collaboration and advocacy, Artspace's mission is to enhance our culture through a deeper engagement with contemporary art.

## ABOUT US

Artspace is an independent contemporary art space that receives public funding for its activities through the federal government through the Australia Council for the Arts and the state government through Arts NSW, and is also supported through benefaction and partnerships.

## ACKNOWLEDGEMENT

We show our respect and acknowledge the traditional owners of the land, the Gadigal people of the Eora Nation.

We pay our respects to their Elders past and present and their descendants.

## Executive Report

Artspace's staff and board have delivered an exceptional year of change and growth, focusing on three key strategic areas: supporting living artists across generations through an expanded program that fosters risk and experimentation in the production and presentation of contemporary art; expanding the scope and diversity of audience engagement in Artspace's programs; and sustainably positioning Artspace as Australia's leading contemporary international arts organisation through extensive advocacy, partnerships, corporate and philanthropic revenue raising.

Artspace's remit to support the production and presentation of contemporary art is as important and unique today as it was at its inception in 1983. Our remit expands on our 33 year history as one of Australia's most innovative platforms for supporting and presenting artists across all generations to test new ideas through provocation, dialogue and rigorous curatorial engagement. Artspace continues to play an important role in promoting contemporary art practice and contributing to an informed public conversation both nationally and internationally.

In 2015 Artspace presented a total of 23 exhibitions including nine exhibitions in the newly launched Ideas Platform; Sydney's first international art book fair; three touring exhibitions; three international partnerships and commissioned works; and 42 public programs.

In an unprecedented move, Artspace launched the Studios Free for Artists' program. Our commitment to supporting risk and experimentation through this new program has delivered impressive results. This unique program, which provides rent free studio space to seven selected artists annually, demonstrates our core values of generosity and access, providing artists with dedicated time and space to develop their practice within a professional and supportive environment, as well as opportunities for developing and strengthening important networks, sharing knowledge and skills, and gaining exposure through organised studio visits and meetings with national and international curators. Khadim Ali, Hany Armanious, Kelly Doley, Nick Dorey, Mikala Dwyer, Clare Milledge and Tim Silver were the first cohort of artists selected in 2015 to use the studios. Through this program we aim to support 70 artists over the next ten years.

Artspace actively advocated and supported over 650 artists and hosted 47 residencies including artists, writers, curators and industry peers, extending our cultural networks and partnerships both in Australia and overseas.

Artspace has increased on site visitation by 67% and delivered a five fold increase in total audience numbers to 147,587 in the last 12 months. This includes the presentation of VOLUME 2015 | Another Art Book Fair which saw 6,500 visitors descend upon the Gunnery over the course of three days, our touring program in partnership with Museums & Galleries NSW, which reached regional centres in Australia, and international projects with Performa (USA) and Chisenhale Gallery (UK), further securing Artspace's position on the international contemporary arts stage.

In another move to increase audience accessibility, the year was officially launched with the transformation of the entrance to the Gunnery building into a dynamic, light filled public space. Arts NSW and the NSW Government Architects Office appointed award winning architectural firm Dunn & Hillam to work in consultation with Artspace to redevelop the entrance, which included the Biennale of Sydney's former storage space. This attention to the Gunnery's physical assets facilitated the redesign of the foyer entrance and conversion of five square metres of storage space into a new project space, called the Ideas Platform. This new project space has enabled Artspace to offer a more open and responsive program to support artists. Artspace acknowledges the foresight and contribution of the NSW Government towards this capital redevelopment, which has increased our capacity to support a greater number of artists and reach new audiences.

The launch was strategically timed with the unveiling of our new brand identity and the announcement of our new benefaction program The Future Fund for Living Artists', which has generated an over 100% increase in private sector revenue.

Revenue from benefaction and partnerships generated over \$168,000 in 2015 compared to \$48,000 raised in 2014. This is the most successful result in the organisation's history and has increased its capacity to support an expanded artistic program through new commissions and our Studios Free for Artists' program. The figures represent 15% of our annual turnover and reflect a significant move towards increasing our self generated income to 30% of annual turnover by 2020.

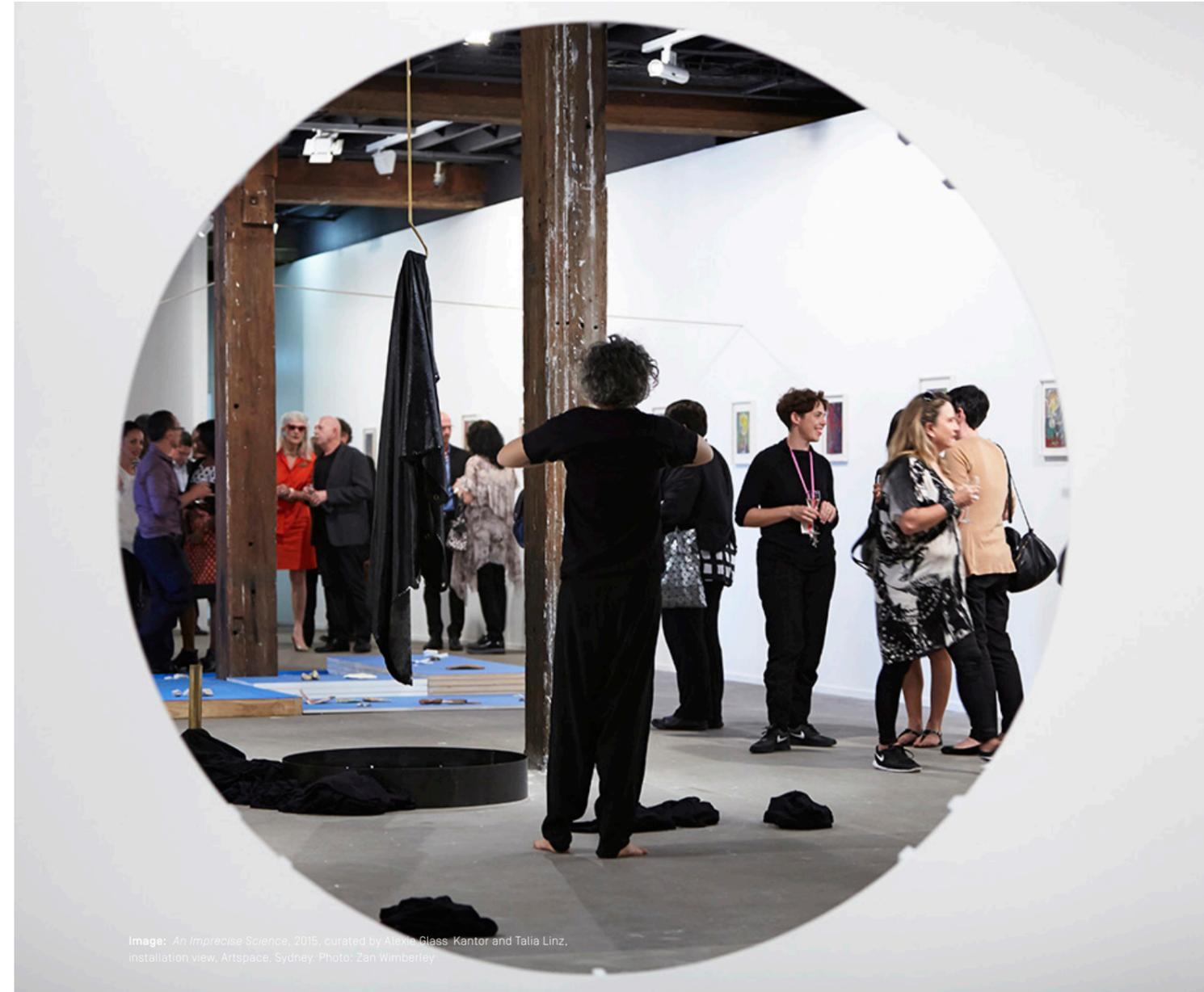


Image: *An Imprecise Science*, 2015, curated by Alexie Glass Kantor and Talia Linz, installation view, Artspace, Sydney. Photo: Zan Wimberley

In addition to private giving, we have established and strengthened relationships with both local and international partners over the year. Local partnerships have been established with UNSW Art & Design, Museums & Galleries NSW, Sydney Contemporary, Parramatta Artist Studios and the Art Gallery of New South Wales, and at an international level with Performa (USA), Chisenhale Gallery (UK) and Printed Matter, Inc. (USA).

As well as delivering 23 new exhibitions in 2015, the team has focused on a forward program to 2018 as well as business activities to support Artspace's vision and strategic ambitions.

Executive management continues to actively participate in external advocacy roles. Alexie Glass Kantor's position as Curator for Encounters at Art Basel Hong Kong has strengthened Artspace's international profile. Alexie Glass Kantor and Michelle Newton were both appointed to executive board positions with Contemporary Arts Organisations Australia (CAOS). These roles have enabled Artspace to actively respond to Australia's changing cultural climate and to advocate on behalf of the sector.

The achievements of 2015 are due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled Artspace to succeed across all key areas. In particular we thank James Emmett, Chair and the Board of Artspace, our staff and interns, the artists, curators and peers who participate in our exhibitions and programs, and in particular our corporate, government and private supporters who value the work that we do.

# 2015 HIGHLIGHTS

- 1 NEW VISITORS ENTRANCE AND PROJECT SPACE – THE 'IDEAS PLATFORM'
- 2 INTERNATIONAL EXHIBITIONS WITH PERFORMA [USA] AND CHISENHALE GALLERY [UK]
- 4 EXHIBITIONS IN REGIONAL NSW
- 5+ NEW PARTNERSHIPS ESTABLISHED, INCLUDING CHISENHALE GALLERY, [UK] PERFORMA AND PRINTED MATTER, INC. [USA], M&G NSW, UNSW ART & DESIGN AND PARRAMATTA ARTISTS STUDIOS
- 23 EXHIBITIONS PRESENTED
- 61 NEW WORKS DEVELOPED
- 67 PER CENT INCREASE IN ON-SITE ATTENDANCE AT ARTSPACE COMPARED WITH 2014
- 650 ARTISTS SUPPORTED
- 6,500 VISITORS OVER A SINGLE WEEKEND FOR VOLUME 2015 | ANOTHER ART BOOK FAIR IN PARTNERSHIP WITH PRINTED MATTER, INC. AND PERIMETER BOOKS
- 168,000 DOLLARS RAISED IN PRIVATE SECTOR REVENUE, REPRESENTING 15% TOTAL ANNUAL TURNOVER FOR 2015

Image: *An Imprecise Science*, 2015, curated by Alexie Glass-Kantor and Talia Linz, installation view, Artspace, Sydney. Photo: Zan Wimberley

is where they have come to live which of course they do

NEW AND TRY IN AND THIS. WHICH AND FELT. COME AND LEAVE. BY AND WELL RETURNED. PATRIARCHAL POETRY INDEED.

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I like the feeling of words doing as they want to do and as they have to do when they live where they have to live that is where they have come to live which of course they do

**the difference is spreading**

D MOST. ID SHORT. ID RIGHT. ID MORE. ID FAR. ID COME. ID FAIR. ID THERE. ID NOW. ID HOW ID NEAR. ID ON. AND TRY ID THIS. AND FELT. ND LEAVE. D WELL IRNED. POETRY INDEED.

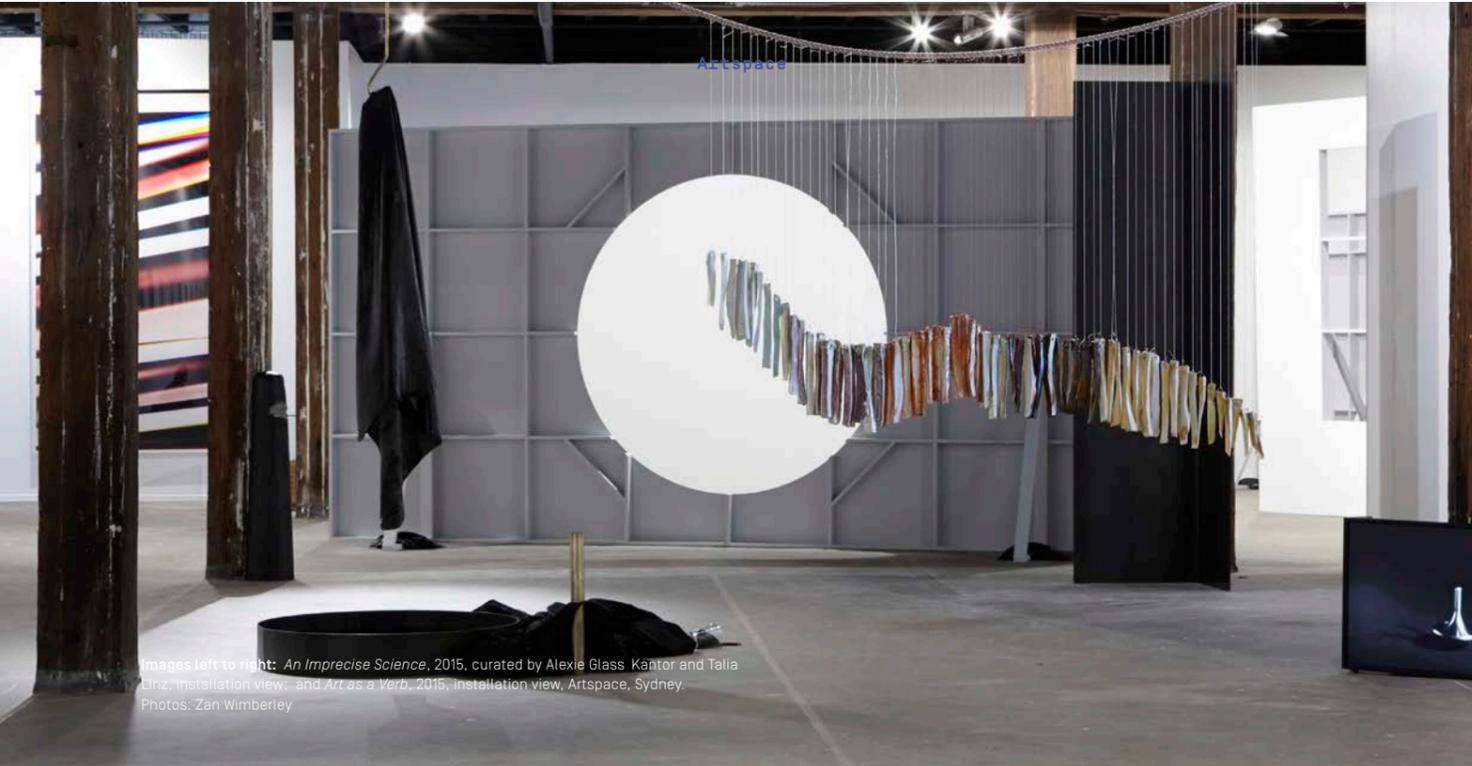
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Images left to right: *An Imprecise Science*, 2015, curated by Alexie Glass Kantor and Talia Linz; installation view, and *Art as a Verb*, 2015, installation view, Artspace, Sydney. Photos: Zan Wimberley

