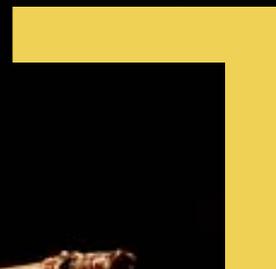


A R T
S P A C E



ARTSPACE

Annual Report 2020

Prepared by Artspace

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Cover image: Teloi Havini, *Reclamation*, 2020, Installation view, Artspace, Sydney. Photo: Zan Wimberley

VISION

EVER CHANGING, EVER CHALLENGING, Artspace is where audiences encounter the artists and the ideas of our times.

MISSION

Artspace is one of the leading institutions for the production and presentation of contemporary art in the Asia-Pacific.

Artspace's mission is to enhance our culture through a deeper engagement with contemporary art. Embracing risk, experimentation, criticality and collaboration, Artspace's multi-platform program facilitates new commissions, exhibitions, performances, artist residencies, public programs, publishing and advocacy.

Underpinned by a commitment to reflecting and advancing social and cultural diversity, Artspace catalyses new artistic visions and enables artists of all generations to test ideas and shape public conversations.

ABOUT US

Established in 1983, Artspace is an independent, not-for-profit contemporary art space that receives government support for its activities from the Federal Government through the Australia Council for the Arts and the State Government through Create NSW, alongside the ongoing and valuable contribution of our dedicated community of partners and benefactors.

ACKNOWLEDGEMENT

Artspace acknowledges the Gadigal people of the Eora nation on whose unceded lands we are situated and pay respects to elders past, present and emerging. We acknowledge those who share borders with the Gadigal, from gadu or saltwater to the east, Dharug to the west, Gundungurra to the southwest, Dharawal to the south and Kuring-gai to the north. Artspace is situated on Yurong, looking out from the shores of Warrane, where we are fortunate to be afforded the space to reflect on the legacies present in this place. We recognise all First Peoples and their continuing connection to land, waters and culture.



2020 NSW Visual Arts Emerging Fellowship recipient Dennis Golding. Photo: Anna Kučera

Executive Report

2020 was an unprecedented year for the world and the impact of COVID-19 tested the arts sector locally and globally. Within a fast-shifting environment, Artspace maintained responsive and ambitious programming and innovative audience engagement opportunities with the foundation of a strong team and financial management.

While it was an immensely challenging year for the arts and cultural sector, in November 2020 Artspace welcomed the exciting news of NSW Government's commitment of \$5.9 million for a capital redevelopment of The Gunnery building in Woolloomooloo. This will see the building – Artspace's home since 1993 – transformed into a state-of-the-art facility with expanded exhibition spaces, increased artist studios and a greater connection to the local neighbourhood and Sydney Harbour Foreshore. The Honourable Don Harwin, Minister for the Arts identified:

From a famed artist squat in the 70s and 80s, to the studio space, gallery and home to resident artist organisations in the early 90s, to the cultural landmark it is today, The Gunnery will be transformed once again to an exciting new cultural destination for the people of NSW ...After a difficult year, arts and culture continues to be a source of inspiration and hope, and the key to our social and economic recovery from the impact of the pandemic ... For almost thirty years, Artspace has called The Gunnery home, playing a significant role in transforming the site to the premier cultural destination it is today. Through Artspace, The Gunnery will continue to be an inclusive place of gathering for communities anchored in Woolloomooloo.

– The Daily Telegraph, 25 November 2020

Program Overview

2020 saw 11,409 visitors onsite in the gallery; 39,137 nationally through our touring exhibition program; and a record 477,850 visitors internationally through co-commissioning partnerships. This year also saw 208,857 audience members engage with new online programming, a 12% increase from 2019. A total of 642,478 people had direct contact with Artspace's programming across multiple program sites, nationally, internationally and online in the past 12 months.

Artspace presented or co-presented 16 exhibitions; supported the development of 284 new works, including a major solo commission as well as 113 new work commissions that formed part of the exhibition program; produced the online digital commissioning project *52 ACTIONS*; hosted 22 residencies including artists, curators and industry peers, extending our national and international networks and partnership; produced artist Mel O'Callaghan's first major monograph; toured three exhibitions across Australia in partnership with Museums & Galleries of NSW; and executed a significant international presentation of Taloi Havini's new work commission *Reclamation* at the Dhaka Art Summit (DAS) 2020, Bangladesh before international travel closed down. The scope of the 2020 program was ambitious and broad reaching – despite the limitations of the year – with Artspace actively supporting 212 local and national artists, and connecting further with global audiences.