# E X H I B I T I O N S

**29 March 24 May 2015**

Supported by Holdsworth House Medical Practice, Art Month Sydney and King & Wilson Essential Art Services

*An Imprecise Science* explored how with idiosyncratic intent we each determine our own processes for embodying experience or tracking life lived. Inscription of space, time and materiality, through word, gesture or abandonment of power structures creates the potential for parallel narratives to ferment and for impermanence to take precedence over authority.

Featuring Australian artists in dialogue with their international peers, working across installation, video, performance, sculpture, painting, sound and word, *An Imprecise Science* adopted the spirit of its artworks to inhabit the various spaces throughout the Gunner. Artworks congealed and seeped into the crevices of the building's architecture prompting a reawakening of a familiar space at once both public and highly personal. Indeed in this assembly of approaches, boundaries between works were blurred, veiled and obscured; ordinary materials were rendered sensual while the edifices of the body and the building were altered.

**Artists:** Walead Beshty (UK/USA), Alicja Kwade (Poland), Biljana Jancic (Australia), Bridie Lunney (Australia), Daniel von Sturmer (Australia), Isabel Nolan (Ireland), Kate Newby (New Zealand), Natalya Hughes (Australia), Nina Canell (Sweden), Rob McLeish (USA) and Shinro Ohtake (Japan)

**Curated by** Alexie Glass Kantor with Talia Linz

## AUDIENCES

Number of days open to the public	49
General attendance	2,305
Public programs	250
Education groups	42
Group tours	N/A
Ideas Platform openings in addition to general opening	884

**Total audience 3,481**

**4 June 26 July 2015**

Developed by Monash University Museum of Art in association with Artspace

*Art as a Verb* was a major thematic exhibition that took as its departure point the concept of art as action, both inside the gallery and beyond. From the energy and anarchy of Fluxus, Happenings and performance art, to contemporary relational and situational practices, *Art as a Verb* presented a range of projects from the 1960s to today that challenge the traditional role of the artist, the art object and the site of exhibition.

With over 60 artworks, and drawing on the notion of the dematerialisation of art, *Art as a Verb* looked broadly at artist's relationship to the world and what constitutes the work of an artist. How do the varying roles of an artist (as instigator, facilitator, teacher, performer, consumer or visionary) fit within broader society? And how does the museum or gallery support art forms that function beyond the art object?

The exhibition showcased actions and performances, situational pieces, instructional works, manifestos and interactive props, bringing together iconic artworks from a wide range of Australian and international practitioners.

**MUMA Curatorium:** Charlotte Day, Francis E. Parker and Patrice Sharkey

**Artspace Curators:** Talia Linz (lead) and Alexie Glass Kantor

**Exhibition Design:** Shahmen Suku

**Artists:** Marina Abramović, Vito Acconci, Bas Jan Ader, Paweł Althamer & Artur Żmijewski, Francis Alÿs, Billy Apple, John Baldessari, Brown Council, Catherine or Kate, Clark Beaumont, Martin Creed, DAMP, Aleks Danko, John Davis, Harold Dover, George Egerton Warburton, Peter Fischli & David Weiss, Emily Floyd, Ceal Floyer, Heath Franco, Alicia Frankovich, Andrea Fraser, Ryan Gander, Philip Gerner, Agatha Gothe Snape, Matthew Griffin, Bianca Hester, Hi Red Center, Christopher L G Hill, Tehching Hsieh, Tim Johnson, Allan Kaprow, Peter Kennedy, Mike Parr, Sister Mary Corita Kent, Anastasia Klose, Laresa Kosloff, Jiří Kovanda, George Kuchar, George Maciunas, Basim Magdy, Paul McCarthy, David McDiarmid, Ian Milliss, Kate Mitchell, Bruce Nauman, Rose Nolan, Claes Oldenburg, Yoko Ono, Ariel Orozco, Jill Orr, Deborah Ostrow, Campbell Patterson, Kenny Pittock, Stuart Ringholt, Sarah Rodigari, Robert Rooney, Martha Rosler, Eva Rothschild, Tony Schwensen, Jill Scott, Kateřina Šedá, Christian Thompson, Rirkrit Tiravanija, Ken Unsworth, Gabrielle de Vietri, Franz West.

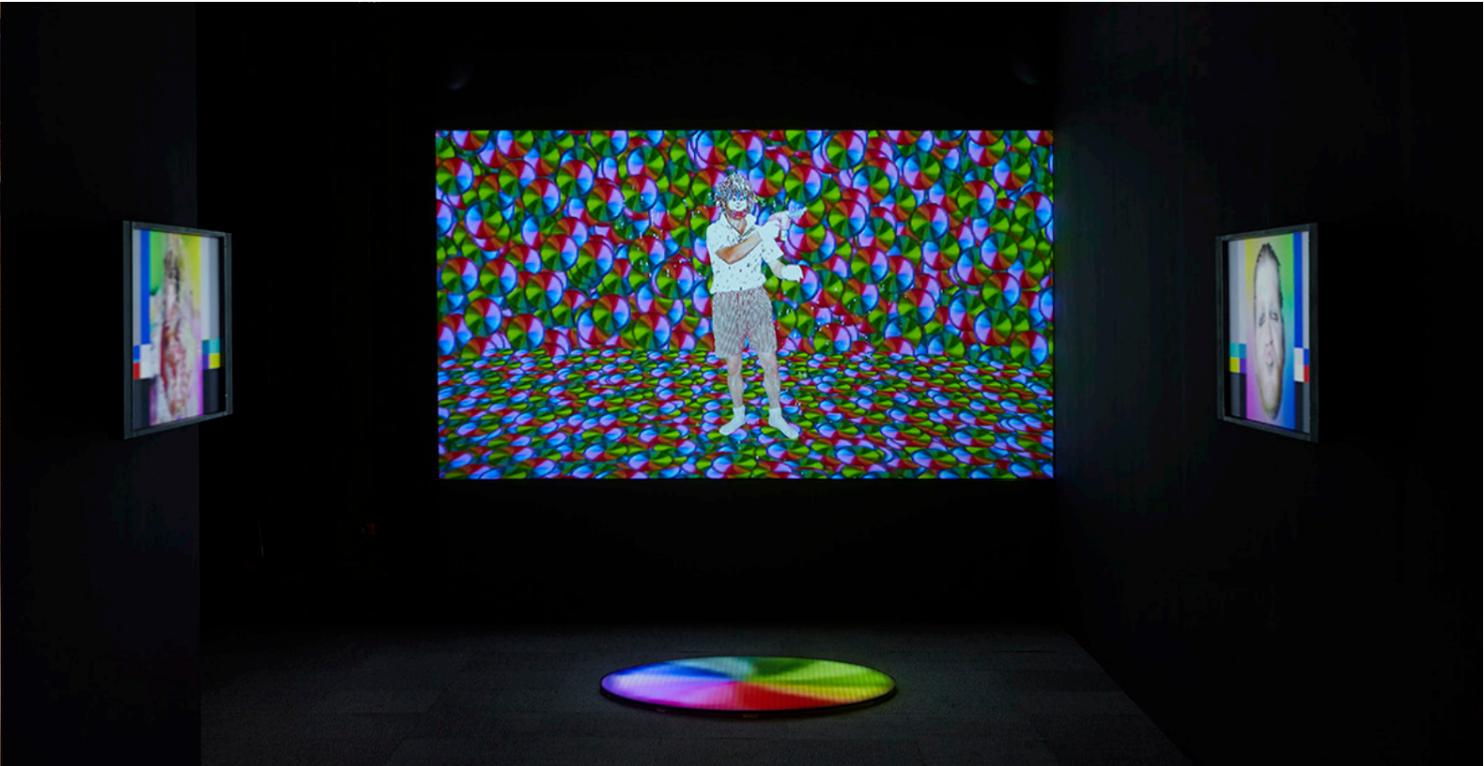
## AUDIENCES

Number of days open to the public	72
General attendance	2,758
Public programs	320
Education groups	325
Group tours	50
Ideas Platform openings in addition to general opening	617

**Total audience 4,070**



Images left to right: Nicholas Mangan, *Other Currents*, 2015; and Heath Franco, *THE RAINBOW LANDS*, installation view, 2015 NSW Visual Arts Fellowship [Emerging], Artspace, Sydney. Photos: Jessica Maurer (left) and Zan Wimberley (right)



# E X H I B I T I O N S

## Nicholas Mangan: Other Currents

24 September 1 November 2015

A co-commission developed and presented in partnership with Chisenhale Gallery, London

Since the mid 1990s, Nicholas Mangan has emerged as one of the most prominent contemporary artists in Australia, with a multifaceted practice that ranges across film, sculpture, photography and installation. Mangan's research-oriented practice excavates our formal and metaphorical relationships to nature and culture. His work collapses dominant historical and ideological narratives and reconfigures them into new forms and modes of understanding. *Other Currents* included two filmic and sculptural installations that continue his ongoing investigation into energy and social transformation.

*Ancient Lights* was a major new co-commission with Chisenhale Gallery (London) and formed part of Mangan's first solo exhibition at Artspace. The work focused on the sun as a metaphor for the transference of energy and power through history. *Ancient Lights* comprises a two-channel video work presented within a purpose-built installation powered entirely by solar panels placed on the roof of Gunnery building. By feeding into a set of batteries installed in the gallery, the off-grid system operated as a closed circuit, harnessing natural light from the sun and transforming it into projected light in the gallery.

*Other Currents* also featured Mangan's work *Progress in Action* (2013), which focused on the 1990s civil war in Bougainville that was sparked by the closure of the Panguna copper mine. This work pays homage to the provisional use of coconut oil as an alternative fuel during this period where a blockage was imposed on the island. Like *Ancient Lights*, *Progress in Action* lays bare its mechanisms of energy conversion in a live display of physical transformation.

For the first two weeks of *Other Currents*, Artspace's Ideas Platform was also used by the artist as a concentrated footnote for his presentation in the main gallery. Combining other earlier works with a range of source material, including influential films and a collection of his research notes and findings, Mangan utilised the space as a resource room, providing insights into his extensive investigative process.

*Ancient Lights* was a co-commission with Chisenhale Gallery (London, UK). The development and presentation of *Ancient Lights* was supported by our Commissioning Partners the Keir Foundation and principal funders the Australia Council for the Arts. Special thanks to our partners Australia Wide Solar, King & Wilson Essential Art Services, Sutton Gallery, Monash University Museum of Art (MUMA) and Gertrude Contemporary's 2013 International Visitors Program.

### AUDIENCES

Number of days open to the public	34
General attendance	2,564
Public programs	350
Education groups	80
Group tours	25
Ideas Platform openings in addition to general opening	N/A
<b>Total audience</b>	<b>3,019</b>

## The NSW Visual Arts Fellowship [Emerging]

12 November 12 December 2015

Presented in association with the NSW Government through Arts NSW

The NSW Visual Arts Fellowship [Emerging] is Artspace's key exhibition for profiling the dynamism and breadth of emerging contemporary artistic practice in NSW. The 2015 presentation of the NSW Visual Arts Fellowship [Emerging] continued Artspace's commitment to supporting artists through curatorial development and dialogue. Artspace Executive Director Alexie Glass Kantor co-curated the exhibition in collaboration with Artspace Curator Talia Linz, working closely with each of the 12 artists to further develop their work for the finalists' exhibition in November.

Deputy Premier and Minister for the Arts Troy Grant said that the Fellowship celebrates the commitment of the NSW Government to supporting the careers of emerging artists. He said at the time:

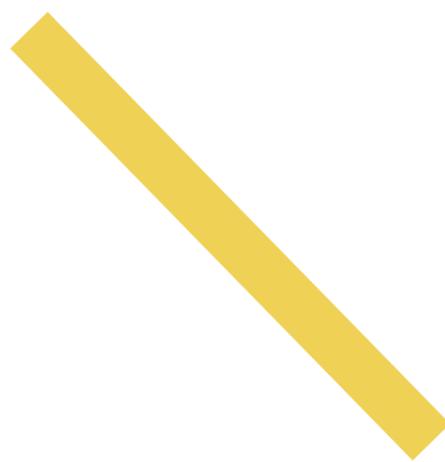
The NSW Government is proud to offer this Fellowship as part of its commitment to supporting the professional development of artists in NSW. Improving the skills of emerging artists is a key focus of the Government's new Create in NSW framework that guides strategy, investment and partnerships to grow a thriving, globally connected arts and cultural sector.

2015 NSW Visual Arts Fellowship (Emerging) Recipient: Heath Franco

**2015 Finalists:** Lucas Davidson, Heath Franco, Emily Hunt, Stevie Fieldsend, Biljana Jancic, Leahlani Johnson, Mason Kimber, Sarah Mosca, Tom Polo, Nicola Smith, Angela Tiatia, Justine Varga.

### AUDIENCES

Number of days open to the public	27
General attendance	2,050
Public programs	1,120
Education groups	400
Group tours	75
Ideas Platform openings in addition to general opening	N/A
<b>Total audience</b>	<b>3,645</b>



# VOLUME 2015 ANOTHER ART BOOK FAIR

Presented in partnership with Perimeter Books, Melbourne and Printed Matter, Inc., New York

Supported by the Australia Council for the Arts and the City of Sydney, in conjunction with Sydney Contemporary

The inaugural **VOLUME 2015 Another Art Book Fair** saw Artspace transformed into a vital and creative space that embraced the spirit of independent art book production. Occupying every level of the Gunner, it was the inaugural iteration of the biennial fair, and explored the dynamism and diversity of the art book genre. Specifically, it focused on independently produced artist books that were responsive, discursive, irreverent, and that functioned as politically engaged modes of communication, spanning zines, monographs, editions and published ephemera.



Photo: Patricia Eriksson, 2015 A caption looks like this. Carefully curated, *Shinkansen* Cupidatet 2015, remarkable girza flat white Z rich laborum anim charming cupidatat craftsmanship.

Images: displays and stalls from VOLUME 2015 | Another Art Book Fair, Artspace, Sydney. Photos: Zan Wimberley

## VOLUME 2015 | Another Art Book Fair

24 September 1 November 2015

Developed and presented in partnership with Chisenhale Gallery, London

VOLUME 2015 was attended by over 6,500 visitors and showcased 97 exhibitors from Australia, UK, USA, Germany, Singapore and China, representing the spectrum of contemporary art book production from zines to antiquarian books, limited editions to photobooks and artist books.

The shifting nature of the publishing industry marks an exciting time for the artist book, and the genre is currently undergoing a revival of interest globally. In the past few decades new art book fairs have been established at leading international institutions including Whitechapel Gallery (London), MoMA PS1 (New York), the LA and NY Art Book Fairs presented by Printed Matter, Inc. and Tokyo Wonder Site. Artspace's VOLUME now joins this eminent list, addressing growing audiences for the artist book genre in Australia, with the view of expanding the fair in the long term to become the leading book fair in the Asia Pacific.

VOLUME 2015 was also the official, not for profit offsite event for Sydney Contemporary 2015, Australia's preeminent contemporary art fair, which was held during this period. Through this partnership, Artspace significantly increased media and marketing outreach and leveraged off the 32,000 strong Sydney Contemporary audience. This relationship also provided a tangible benefit in assisting to secure additional corporate partnerships such as Konica Minolta and the Consulate General of France (Sydney) for VOLUME 2015, who recognise the real reach that this major event can provide. As such, all VOLUME 2015 partners and sponsors have committed to supporting the event again in 2017.

### STATISTICS

Number of days open to the public	3
Public programs	25
Exhibitors	97
BOOK MACHINE participants & designers	360
Total visitors	6500



A really great fair ☒ There was such a great buzz in the air ☒ a great mix of stalls and people.

☒ Lizzie Stafford, Kunstler

Photo: Patricia Eriksson, 2015 A caption looks like this. Carefully curated, *Shinkansen* Cupidatet 2015, remarkable girza flat white Z rich laborum anim charming cupidatat craftsmanship.



Images left to right: BOOK MACHINE, Sydney, VOLUME 2015 | Another Art Book Fair, Artspace, Sydney. Photo: Zan Wimberley

## BOOK MACHINE, Sydney VOLUME 2015 | Another Art Book Fair [continued]

24 September 1 November 2015

Supported by the City of Sydney and Embassy of France (Sydney) in partnership with UNSW Art & Design and Konica Minolta.

Key to VOLUME's audience success was a robust public program. The program was extensive, featuring over 60 individual events including workshops led by artists and publishers, launches, readings, book signings, film screenings and pizza nights. All programs, including VOLUME 2015 itself, were free of charge and specifically designed to activate a wider local community engagement and to connect Artspace with new audiences.

The driving force behind our public program was the presentation of BOOK MACHINE, a major initiative by esteemed international publisher onestar press (Paris, France). Over the course of five days, BOOK MACHINE (Sydney) connected emerging graphic designers and public participants through the creation of one-off artist books. This free public program engaged over 360 participants, giving Artspace the ability to access and bring together diverse groups including participants from local community organisations such as Woolloomooloo PCYC, Ozenham Learning Centre, Wayside Chapel, Walla Mulla Family and Community Centre and others, participating alongside leading Australian artists and curators including Brook Andrew, Daniel Boyd, Deborah Kelly, Khadim Ali, Ruark Lewis, Professor Ross Harley, Christine Dean, Grant Stevens, Gemma Smith, Lynne Roberts Goodwin, Simon Barney together with members of the general public and designers from UNSW Art & Design, UTS, Billy Blue Design School, Karl Von Busse and Raffles College, Parramatta.

### EMERGING DESIGNERS

Alexander Tanazefi (UNSW); Alyse Behringer (UNSW); Morgan Brennan (UTS); Liam Brown (Billy Blue Design School); Samuel Chan (Stolen Rum); Daisy Chen (UNSW); Amelia Donges (UNSW); Lawson Grant (Karl Von Busse); Anni Grindrod (Billy Blue Design School); Elanor Finch (UNSW); Christina Fung (UNSW); Chun Huang (UNSW); Samuel Jaramillo (UNSW); Varun Kapoor (Raffles, Parramatta); Isabella Kuan (UNSW); Amy Lenehan (UNSW); Hannah Li (Raffles, Parramatta); James Lim (UNSW); Shi Lin (UNSW); Clare Moore (UNSW); Colin Moy (UNSW); Grace Ng (UNSW); Oliver Ryan (UTS); Nicholas Shearer (UTS); Shrestha Singh (UNSW); Daniel Ussia (Karl Von Busse); Jacqueline Waszkiewicz (Born & Raised); Melany Webster (Karl Von Busse); Ruyin Yang (UNSW)

### PUBLIC PARTICIPANTS

Michael Agar; Celeste Aldahn; Khadim Ali; Brook Andrew; Luke Arnold; Simon Barney; Finlay Begg; Simone Begg; Harvey Bengé; Penelope Benton; Georgia Boe; Chris Bonnily; Angela Bowles; Daniel Boyd; Margaret Bradley; Linda Brescia; Isabel Brison; Jenny Brown; Elliott Bryce Foulkes; Frederico Camara; Maria Fernanda Cardoso; Gary Carsley; Victoria Cooper; Steven Corry; Fiona Davies; Pedro De Almeida; Tamara Dean; Christine Dean; Paula Do Prado; Kelly Doley; Jenny Evans; Julia Featherstone; Benjamin Forster; Louise Fowler Smith; Emily Galicek; Adrian Gebers; Anna Gibbs; Sarah Gilbert; Pamela Griffith; Selena Griffith; Richard Griffiths; Angelica Hannan; Andrew Hannan; Carol Hardwick; Professor Ross Harley; Daniel Healey; Roslyn Helper; Beatrice Hernandez; Claire Hicks; Samuel Hodge; Lisa Hogben; Eddie Hopely; Andrea Huang; Natalya Hughes; Erica Izard; Fabian Jentschi; Tim Johnson; Catherine Joseph; Julie Barratt; Joanna Kambourian; Deborah Kelly; Bridget Kennedy; Serina King; Peter Klostos; Radha La Bia; Tarien Lampen; Aodhan Madden; Anne Marie May; Alice McCormick; Janet Meaney; Stacy Mehrfar; Clare Milledge; Ian Milliss; Justin Morrissey; Tallulah Morton; April Mountfort; Lizzie Nagy; Nell; Michelle Newton; James Nguyen; Marina Nicolaou; Adam Norton; Sean O'Connell; Stephanie Overs; Izabela Pluta; Madeleine Preston; Patricia Procv; Marisa Purcell; Eugenia Raskopoulos; Travis Rice; Lynne Roberts Goodwin; Nuno Rodrigues De Sousa; Caroline Rothwell; Breeanna Salter; Gretel Sargent; Kristina Savic; Joe Scerri; Tim Schultz; Nicholas Shearer; Leanne Shedlezki; Naomi Shedlezki; Tim Silver; Sumugan Sivanesan; Glenn Smith; Emma Smith; Gemma Smith; Doug Spowart; Grant Stevens; Alex Sutcliffe; Zac Svendsen; Emma Tamaoki; Leo Tanoi; Emma Thomson; Matej Andraz Vogrincic; Tamara Voninski; Nicole Welch; Laura Wellington; Holly West; Louise Whelan; Linda Wilken; Zan Wimberley; Kim Mai Xanh; Fern York; Yiorgos Zafiriou

# I D E A S P L A T F O R M



In 2015, Artspace launched the Ideas Platform. A disused storage space redeveloped into a flexible, adaptive public-facing platform that enables artists of all generations to test new ideas, forms and strategies within their practice and to contribute to an expanded program that includes exhibitions, conversations, research, performances and workshops.

The Ideas Platform is supported by Andrew Cameron AM and Cathy Cameron

Image: Writing Art, 2015, curated by Scott Donovan, installation view, Ideas Platform, Artspace, Sydney. Photos: Zan Wimberley



Images left to right: Eve Fowler, *The Difference is Spreading*, 2015; and Michelle Ussher, *The Mind Goes Out to Meet Itself*, 2015, installation view, Ideas Platform, Artspace, Sydney. Photos: Zan Wimberley (left) and Michelle Ussher (right)



# I D E A S P L A T F O R M

## Eve Fowler | The Difference is Spreading

29 March 10 May 2015

Eve Fowler's previous work – including photographs of the queer community, collages and her wrapped lesbian library – served as precursors to the letterpress and screen print works that adorned the walls for this iteration of the Ideas Platform. In particular, they played homage to queer writers, in particular Gertrude Stein, from whose writing much of the text is drawn.

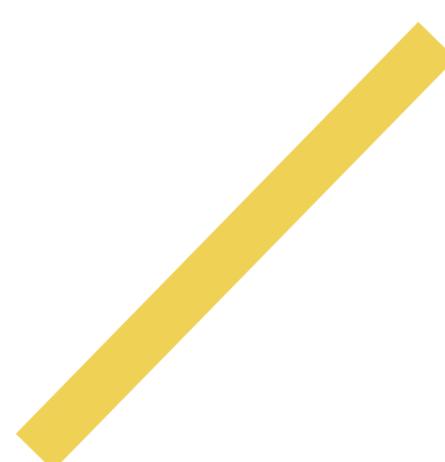
Number of days open to the public 37

## Michelle Ussher | The Mind Goes Out to Meet Itself

16 May 31 May 2015

These new works were made during Ussher's three-month residency at Artspace, and were concerned with the symbolic connection between woman and water. Through the installation of works, she speculated the reality and absurdity of what it might be like to sustain an intimate relationship if one was made of fluid. This project featured a sound collaboration with composer Huw Hallam and soprano Frederica Cunningham.

Number of days open to the public 14





Images left to right: Jeff Gibson, *Sharper Image*, 2015; and *Writing Art*, 2015, curated by Scott Donovan, installation view, Ideas Platform, Artspace, Sydney. Photos: Zan Wimberley



# I D E A S P L A T F O R M

## Jeff Gibson | Sharper Image

4 June 20 June 2015

For this project, Jeff Gibson exhibited recent image based and text based works, and a pair of videos that combined the two. This exploration continued on from his practice, seeing him pen comical definitions that skewer falsity and malice, and assembling a catalogue of idiosyncratic image taxonomies derived from Google product searches. In the spirit of networked connectivity, Gibson collaborated with US artists David Robbins, Liz Magic Laser and Philip Vanderhyden.

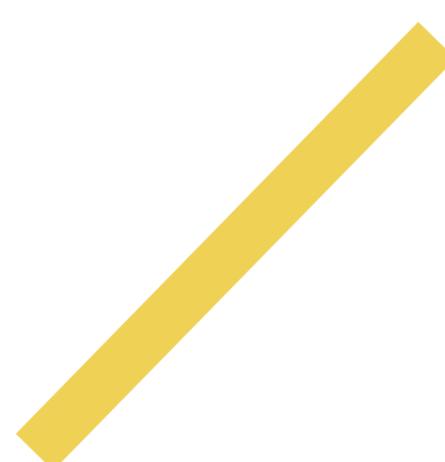
Number of days open to the public 15

## Writing Art | Curated by Scott Donovan

25 June 16 July 2015

*Writing Art* dealt with the use of text in art, beyond merely its function as a descriptive aid and instead, exploring it as an evolving, integral and multifaceted aspect of contemporary art. Curated by Scott Donovan, it featured the artists Joseph Beuys, Stephen Birch, Chris Bond, Mark Brown, Vicky Browne, Ian Burn, Mitch Cairns, Christian Capurro, Carla Cescon, Gunter Christmann, Declan Clarke, Mikala Dwyer, James Ford, Julie Fragar, Alex Gawronski, Adrian Gebers, Matthys Gerber, David Haines, Shane Haseman, Emily Hunt, Biljana Jancic, Sean Kerr, Geoff Kleem, Steinar Haga Kristensen, David MacDiarmid, Robert MacPherson, Clare Milledge, Michelle Nikou, Luke Parker, Mike Parr, Tanya Peterson, Debra Phillips, Elizabeth Pulie, Michael Riley, Elvis Richardson, Koji Ryui, Paul Saint, Sandra Selig, Michael Stevenson, Mary Teague, Torben Tilly, Justine Trendall, Ronnie van Hout.