2020 Achievements

Due to the circumstances of COVID-19 we had to partially restructure our 2020 exhibition program but the global shift online offered the opportunity to expand our digital audiences and connect more broadly regionally as well as internationally. We were able to swiftly shift to online content and delivered a range of digital support activities building on our existing digital community, presenting online programming including artist talks, public programs, and the second iteration of our digital commissioning platform *52 ACTIONS*. This ongoing online project has allowed Artspace to continue to contribute to the sector and invest in leading Australian contemporary practice during this critical time. The project enabled us to connect with new audiences, attracting over 5000 new followers at the conclusion of 2020.

In response to the impacts of COVID-19, in 2020 Artspace launched the Online Curators Research Program. This program invited Australian and international curators to participate in online Zoom meetings with artists in residence at Artspace. This aligned with the aim of our International Visiting Curators Program (IVCP) to foster new networks for ongoing connection, while promoting the exchange of ideas and engagement with different perspectives.

We were also able to implement new business systems that immediately supported effective remote working, including online staff and audience engagement and staff support. Artspace took this time out of the office as an opportunity to build our technology infrastructure and enhance our office's capacity for the team's return in July.

This time also provided an invaluable opportunity to significantly engage with Artspace's 37-year archive and celebrate and consolidate the legacy of the organisation before embarking on the next step of The Gunnery redevelopment.

Studios

Artspace provides rent-free studio space to seven selected artists annually to develop their practice within a professional and supportive environment. This creates opportunities for artists to extend their practice through risk and experimentation; strengthen important networks; share knowledge and skills; and gain exposure through organised studio visits and meetings with national and international curators.

Ranging from early career through to well established, the 2020 selected artists were Marian Abboud, Seth Birchall, Chun Yin Rainbow Chan, Rochelle Haley, Fiona Lowry, TV Moore, and The Re-Right Collective (Dennis Golding and Carmen Glynn-Braun). Despite the closure of the gallery and office during lockdown, the artists in residence were able to continue to use their discrete studio spaces and connect with national and international curators online through virtual studio visits.

Exhibitions

Artspace launched this year's exhibition program with Taloi Havini's major solo commission *Reclamation* presented in partnership with Sydney Festival at Artspace and the Dhaka Art Summit, Bangladesh. We were then delighted to once again host the Biennale of Sydney, this year under the artistic direction of acclaimed Indigenous Australian artist, Brook Andrew. The 22nd Biennale of Sydney: *NIRIN* showcased new works from uniquely First Nations' perspectives exhibited across the gallery, including *Collectivo Ayllu* (Argentina, Chile, Ecuador, Spain, Venezuela), *Fatima Rodrigo Gonzales* (Peru), *Ibrahim Mahama* (Ghana), *Taqralik Patridge* (Norway/Canada) and *Tennant Creek Brio* (Australia). We closed the year with the 23rd NSW Visual Arts Emerging Fellowship exhibition, with selected artists representing a diverse cohort of exciting emerging practitioners. Finalists Akil Ahamat, Tarik Ahlip, Tiyan Baker, Kate Brown, Dennis Golding, Julia Gutman, Nadia Hernández and Kirtika Kain presented works that exemplified the dynamism and breadth of emerging contemporary artistic practice in NSW. Dennis Golding was the first Indigenous artist to win the award in its 100-year history.

Alongside the main gallery spaces, the Ideas Platform housed four different projects including the first group presentation of work from Jilamara Arts and Crafts Association in a non-profit contemporary art space, significant solo presentations from Kevin Diallo and Min Wong, and the sixth annual Parramatta Artists' Studios presentation at Artspace.

Touring Exhibitions

Mel O'Callaghan's *Centre of the Centre*, a new co-commission by Artspace, Le Confort Moderne, France and the University of Queensland (UQ) Art Museum, Brisbane toured to UQ Art Museum before its national tour in partnership with Museums & Galleries of NSW (M&G NSW) from 2021–23, significantly expanding the exhibition's reach and engagement.

Also touring with M&G NSW, Tracey Moffatt & Gary Hillberg's *The Full Cut, 1999–2015* has been extended for a fifth year, reaching a record 17 venues to date; and Angelica Mesiti's *Relay League* finished its 8-venue tour reaching a total of 45,241 visitors nationally. *Just Not Australian* started its national tour and will continue to reach new audiences in regional centres across the country through to 2023.

Artspace is continuing to work towards international projects with Jonathan Jones at the Palais de Tokyo, Paris; the Gwangju Biennale (now postponed until February 2022) and a new partnership with the Seoul Museum of Art (SeMA) for 2021.

During a difficult and unstable year for the arts across the globe and in particular in Australia, Artspace weathered COVID-19 in a strong financial position through strong foundations and diligence regarding Artspace's financial operations. Artspace continued strong connections with its benefaction community and maintained levels of self-generated income through generous support from donors and foundations alongside government.