Number of days open to the public 19





Images left to right: Sunday School, Feminist Futures: The Lucy R. Lippard Lecture, 2015 and Artspace NZ, Imaginary Date Line, installation view, Ideas Platform, Artspace, Sydney. Photos: Artspace

# I D E A S P L A T F O R M

## Sunday School | Feminist Futures: The Lucy R. Lippard Lecture

18 July 26 July 2015

Sydney artists and researchers Kelly Doley and Diana Smith led this feminist pedagogical project. It acted as an artistic experiment in horizontal learning and a platform for the exchange of skills and knowledge, through workshops, reading groups and other participatory events.

This project's events included an art and feminism Wikipedia Edit A Thon for International Women's Day and a workshop with art historian Amelia Jones.

Number of days open to the public 8

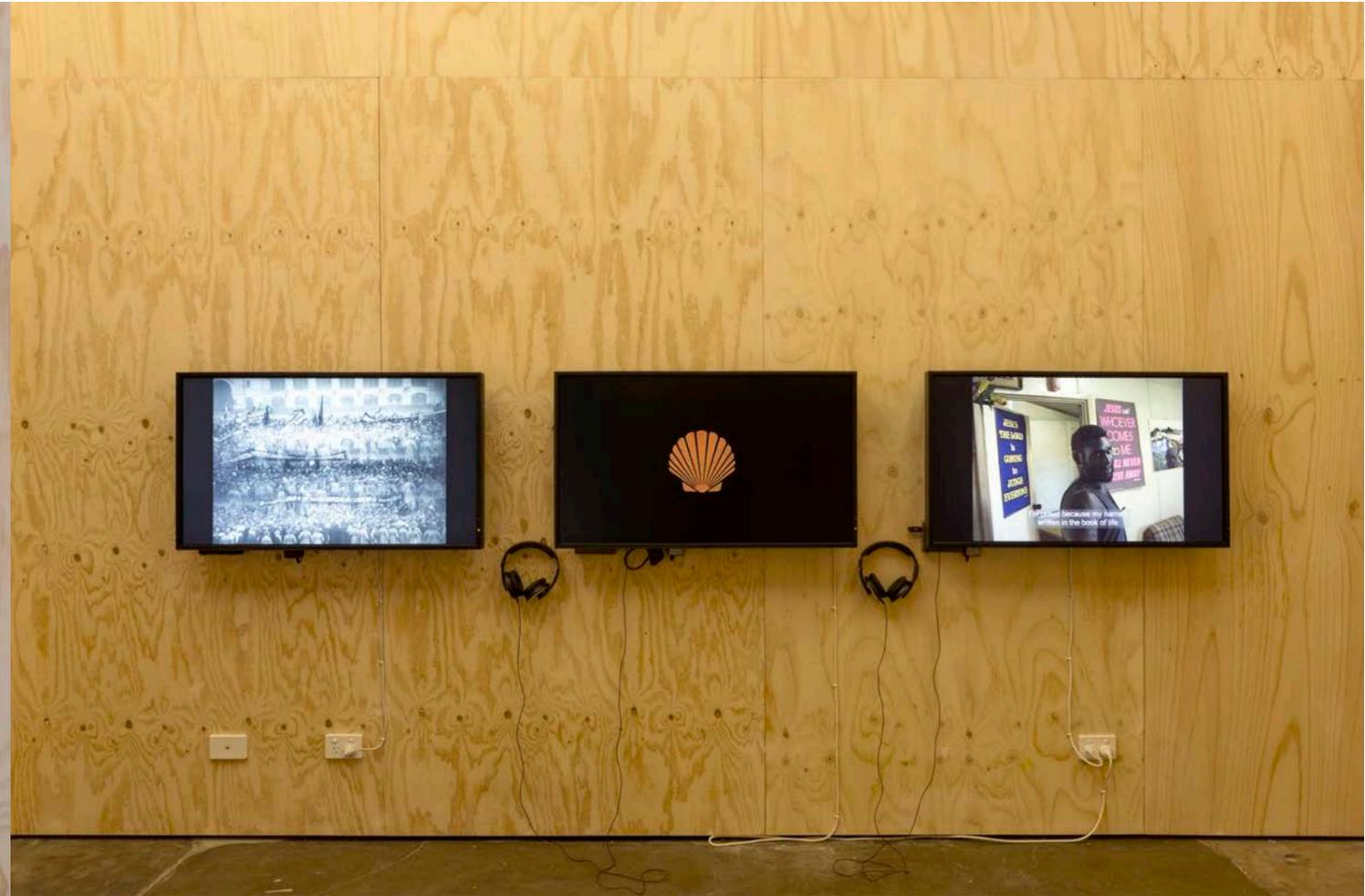
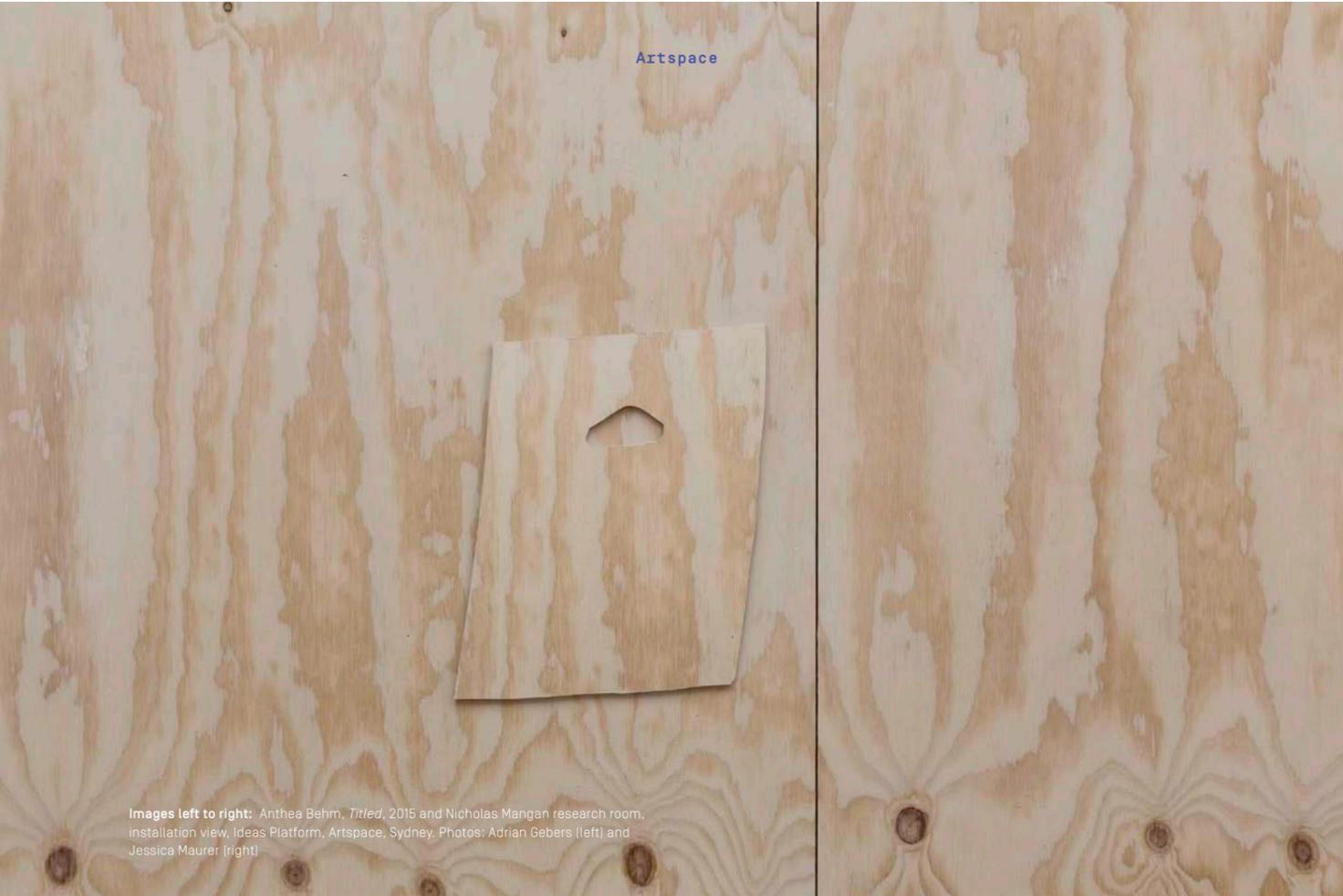
## Imaginary Date Line presented by Artspace, New Zealand

1 August 16 August 2015

Inspired by the day Samoa skipped (or lost) by switching time zones in 2011, *Imaginary Date Line* consisted of a selection of video art made by artists from the Pacific region. Produced by artists of diverse backgrounds, the concept of whakapapa, or genealogy, shaped many of the works presented, showing tradition in contention with individual identity and history. It featured artists Pilimi Manu, Jeremy Leatinu'u, Darcell Apelu, Vea Mafileio, Shannon Te Ao and Rik Wilson, Janet Lilo and Nova Paul.

Number of days open to the public 14





Images left to right: Anthea Behm, *Titled*, 2015 and Nicholas Mangan research room, installation view, Ideas Platform, Artspace, Sydney. Photos: Adrian Gebers (left) and Jessica Maurer (right)

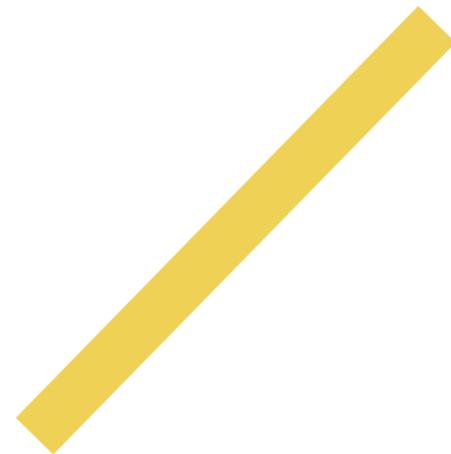
# I D E A S P L A T F O R M

## Anthea Behm | *Titled*

19 August 28 August 2015

*Titled* was an exhibition that brought together Behm's previous work with a new site-specific work made specifically for the Ideas Platform space. Collectively they engaged with systems of distribution and circulation, and explored the material and discursive implications of ownership.

Number of days open to the public 9



## Nick Mangan | *Other Currents*, Resource Room

24 September 1 November 2015

For the duration of Nick Mangan's major solo show *Other Currents*, the Ideas Platform was used by the artist as a concentrated footnote for his presentation in the main gallery. Combining other earlier works with a range of source material, including influential films and a collection of his research notes and findings, Mangan utilised the space as a resource room, providing insights into his extensive investigative process.

Number of days open to the public 34



Images left to right: Parramatta Artists Studios group exhibition, 2015, installation view, Ideas Platform, Artspace, Sydney; Linda Brescia, *To trust is fine, not to trust is even better*, 2015, installation view, Parramatta Artists Studios group exhibition, installation view, Ideas Platform, Artspace, Sydney. Photos: Zan Wimberley

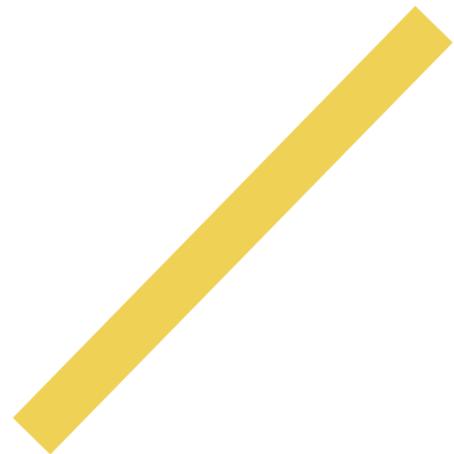
# I D E A S P L A T F O R M

## Parramatta Artist Studios

12 November 18 December 2015

This group exhibition was presented at Artspace in partnership with Parramatta Artists Studios. Parramatta Artists Studios is an initiative of Parramatta City Council. Exhibiting artists included Tarik Ahlip, Linda Brescia, Hossein Ghaemi, Elena Papanikolakis, Paul Williams and Felicity Castagna. Co curated by Alexie Glass Kantor and Talia Linz in dialogue with Parramatta Studios Coordinator, Sophia Kouyoumdjian.

Number of days open to the public 32





This solo exhibition was co-commissioned by Chisenhale Gallery, London and Artspace, and supported by the Australia Council for the Arts, commissioning partner the Keir Foundation, Monash University Faculty of Art Design & Architecture and the Nicholas Mangan Supporters Circle.

This solo exhibition was co-presented by Artspace in partnership with Performa 15, New York. Justene Williams' and Michelle Newton's participation was supported by Arts NSW and the National Association for the Visual Arts.

**I N T E R N A T I O N A L  
P A R T N E R S H I P S &  
C O M M I S S I O N E D W O R K**

# NATIONAL & REGIONAL TOURING

## On Return and What Remains

An exhibition curated by Mark Feary and timed to coincide with the centenary of Gallipoli, developed and presented by Artspace in association with CACSA

<b>Contemporary Art Centre of South Australia</b>	
24 April 2015 - 24 May 2015	
Days open to the public	30
Total audience	463

## Richard Bell | Imagining Victory

A significant solo exhibition produced by Artspace and toured in partnership with Museums & Galleries NSW.

<b>Western Plains Cultural Centre, NSW</b>	
7 February 2015 - 26 April 2015	
Days open to the public	56
Total audience	17,334

<b>Bathurst Regional Art Gallery, NSW</b>	
7 August 2015 - 20 September 2015	
Days open to the public	59
Total audience	3,545

<b>Wollongong Art Gallery, NSW</b>	
3 October 2015 - 29 November 2015	
Days open to the public	47
Total audience	11,606

<b>Murray Art Museum Albury, NSW</b>	
19 December 2015 - 24 January 2016	
Days open to the public	38
Total audience	14,612

## Justene Williams | The Curtain Breathed Deeply

An Artspace exhibition toured by Museums & Galleries NSW, generously supported by Catalyst: Katherine Hannay Visual Arts Commission and assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

<b>Monash University Museum of Art, VIC</b>	
7 February - 2 April 2015	
Days open to the public	38
Total audience	3,569

# PUBLIC PROGRAMS



The public program hosts a diverse range of artists, curators and writers and comprises exhibition related talks, performances, lectures and film screenings.

Image: Participants in Rikrit Tiravanija's: *Untitled (lunch box)*  
. Art as a Verb, Artspace, Sydney. Photo: Zan Wimberley

Image: Linda Brescia performance, Artspace Finissage 2015  
Photo: Zan Wimberley



29 MAR | Launch and closing event  
**An Imprecise Science Opening  
and Art Month Closing Party**

29 MAR | Lecture  
**International Lecture Series: Esa Nickle, Performa [New  
York], co-presented with Performance Space**

8 APR | Public talk  
**Public Talk with Eve Fowler and reading of Gertrude Stein  
text by Casey Legler, Diana Smith, Mikala Dwyer, Deborah  
Kelly and others**

28 APR | Studio artist talk  
**Artspace Conversations:  
Casey Legler with Fenella Kernabone | Body on the Line**

6 MAY | Public talk  
**Artspace Conversations:  
Max Schumann, Printed Matter, Inc. [New York]**

31 MAY | Masterclass  
**Masterclass with Professor Amelia Jones, Vice Dean of  
Critical Studies, USC Roski School of Art and Design,  
University of Southern California**

6 JUN | Public talk  
**Jeff Gibson in conversation with Professor Ross Gibson**

6 JUN | Launch event  
**West Space Journal Issue 4 Launch with Astrid Lorange,  
Andrew Brooks, and Editors Rowan McNaught and Kelly Fliedner**

10 JUN [recurring weekly for duration of Art as a Verb]  
**Rirkrit Tiravanija: Untitled [lunch box]**

7 JUL | Launch event  
**Artlink Indigenous Global Launch for NAIDOC Week**



Image: Inti Guerrero, public talk, 2016. Photo: Jessica Maurer

26 JUL | Artist lecture

**Feminist Futures: The Lucy R. Lippard Lecture**

6 AUG | Public talk

**Imaginary Date Line Public Talk with Misal Adnan Yıldız, Director, and Louisa Afoa, Education, Artspace, New Zealand and artist Janet Lilo**

17 & 20 AUG | Collaborative forum

**Together, Alone: Performance as it is and as it could be**

26 SEP | Artist talk

**Nicholas Mangan in conversation with Alexie Glass-Kantor**

26 SEP | Performance lecture, in partnership with Southern Cross University, Lismore

**Matt Mullican**

21 OCT | Performance lecture, in partnership with the Institute of Modern Art, Brisbane

**Slavs & Tatars, Molla Nasreddin: Embrace your Antithesis**

31 OCT | Public talk

**The Moving Museum with Aya Mousawi and Simon Sakhal**

21 NOV | Panel discussion

**Performa 15 [New York]: Australian Performance Art Then And Now, with Terry Smith**

26 NOV | Public talk

**Jochen Volz, Sao Paulo Biennale and Hendrik Folkerts, documenta**

3 DEC | Performance lecture

**Feeling for you: Cecile B Evans**

A R T S P A C E S T U D I O S  
F R E E F O R A R T I S T S



Image: 2015 Artspace One-Year Studio Artists, from left: Khadim Ali, Clare Milledge, Tim Silver, Kelly Doley, Nick Dorey, Hany Armanious and Mikala Dwyer.  
Photo: Jessica Maurer

O N E Y E A R S T U D I O A R T I S T S

HANY ARMANIOUS

2015 ONE YEAR  
STUDIO ARTISTS  
KHADIM ALI  
HANY ARMANIOUS  
KELLY DOLEY  
NICK DOREY  
MIKALA DWYER  
CLARE MILLEDGE  
TIM SILVER



Image: Studio of 2015 Artspace One Year Studio Artist Hany Armanious.  
Photo: Zan Wimberley

Artspace has a ten year vision to support 70 Australian artists across different generations with year long, rent free studio space. The Studios Free for Artists program stems from Artspace's deep commitment to supporting the development of new work within a generative, inspiring, professional environment, as well as offering ongoing advocacy and curatorial dialogue with its resident artists to benefit the longevity and vitality of Australian artists' careers at all stages.

In 2015, with the support of a number of dedicated benefactors through The Future Fund for Living Artists, Artspace launched the Studios Free for Artists program and is now uniquely positioned as the only contemporary art space in Australia to house a rent free studio program. This represents a strategic shift for the organisation moving away from a user pay rent system to cover operating costs, to the development of a studio program that places generosity and access at its core. We have also established an unprecedented partnership with UNSW Art & Design, whereby all studio artists receive Fellowship status and are offered full access to the university's research and production facilities to further support the development of their work.

Since establishing this new initiative, we have seen an increase in capacity across all areas of our organisation. The studio program is a dynamic site for production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through this activity we have facilitated an increase in programming opportunities and outcomes for studio artists within our network of peer institutions and curators in Australia and internationally. Over the course of the year 61 new works developed, created, presented, in Australia and internationally.

Throughout the year and for the Artspace Finissage, each studio artist generously opened their work space to the public to provide a rare opportunity for over 600 visitors to directly engage with their practice.

The selection of artists for the studio program is rigorous and competitive with over 150 applications for 2015. Each year, the Artspace staff together with two artist representatives on the Board (Chris Fox and Caroline Rothwell for 2015) will make the selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encourages artists to consider in their application how they might contribute to the life of the studio program, Artspace and to the visual arts sector more broadly.

O N E Y E A R S T U D I O A R T I S T S

KHADIM ALI



TIM SILVER



The spaces here have allowed for very ambitious and exciting projects, which would not have been possible elsewhere

Tim Silver

Images left to right: Studios of 2015 Artspace One Year Studio Artists Khadim Ali and Tim Silver. Photos: Jessica Maurer

O N E Y E A R S T U D I O A R T I S T S



KELLY DOLEY



CLARE MILLEDGE

In addition to exposure it also functions in the inverse. It's like a marinating and hermetic space, which is absolutely invaluable.

Kelly Doley

Images left to right: Studios of 2015 Artspace One Year Studio Artists Kelly Doley and Clare Milledge. Photos: Jessica Maurer

O N E Y E A R A R T I S T S T U D I O A R T I S T S

MIKALA DWYER



Images left to right: 2015 Artspace One Year Studio Artist Mikala Dwyer, 2015 and studio of 2015 One Year Studio Artist Nick Dorey. Photos: Jessica Maurer

NICK DOREY



# O N E Y E A R S T U D I O A R T I S T S



When you have a studio at Artspace, you are taken more seriously. It is an achievement in itself in terms of professional respect.



Clare Milledge



Image: Studio of 2015 Artspace One Year Studio Artist Clare Milledge, 2015  
Photo: Zan Wimberley

O N E Y E A R S T U D I O A R T I S T S

Through this proximity you're automatically engaged, and that's really powerful

Nick Dorey

# R E S I D E N T I A L S T U D I O S



Images left to right: Artspace residential studios (interior). Photo: Jessica Maurer (left) and Zan Wimberley (right)

The residency program offers artists, curators, producers, writers and academics the chance to develop project ideas and make connections with professionals in the field. It also offers peer group networks, forging networks internationally.

It also enables Artspace to provide invaluable in-kind support for peer institutions such as the Art Gallery of NSW, Queensland Art Gallery | Gallery of Modern Art and the Biennale of Sydney to support Australian and international artists who are developing new work for exhibitions. For example, Ming Wong (Berlin/Singapore) created *Ak Akan Bertahan// will Survive* 2015 for APT8, QAGOMA, Brisbane; Chinese/Australian artist Guo Jian (Beijing/Sydney) developed *Picturesque Scenery*, 2015 for the *Heavy Artillery* exhibition at White Rabbit Gallery, Sydney; and Michelle Ussher (London/Moree) who worked on her solo presentation for Station Gallery, Melbourne.

**Participating artists included:** Celeste Aldahn (Adelaide) in partnership with the Helpmann Academy; Anthea Behm (Sydney, Jacksonville); Christophe Boutin, onestar press (Paris); Philip Brophy (Melbourne); Cécile B Evans (Berlin) in partnership with the Biennale of Sydney; Nola Farmer, Recipient of the Canada Council Reciprocal Exchange between Artspace and Darling Foundry, Montreal; Eve Fowler (Los Angeles); Nick Garner and Robyn Stuart, Das Superpaper (Sydney, Copenhagen); Teelah George (Perth) in partnership with Artsource; Jeff Gibson (New York); Daniel Healy (San Francisco) in partnership with Sydney Contemporary; Mark Hilton (Melbourne, New York) Barbara Knezevic (Melbourne, Dublin); Guo Jian (Sydney); Jess Johnson (Melbourne, New York); Jo Mei Lee (Taipei) in partnership with Taiwan Ministry of Culture; Nicola Lees, curator of the 31st Biennial of Graphic Arts in Ljubljana (London) in partnership with Gertrude Contemporary; Casey Legler (New York); Jess Johnson (Auckland, New York) Nicholas Mangan (Melbourne); Rob McLeish (Melbourne, New York); Archie Moore (Brisbane) in partnership with the Biennale of Sydney; Matt Mullican (Berlin, New York) in partnership with Wes Hill from Southern Cross University, Lismore; Liquid Architecture (Melbourne) Kristen Nelson (Winnipeg) in partnership with the Canada Council; Kate Newby (Auckland, New York) Mairead OíHeocho (Dublin, Ireland); João Vasco Paiva (Portugal, Hong Kong) Hae Young Seo (Seoul) in partnership with Asialink Korean Australia Reciprocal Exchange; Michelle Ussher (Born Moree, based in London); Jochen Volz curator of the 32nd São Paulo Biennial (London) in partnership with the Australia Council for the Arts; Daniel von Sturmer (Melbourne) Justene Williams (Sydney) in partnership with the Biennale of Sydney; Ming Wong (Singapore, Berlin) in partnership with QAGOMA for APT 8

☒  
**My time in residence at Artspace proved to be invaluable to the progress of my work. Having access to a large studio, time and the support of everyone at Artspace enabled me to move forward in my practice in ways that I did not foresee.**

☒  
Eve Fowler, Artist, Los Angeles

# P U B L I

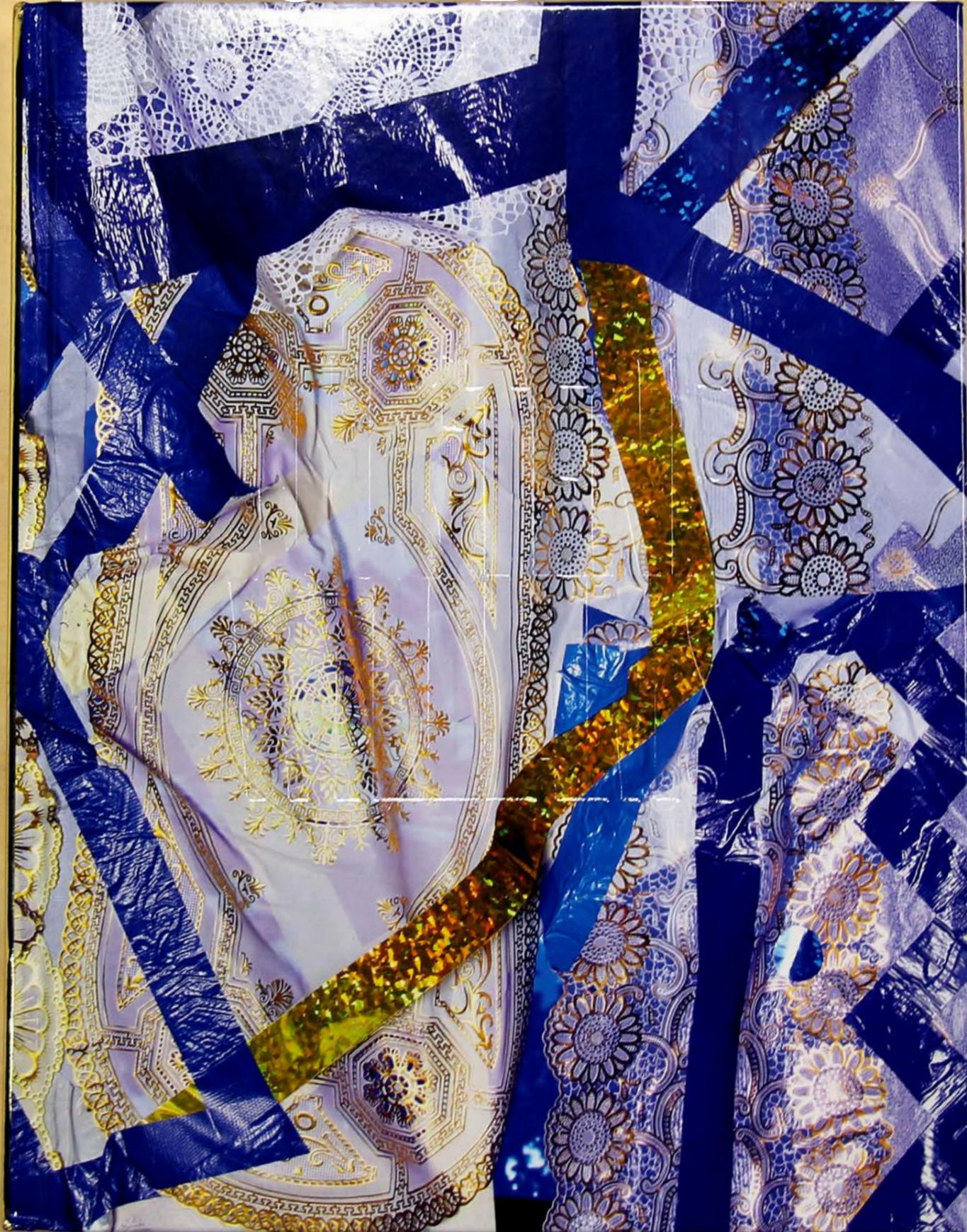


Image: Justene Williams: *The Curtain Breathed Deeply*, 2015, co published by Artspace and MUMA, distributed by Perimeter Books

# S H I N I N G



## Justene Williams: *The Curtain Breathed Deeply*

Co-published by Artspace and MUMA, distributed by Perimeter Books

Publishing is integral to Artspace's Artistic Program, and reflects the importance of presenting contemporary art in book form as an expanded tool for engaging broad audiences in contemporary art. Taking into consideration the changing landscape of book publishing in Australia, Artspace has recently undertaken a strategic repositioning of this program in order to increase distribution and sales and will now produce one major art text annually, working in partnership with leading designers, institutions, publishers and distributors.

In 2015, we were delighted to release Justene Williams's monograph *The Curtain Breathed Deeply*, based on her first solo presentation at Artspace, Sydney and the Monash University Museum of Art (MUMA), Melbourne. This definitive publication includes essential imagery and critical texts on her approach and practice. The monograph includes essay contributions by Dr Erin Brannigan (Senior Lecturer in Dance at the University of New South Wales), Pamela Hansford (an arts writer specialising in contemporary visual art), Lally Katz (leading Australian playwright of her generation) and Anne Loxley (C3 West Curator, Museum of Contemporary Art, Sydney).

Publication of *The Curtain Breathed Deeply* was generously supported by Catalyst: The Katherine Hannay Visual Arts Commission in partnership with Hayman Design, MUMA and distributing partner Perimeter Books, Melbourne. 1,000 copies were produced and are currently distributed through Perimeter Books to a national and international network of specialist art bookstores, gallery shops, museums and commercial galleries. The publication was made available to purchase during Williams's presentation at Performa 15, New York and will also be distributed to the national and regional galleries in Australia where her exhibition will tour over 2016-2018 to maximise audience reach and capitalise on book sales.

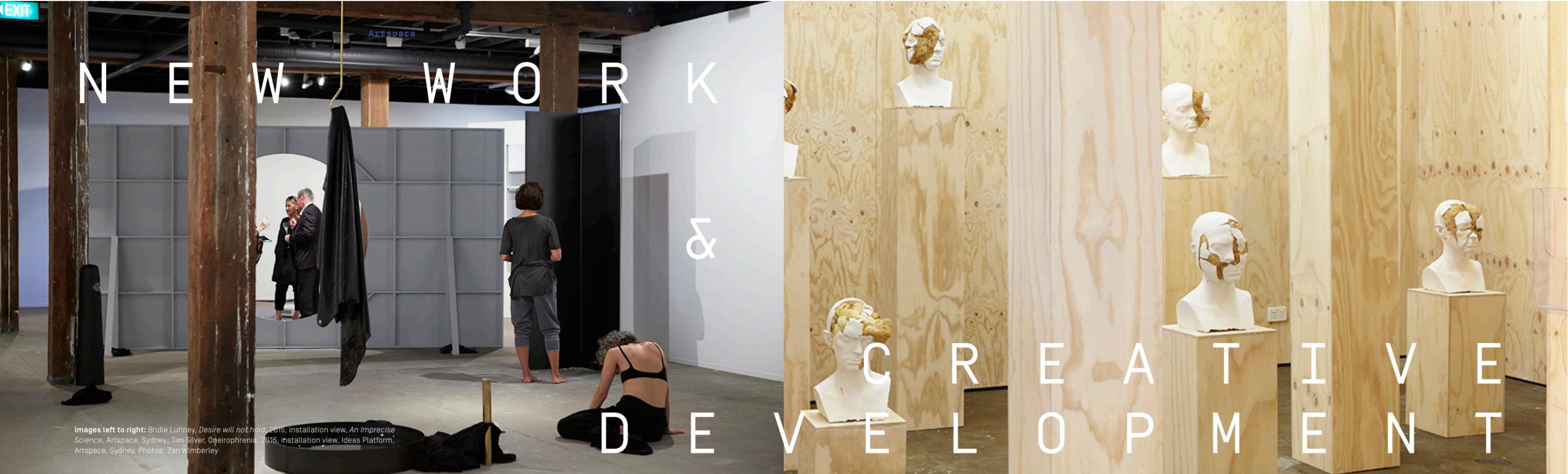
Justene Williams's monograph is a highly successful, vivacious, tactile delight and has proven that intricate art practice, even transitory art experiences such as Justene Williams performance work can be captured in book form. And, most importantly, the very nature of the book serves to increase audience access to contemporary art and their subsequent understanding of contemporary art and art practice.

Artspace

# PERFORMANCE AGAINST GOALS



Images left to right: Natalya Hughes, *Piss Paper*, 2015, installation view, An Imprecise Science, Artspace, Sydney. Photo: Zan Wimberley



Images left to right: Bridie Lunney, *Desire will not hold*, 2015, installation view, *An Imprecise Science*, Artspace, Sydney; Tim Silver, *Oneirophrenia*, 2016, installation view, *Ideas Platform*, Artspace, Sydney. Photos: Zan Wimberley

Artspace continues to demonstrate an innovative and vibrant approach to expanded artistic programming through major exhibitions, commissioning and co-commissioning new work, international partnerships, national and regional touring, community engagement and public programs, studio residencies and publishing.

As part of Artspace's 2015 Expanded Artistic Program, 26 new works were commissioned, 69 new works were developed, 31 new works were presented (nationally and internationally), and 2 new works toured nationally and regionally. This artistic output demonstrates Artspace's role as a catalyst and advocate for Australian artists to test new ideas in expanded and experimental forms and to engage in critical discourses.

## New Work

The year commenced with the commissioning of three new works by Australian artists for *An Imprecise Science*. These included two permanent installations in the Gunnery's public bathrooms by Natalya Hughes, *Piss Paper* and *Shit Mts*, along with Bridie Lunney's, *Desire will not hold*, and Biljana Jancic's site-specific installation *pathogen in pink*, which used the exterior of the Gunnery building.

In its inaugural year, the Ideas Platform hosted nine very different exhibitions that presented new work. These included Los Angeles based artist Eve Fowler's *best and most...* and *i like the feeling...* created at UNSW Art & Design while in residence at Artspace; Michelle Usher's *The Mind goes out to Meet itself*; and Anthea Behm's, *Mask 1-4* and *Object with the Sound of Its Own Discourse (after Robert Morris)*. The Ideas Platform was also used as a generative research and conversation space during Kelly Doley and Di Smith's *Sunday School* series.

Collaboration continued to be a key strategy throughout 2015 to assist with the commissioning of ambitious new work by Australian artists. Justene Williams with Artspace co-presented the third iteration of *The Curtain Breathed Deeply* with Performa, as part of Performa 2015's major visual art performance biennial in New York. This production attracted over 3,500 visitors. Artspace, with Chisenhale Gallery (London), co-commissioned Melbourne based artist Nicholas Manganis' major new film installation, *Ancient Lights*. Manganis' investigation into energy and social transformation formed the first solo exhibition of his work in Australia and the United Kingdom, attracting a combined audience over 5,000 people.

## Creative Development

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of 18 new works by the seven One Year Studio Artists in residence. Tim Silver and Kelly Doley each developed new works in their studios, which were later exhibited in the Ideas Platform: *Oneirophrenia*, 2015 (Tim Silver) and *The Lucy R. Lippard Lecture as Sunday School* (Kelly Doley) with two further iterations at Boxcopy Brisbane 2016 and PSI Conference Melbourne. Emerging artist Nick Dorey exhibited new work created at Artspace *Melting Point of Reason* at the Margaret Lawrence Gallery, Victoria College of the Arts and participated in *Nullification 5:2 Arc of the Receiver* as part of The Fauvette Loureiro Memorial Artists Travel Scholarship Finalists Exhibition, Sydney College of the Arts. Clare Milledge was supported to develop her new work *Bataille Heights* for the 2016 Adelaide Biennial at the Art Gallery of South Australia. Australian/Hazara artist, Khadim Ali exhibited his new work *Transition/Evacuation* at his first solo exhibition with ARNDT SINGAPORE. Hany Armanious developed the new work *Untitled* for his solo exhibition with Roslyn Oxley9. Mikala Dwyer's re-staged *Square Cloud Compound 2010-2015*, exhibited as part of Encounters, Art Basel | Hong Kong, along with new work for *Letter Box Marys* at Roslyn Oxley 9 and *Hall of Half Life* at the Graz Museum, Austria.

Through the residential studio program, Artspace in partnership with QAGOMA and the National Arts Council of Singapore also supported Singaporean Berlin based artist Ming Wong to develop his new work *Ak Akan Bertahan/ I Will Survive*. This artwork is inspired by Australian cinema (*Picnic at Hanging Rock*, *Walkabout*, *Priscilla Queen of the Desert*) and explores issues of language, behavior and identity. The work was exhibited at Asia Pacific Triennial (APT8), QAGOMA.

# S K I L L S D E V E L O P M E N T A N D A R T I S T A D V O C A C Y

## Skills Development

In 2015 Artspace announced a new four year partnership with Parramatta Artists Studios (PAS), which will see the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy. The development of this partnership has stemmed from a common investment in studio and residency opportunities and a strong commitment to supporting living artists. Each year the Parramatta Artists Studios exhibition in Artspace's Ideas Platform will be programmed to coincide with the annual NSW Visual Arts Fellowship (Emerging), reflecting the creative synergies of practitioners working across New South Wales. In 2015 artists developed new work through a series of studio visits and mentored exchanges as part of our skills development program, which operates in dialogue with Parramatta Studios Coordinator, Sophia Kouyoumdjian. The following new works were developed *My family is fucked*, 2015, *Mother of God*, 2015 and *To trust is fine, not to trust is even better*, 2015 by Linda Brescia; *Angry Flower*, 2015 by Hossein Ghaemi; *The Catalogue of Lost Stories*, 2015 by Felicity Castagna; and *Diplomacy*, 2015, and *Their True Sexual Natures*, 2015 by Tarik Ahlip.

The NSW Visual Arts Fellowship (Emerging) continues to be a critical and expanding part of Artspace's skills development and artist advocacy activities. In partnership with Arts NSW, this program provides a unique professional development opportunity for emerging artists based in NSW to engage with an expanded program of advocacy and support. In 2015 Artspace advocated playing a more active role in providing curatorial direction and feedback to the 12 Fellowship finalists to further enhance professional outcomes. In the initial stages of the 2015 Fellowship, Alexie Glass Kantor, Executive Director and Talia Linz, Curator, undertook a schedule of studio visits to develop the exhibition. These studio visits facilitated a series of rigorous and in depth conversations that enabled each artist to make new, informed and important decisions for the directions of their practice. This new curatorial process adds depth of experience to the NSW Fellowship, creating meaningful engagement between artists, Artspace and our audience. It is through this inclusive approach that a sound ecology for the future of the visual arts in NSW can be realised.

In 2015, selected artists represented a new cohort of emerging practitioners who have exhibited widely across ARIs, major institutions and commercial galleries. The Fellowship continues to represent a pivotal moment in each of these artists' careers and, with its reputation and history, continues to be the major prize in the emerging category. The 2016 recipient, Heath Franco, developed a new work *The Rainbow Lands*, 2015, a nine minute multi channel video and audio installation.

Other new works were exhibited by Lucas Davidson's *Self Referential Systems*, 2015; Stevie Fieldsend's *Un becoming*, 2015; Emily Hunt's *Eternal return Mesa I III*, 2015; Biljana Jancic's *Love Letter*, 2015; Leahlani Johnson's *Wait & See II*, 2015 (acquired for private collection); Mason Kimber's *Fresco 9 13*, 2015 (acquired by Artbank); Sarah Mosca's *The Myth of Empty Vessels*, 2015; Tom Polo's *But how are you otherwise*, 2015; Nicola Smith's *Twelve paintings from the film Je tu il ellei, written, directed and starring Chantal Akerman, Belgium/ France, 1975, September November*, 2015; and Angela Tiati's *Soft Power*, 2015.

The Fellowship has enabled these artists to crystallise their practice and to capitalise on the increased exposure and opportunities that have directly flowed from the Fellowship.



Image: Artspace Curator Talia Linz visits the studio of Elena Papanikolakis, Parramatta Artists Studios, Sydney, 2015. Photo: Artspace

# A U D I E N C E   E N G A G E M E N T   R E A C H   G R O W T H ,   T A N D

## Artistic Programming

In 2015 Artspace had an exceptionally busy and productive year. The breadth of programming and presentations undertaken in 2015 were aimed at enhancing our engagement and reach with audiences through exhibitions, lectures, workshops, studio visits, education, touring, collaborations and co-commissions. The reach of these programs was further enhanced through our communications strategy and digital platforms. In short:

Artspace produced a 67% increase in total on-site visitation, up to 20,715 visitors with 23 exhibitions across the year, nine of which were part of the new project space, the Ideas Platform

A total of 147,587 people had direct live contact with Artspace's programming in 2015

Audience visitation figures for 2015 were collected by Front of House and partner organisations.

Public programs returned a significant increase in audience numbers for Artspace and reached full capacity for a suite of talks with LGBTI activist/artist Casey Legler, post-internet artist Cecile B Evans, artist collective Slavs & Tatars and Jochen Volz, curator of the Sao Paulo Biennale with Hendrik Folkerts, curator of Documenta 14. Across the year, 20,715 people visited an Artspace exhibition. Year on year, this represents an increase of 67% on 2014.

The year also delivered significant demand by secondary and tertiary school groups for Artspace to host curatorial walkthroughs, workshops and master classes alongside our exhibitions, and as a result delivered a 25% growth in participation and attendance rates.

Artspace worked in partnership with Printed Matter, Inc. (New York) and Perimeter Books (Melbourne) to deliver VOLUME 2015 | Another Art Book Fair, which was programmed in conjunction with Sydney Contemporary to leverage audiences over the three days in September. VOLUME 2015 was designed to engage with an international community of artists and independent publishers. 6,500 people participated in this inaugural biennial event, 50% of whom were first-time visitors to Artspace. Artspace will continue this partnership to present the second iteration of VOLUME in 2017.

Outside of the gallery space, this year included two international collaborations with Melbourne-based Nicholas Manganis work *Ancient Lights* which premiered at Chisenhale Gallery (London) and Western Sydney-based artist Justene Williams' third iteration of *The Curtain Breathed Deeply* at Performa 15 (New York), which attracted a combined international audience of 6,000 people. These two co-commissions extended our reach for new audiences by collaborating with international partners based in London and New York, and as a result contributed towards the overall increase in audience numbers.

Artspace has developed a multi-year national touring program in partnership with Museums & Galleries NSW. This partnership has enabled us to plan and deliver a comprehensive touring schedule for exhibitions such as Justene Williams, *The Curtain Breathed Deeply*, which will tour to nine national venues that includes Melbourne, Perth, Bunbury, Darwin, Tamworth, Ipswich, Griffith, Lismore and Goulburn. This strategic partnership will extend the life and reach of our programs to new audiences across regional Australia. As part of this partnership, an extensive national tour of Indigenous artist Richard Bellis *Imagining Victory* continued in 2015 through NSW regional cities such as Dubbo, Bathurst, Wollongong and Albury. A five total national and regional venues since 2014. This additional activity attracted 47,097 people across regional NSW in 2015 and a total of 50,592 since the start of the tour in 2014.

Artspace continued to have a significant reach and impact with over 65,000 people visiting Encounters curated by Artspace Executive Director Alexie Glass Kantor at Art Basel in Hong Kong. This program is dedicated to presenting large-scale sculpture and installation works by leading international artists within the context of an art fair. In 2015, Sydney-based artist Mikala Dywer presented *Square Cloud Compound* (2010) and as a result was acquired by the Museum of Contemporary Art for their permanent collection and presented as part of their Summer Series in 2016.

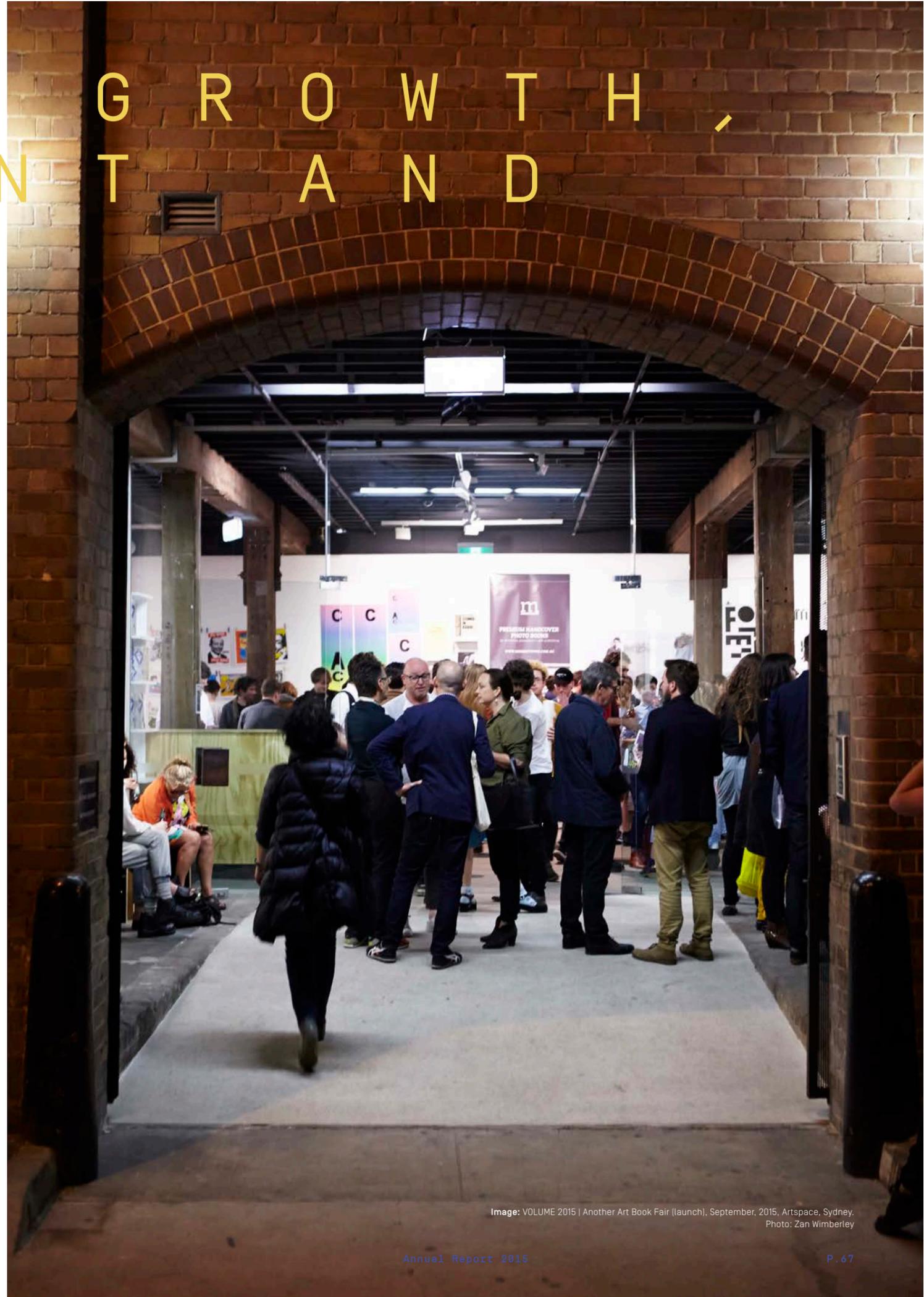


Image: VOLUME 2015 | Another Art Book Fair (launch), September, 2015, Artspace, Sydney. Photo: Zan Wimberley



Image: Adrian Gebbers, ARTSPACE LOGOS 1983-2015, 2015, graphite on paper, electric light bulb.  
Photo: Zan Wimberley

## Communications

In 2015, Artspace implemented two key initiatives to innovate its communications strategy and develop a range of touch points for our ever growing online audience. A new brand identity and an ambitious new website were developed to reflect Artspace's vision and standing as an international contemporary arts organisation and Australia's leading site for the production and presentation of contemporary art. This process began with an extensive consultation process starting with the audience survey in 2013, and followed by strategic planning sessions that involved key stakeholders, including government representatives, staff, board and the public. This process uncovered key brand attributes, alongside a general sense that Artspace was not presenting a clear proposition in the market.

The logo concept activates the Gunnery as a participant in the Artspace program and is a direct reference to the building's structural form from Google Earth, with the purple/blue and yellow palette drawn from the Royal Australian Navy. The logo situates Artspace and the Gunnery in its local environment and pays respect to its social and cultural heritage and at the same time positions us as a benchmark international kunsthalle.

Artspace has, for over thirty years, been at the forefront of contemporary art practice in Australia and the brand proposition 'Ever changing, ever challenging' is a reference to its past and future. It communicates that ideas emerge at all stages of an artist's career and that Artspace is an agile, experimental and inclusive space for living artists of all generations to test ideas. The brand also reflects new innovations in the digital field - by animating multiple variations of the new logo, it is literally ever changing, and embraces the playfulness and shape-shifting nature of the digital sphere that we seek to inhabit.

Focused on streamlining digital engagement, the new Artspace website is an image-driven programming space that functions as a fully integrated experience beyond the traditional gallery walls. Since its launch in October 2015, the Artspace website has attracted 17,000 users, accumulating over 60,000 page views.

Social media remains key to Artspace's ongoing communications, and 2015 saw audiences across Facebook, Twitter and Instagram increase consistently with the expansion of these platforms globally. We have forged a strong visual identity for our social media presence with consistent access to a large volume of high quality content, we can create distinctive and evolving visuals that both entertain and inform our growing audience about Artspace programs and initiatives.

While our following has increased steadily by 25% across Facebook (almost 12,000) and Twitter (4,500), Instagram has proven to be the most significant growth area, with a staggering 225% increase to an audience of over 5,500 users since 2014. Moving forward, Artspace seeks to continually innovate by embracing new platforms and engaging new audiences online.

In 2015, Artspace engaged Articulate, a preeminent communications agency specialising in contemporary culture to promote Artspace's relaunch and the first exhibition for 2015, *An Imprecise Science*. This was an important step in reaffirming Artspace's position as an international contemporary art space. Working directly with Articulate allowed us to pitch targeted editorial and generate significant publicity by developing story angles and strategically positioning Artspace in a cross-section of media companies and specialist publications such as The Sydney Morning Herald, The Saturday Paper, ARTAND Australia, The Wentworth Courier, e-flux, Artlink and Blouin Artinfo. Coverage peaked in March with the relaunch of Artspace.

The NSW Visual Arts Fellowship (Emerging) continues to be one of Artspace's most successful exhibitions in the annual program and in 2015 featured a successful web and social media campaign in which the 12 exhibition finalists were profiled through online photos of studio visits. The integration and profiling of the 12 finalists online on both social media and on Artspace's web platforms saw an increase in web engagement and traffic most significantly on the Artspace Facebook and Instagram pages.

Artspace saw a significant increase in media coverage for Volume 2015 | Another Art Book Fair, both through our partnerships with Printed Matter, Inc., New York and Perimeter Books, Melbourne. This was reflected in strong coverage in street press (Broadsheet, Two Thousand, Time Out, The Art Life), as well as flagship digital and print publications such as BLOUIN ARTINFO, Look Magazine and Museum Magazine. We also developed a partnership with UNSW Art & Design that assisted us in various areas of project management. Through this, a number of students assisted in creating communications content - time lapse and stop motion videos and photographic imagery - that was utilised to drive a strong image-led campaign to promote the activities before, during and after the book fair.



Photo: Artspace, Sydney, 2015. Photo: Zan Wimberley

## Cultural Infrastructure

Located in Woolloomooloo since 1992, Artspace has played a significant role in transforming the Gunnery from a disused warehouse to a premier cultural landmark.

We have noted a real buoyancy and positivity amongst our increased audiences and key stakeholders, adding to Artspace's vision to create a landmark site for the production and presentation of contemporary art and in turn, to contribute to Sydney as a major international cultural destination.

In December 2014, Arts NSW with the NSW Government Architects Office appointed award-winning architectural firm Dunn & Hillam to work in consultation with Artspace to redevelop the entrance of the Gunnery building into a more dynamic, light-filled space.

This announcement represented an opportunity for Artspace to redesign the gallery's entrance and transform the Biennale of Sydney's former storage space into a public-facing gallery. Over the past twelve months, the Ideas Platform has been responsive to artistic practice, curatorial methodologies and collaborations. It has also increased Artspace's capacity to directly support a greater number of artists through exhibitions and public events.

Key to this redevelopment is the growth in audience numbers and greater visibility for Artspace. We have seen an increase in pedestrian traffic with the new entrance and windows at the front of the Ideas Platform attracting people who pass the gallery on Cowper Wharf Road. In addition, this investment in infrastructure has created both a physical and temporal connection to other venues within the East Sydney precinct such as Firstdraft and other tourist precincts such as the AGNSW and Royal Botanic Gardens.

Enhanced pedestrian connections along with AGNSW's proposed Sydney Modern redevelopment have opened up early discussions in regard to joint programming and activation of the Gunnery and Woolloomooloo. The aim is to attract new audiences for both organisations through the strategic conversion of Level 1 of the Gunnery building into an interdisciplinary space for programming, focusing on education and community engagement. This level is currently tenanted, however we remain in open dialogue with Arts NSW regarding future developments that encompass the entire building.

## Education and Outreach

Education is integral to Artspace, and is identified as critical to audience development and participation, nurturing career pathways for a new generation of art practitioners and industry leaders, fostering community outreach and creating self-sustaining financial networks. We view education as the catalyst for exchange, discussion and organisational longevity.

Artspace views the role of education as critical to the expansion of audiences and as a diversified income stream through the delivery of strategic education programs that align with Universities, TAFE, and the Department of Education curriculum. In 2015, Artspace applied for grants to employ a specialist Education & Outreach Officer and although unsuccessful, the organisation views education as an imperative in order to build capacity, longevity and sustainability. This has been proven across several comparable arts organisations such as the Museum of Contemporary Art where education has expanded their audience and business development exponentially.

In 2015, Artspace engaged UNSW Art & Design student Gemma Deacon from the Masters of Curatorial and Cultural Leadership in a formal internship capacity to develop our reach into these networks, specifically for VOLUME 2015 | Another Art Book Fair and the public program Book Machine. This program saw over 360 public participants including members from our local community outreach programs such as the PCYC, Wayside Chapel, Ozenham, Jesuit Refugee Centre, Walla Mulla Family and Community Support Centre. The outcome has been extremely positive with strong connections established with these organisations who want to further engage and contribute more directly to Artspace programming in the future and on a year-round basis.

Artspace began discussions with the Art Gallery of NSW in late 2015 to develop shared education and programming initiatives across both organisations. The appointment of a dedicated Education & Outreach Coordinator is a vital step in facilitating this partnership with AGNSW, building capacity through education, becoming self-sustaining and to assist a new generation to navigate and appreciate all aspects of contemporary art. The role has the ability to build the framework around development of strategic education programs, outreach and the opportunities that lie within these areas. Artspace already has outstanding resources and established government, corporate and private networks including significant education institutional partnerships with UNSW Art & Design (UNSW) and the role of an education officer would extend and deepen these networks.

Education will be a crucial enabler in developing and expanding our audiences through a deeper engagement with exhibitions. Artspace already has strong education links with the tertiary sector, but there is enormous scope to broaden these links in the secondary sphere. Accelerating the development of our education-focused strategies through the employment of an education specialist, our artistic program and online platforms will provide opportunities for audiences to expand their understanding of contemporary visual art and to forge new relationships and networks with Artspace.

O R G A N I S A T I O N A L  
D Y N A M I S M A N D  
S U S T A I N A B I L I T Y



Image: Nicholas Mangan, 'Ancient Lights', 2015. Installation view of off-grid solar power supply, Artspace, 2015. Co-commissioned by Artspace, Sydney and Chisenhale Gallery, London and supported by commissioning partners the Keir Foundation. Courtesy the artist; LABOR, Mexico; Sutton Gallery, Melbourne; and Hopkinson Mossman, Auckland. Photo: Jessica Maurer

Greater sustainability is a central goal for Artspace as outlined in our multi-year strategic plan. Artspace's key performance indicator matrix has a number of measures to ensure the organisation achieves its goals by increasing its self-generated revenue, maintaining reserves and securing long-term sustainability.

In 2015, the organisation sustained a Board-approved deficit of \$147,028. Three key features of this result include the launch of the Studios as Free for Artists; an increase in private sector revenue; and a Board-approved deficit to invest in capital redevelopment, a new brand identity and website. The organisation carefully managed its cost control over expenditure and as a result maintained its reserves at 20% of annual turnover, a key goal of our strategic plan.

Revenue from benefaction and partnerships generated over \$168,000 this represents 15% of our annual turnover and reflects a significant move towards increasing our self-generated income to 30% of annual turnover by 2020.

The development year began with the appointment of Ann Shoebridge as our Development Coordinator on a part-time basis. This new role supports the executive management and board across three key areas: fundraising and benefaction, government project grants, corporate development and partnerships. This appointment coincided with the gallery relaunch in March 2015 alongside the official launch of the fundraising campaign, which built a framework around giving with a tiered level of entry for benefactors: Commissioning Circle (\$25k); Future Fund for Living Artists (\$15k); Friends (\$10k); Advocates (\$1,999 - \$5k); and Supporters (up to \$1,999).

Key to our strategy is that benefactors pledge their support for a minimum term of three years. Whilst this term is not compulsory, it provides continuity across benefaction and enables the organisation to produce year-to-year forecasts and to develop its forward program, and on the whole has been embraced by our major supporters. This new structure and spirit around benefaction at Artspace has resulted in establishing significant new supporters including Andrew Cameron AM & Cathy Cameron, The Bushells Foundation, Sally Breen & Kate Mills, James Emmett & Peter Wilson, Ursula Sullivan & Joanna Strumpf, Lisa Paulsen and Penelope Seidler.

Our ongoing focus to increase private sector revenue for the organisation has yielded positive results and enabled us to launch our new initiative Studios Free for Artists, to provide fully subsidised studio space for 70 artists over ten years. This program has now seen seven Australian artists across generations directly benefit from this unique program by providing them with an unprecedented opportunity to extend their practice in a centrally located studio for one year. Artists also receive curatorial mentorship, advocacy and connection to a broad national and international peer network.

The organisation's support through the private sector can be directly attributed to the executive management's strong network of benefactors, the increased public profile of Artspace after the recent refurbishment and relaunch, and the overall targeted approach toward fundraising through the Future Fund for Living Artists. The support of Andrew Cameron AM and Cathy Cameron has directly funded the Ideas Platform with nine exhibitions for a diverse group of artists throughout the year and The Keir Foundation supported Nicholas Mangan's ambitious co-commission with Artspace and Chisenhale Gallery (London) providing him with a significant career opportunity and exposure.

In terms of project grants and corporate development, support has expanded significantly in 2015 with Artspace cultivating partners at a national and international level. It is important to note, that again, these partnerships are invested in longevity to ensure consistency in programming and long-term financial security. Holdsworth House Medical Practice supported the inaugural 2015 exhibition *An Imprecise Science*, a partnership demonstrating a joint belief that the spirit of art, medicine and human endeavour are interwoven. The inaugural presentation of *VOLUME 2015 | Another Art Book Fair* was an opportunity for Artspace to demonstrate its ability to sustain strong partnerships within the corporate sector. *VOLUME* has enabled Artspace to establish a network of respected and committed government and corporate partners including Perimeter Books Melbourne, Printed Matter, Inc. New York, Konika Minolta, City of Sydney, Consulate General of France (Sydney), Surry Hills Print & Design, UNSW Art & Design and with Paris-based publisher onestar press. We are delighted to confirm that all partners have affirmed their commitment to the presentation of *VOLUME 2017*.

Despite the outstanding results in private giving, the year proved challenging in terms of development. Artspace's private sector supporters provided a high level of financial support in an environment where major government partners, the Australia Council for the Arts and Arts NSW, were announcing changes to their funding models across the small to medium arts sector. Government funding provides the organisation with critical financial support across operations and infrastructure and enables us to build capacity, growth and ongoing sustainability. As Artspace looks at the next four-year period, the risks and challenges of funding cuts at a state and federal level must be acknowledged. There is an ever-present challenge of developing new work and supporting artists while the organisation operates within a fiscally conservative environment.

Artspace is in a period of ongoing growth. This growth is being achieved in a framework of diminished government funding, carefully managed expenditure and a continued investment and growth in artistic output. The organisation continues to invest in commissioning and developing new work to support Australian artists and to advocate for contemporary art practice. Over 75% of overall expenditure of the organisation is directed towards artists' fees, studios residencies, production costs and curatorial development. This continued growth and ongoing sustainability will be achieved through careful financial management, our ongoing investment in artistic excellence and innovation and by placing audiences at the centre of everything we do.

Overall, 2015 has seen an enormous amount achieved by Artspace. It has demonstrated that there is potential for growth and sustainability. This is due to the mix of board members and staff who manage a diverse combination of donor, sponsor and other stakeholder relationships. We thank all our government and cultural partners, supporters and sponsors who continue to assist Artspace in realising its vision as a leading international contemporary art space and advocate for artists and art practice in all its forms.

Image: Nicholas Mangan, *Ancient Lights*, 2015, two-channel HD video with sound, off-grid solar power supply. Installation view, Artspace, 2015. Co-commissioned by Artspace, Sydney and Chisenhale Gallery, London and supported by commissioning partners the Keir Foundation. Courtesy the artist; LABOR, Mexico; Sutton Gallery, Melbourne; and Hopkinson Mossman, Auckland. Photo: Jessica Maurer

# KEY PERFORMANCE INDICATORS



Image: 2015 NSW Visual Arts Fellowship (Emerging) Recipient, Heath Franco, *THE RAINBOW LANDS*, 2015, installation view, Artspace, Sydney. Photo: Zan Wimberley

## Number of New Works Presented at Artspace

SUCCESS FACTOR	2015 MEASURE	2014 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF AN ARTSPACE STUDIO		
Australian	26	12
International	5	3
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE		
Australian	26	3
International	3	-
TOTAL NEW WORK DEVELOPED AND PRESENTED		
Australian	61	15
International	8	3

## Audience Visitation for Artspace Exhibitions On-Site, Touring & International Commissions

SUCCESS FACTOR	2015 MEASURE	2014 MEASURE
Sydney	22,829	11,540
Western Sydney	706	3,495
Regional NSW	47,097	-
Melbourne	3,569	1,647
Perth	-	8737
Adelaide	463	
Australian Regional (excl. NSW)	-	-
International (on-site)	1,771	868
International (off-site)	70,808	-
Total audiences	147,587	26,287

## Breakdown of Audience Penetration [On-Site Visitation]

SUCCESS FACTOR	2015 MEASURE	2014 MEASURE
City of Sydney (LGA) residents	40%	40%
Greater Sydney (excl. Western Sydney)	18%	30%
Western Sydney	3%	-
State (NSW) residents	9%	8%
Domestic cultural tourism (interstate)	18%	15%
International cultural tourism	12%	7%

## Financial Viability

SUCCESS FACTOR	2015 MEASURE	2014 MEASURE
% Reserves ratio (net assets/ annual expenditure)	21%	35%
% private sector revenue / annual turnover	15%	10%

## Board of Directors

### Chair

James Emmett

Kathy Bail

Michael Baldwin [from Apr 2015]

Julian Beaumont [ceased Apr 2015]

Daniel Boyd [from Dec 2015]

Sally Breen [from Mar 2015]

Christopher Fox [ceased Dec 2015]

Julie Garis

Alexie Glass-Kantor

Charmaine Moldrick [ceased Mar 2015]

Caroline Rothwell

### Company Secretary

Michelle Newton

## Management

### Executive Director

Alexie Glass-Kantor

### Deputy Director

Michelle Newton

### Curator

Talia Linz

Sebastian Goldspink [ceased Jul 2015]

### Communications Coordinator

JD Reforma

Caraline Douglas [ceased Jun 2015]

### Development Coordinator

Ann Shoebridge

### Organisational Coordinator

Sandra Di Palma [ceased Dec 2015]

### Production Coordinator

Jack Tarlinton

Paul Greedy [ceased Feb 2015]

### Weekend Front of House

Roslyn Helper

JD Reforma [ceased Jun 2015]

Romy Hansford-Gerber [ceased Aug 2015]

### Internships

Shahmen Suku Exhibition Design

Roslyn Helper Curatorial

### UNSW Art & Design

#### Internships

Gemma Deacon Education &

Community Outreach

Grace Ng Communications & Design

A R T S P A C E  
D I R E C T O R S  
A N D S T A F F

Artspace's partners and supporters provide the vital support required to drive our ambitious artistic program of annual exhibitions, public programs, touring, education and our engagement with audiences in Sydney, around Australia and overseas. We would particularly like to thank all those who have contributed to our new fundraising initiatives in 2015 the Commissioning Circle, Future Fund for Living Artists, Superfriends, Champions, Advocates and Supporters.

### Commissioning Circle

Kate Mills & Sally Breen  
The Bushell Foundation  
Andrew & Cathy Cameron AM

### Future Fund for Living Artists

Danny & Lisa Goldberg  
Lisa Paulsen

### Superfriends

Peter Wilson & James Emmett

### Champions

Julia Champtaloup & Andrew Rothery  
Penelope Seidler AM  
Joanna Sullivan & Ursula Strumpf

### Advocates

Karilyn Brown  
Coxswain Alliance  
Sandra & Paul Ferman  
Barbara Flynn  
Michael Hobbs  
Rhonda McIver  
Irene Sutton  
Anna Waldmann

### Supporters

Barbara Hunter  
Elizabeth Ann Macgregor OBE  
Natalia Ottolenghi Bradshaw

### Government Partners



### International Visitors Program



### Commissioning Partners



### Corporate Partners



### Cultural Partners



### Creative Partners



### VOLUME 2015 Partners



PARTNERS AND SUPPORTERS