Executive Management continue to participate actively in external advocacy roles. Alexie Glass-Kantor with Marco Fusinato are to represent Australia at the 59th Venice Biennale in 2022 alongside Glass-Kantor's continuing position as Curator for *Encounters* at Art Basel Hong Kong. Michelle Newton continues as Chair of the Board for CEMENTA, the artist-led organisation based in Kandos in regional NSW. Glass-Kantor and Newton also continued their executive board positions with Contemporary Arts Organisations Australia (CAOA) for a fifth year.

Our achievements through 2020 are due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled Artspace to succeed in difficult circumstances. We thank the Artspace Board; our dedicated staff; the many artists, curators and peers who participate in our exhibitions and programs; and our corporate, government and private supporters who value the work that we do and whose passion and ambition for the organisation bolstered Artspace through 2020.

We look to the future with renewed momentum and vision as we build on the significant legacy of the organisation and strengthen Artspace's role as a leading contemporary art centre for the twenty-first century.

Legislative Council Hansard – 24 November 2020 – Proof



THE GUNNERY, WOOLLOOMOOLOO

The Hon. SHAYNE MALLARD (12:41:39): My question is addressed to the arts Minister. Will the Minister update the House on the New South Wales Government's investment at The Gunnery in Woolloomooloo?

The Hon. DON HARWIN (Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts) (12:41:51): The Government is going to invest \$5 million to restore The Gunnery at Woolloomooloo, which has been the home for the leading not-for-profit contemporary art organisation, Artspace, for almost 30 years. The funding comes from the \$120 million package announced in last week's budget for maintenance and upgrades, which will improve the accessibility, sustainability and functionality of a number of our treasured cultural facilities and will create jobs to stimulate our State's economic recovery. As an example of an early twentieth century federation warehouse building, The Gunnery is an important State heritage-listed site. Throughout its history, the building has been a bulk store for *The Sydney Morning Herald*, a defence facility during World War II that was used as a gunnery instructional centre, and in the 1970s it became the site for a famed artist squat. In 1991 the New South Wales Government proposed that it become a centre for the visual arts. My former employer and arts Minister, Peter Collins, arranged for it to be leased to the New South Wales arts ministry and it underwent refurbishment in 1992.

Artspace continues to build on this legacy and today's announcement will see The Gunnery transformed into a state-of-the-art, world-class, multi-platform twenty-first century centre for contemporary art. Works will include the reorientation of the gallery entrance to the Forbes Street plaza, which will provide greater connection with the neighbourhood and the harbour foreshore and will create a cultural corridor and sightlines with the new expanded Art Gallery of NSW and The Domain parklands. Works will also include expanded exhibition spaces on the ground floor; education outreach, digital broadcast, performance, production and public program space on the first floor; an increase in the number of artist studios for State-based artists from seven to 10 on the second floor; and enhancements to disability access across all levels. The investment will enable Artspace to become a true platform for innovation, risk and experimentation, which will deliver huge benefits to artists, the visual arts sector and to audiences and cultural tourists to Sydney. Artspace is a truly fantastic organisation and Create NSW is a very proud sponsor of it. I look forward to seeing these shovel-ready works getting started very soon.

The PRESIDENT: I call the Hon. Robert Borsak.

The Hon. Robert Borsak: Can I ask a supplementary question?

The PRESIDENT: No. Only the member who asked the initial question can ask the first supplementary question. As I have ruled on a number of occasions it is then, and only then, that a member other than a Government member can ask a second supplementary question. The member has the call to ask his question. I remind him that the clock is ticking.

2020 REACH

284 NEW WORKS SUPPORTED
212 ARTISTS SUPPORTED
52 NEW WORK DIGITAL COMMISSIONS THROUGH
COVID-19 LOCKDOWN
7 EXHIBITIONS OPEN TO THE PUBLIC ONSITE
7 NATIONAL TOURING PRESENTATIONS IN
REGIONAL AND METROPOLITAN CENTRES
1 MAJOR SOLO COMMISSION AND INTERNATIONAL
PRESENTATION
20 PUBLIC PROGRAMS ONSITE AND ONLINE

11,409 AUDIENCES ONSITE
69,137 AUDIENCES OFFSITE NATIONALLY
477,850 AUDIENCES OFFSITE INTERNATIONALLY
208,857 AUDIENCES ONLINE

153,651 WEBSITE VISITS
17,532 FACEBOOK FOLLOWERS
27,474 INSTAGRAM FOLLOWERS
5,600 TWITTER USERS
10,200 NEWSLETTER SUBSCRIBERS



EXPANDED ARTISTIC PROGRAM

Image: Tennant Creek Brio, performance as part of 22nd Biennale of Sydney: NIRIN, Artspace, Sydney, 2020. Photo: Richard Phillips

E X H I B I T I O N S

Taloi Havini

Reclamation

16 January - 23 February 2019

Reclamation was the first Australian solo exhibition from Taloi Havini. This body of work centred on acts of resistance and self-determination, using form and material to assert a speculative space of collective agency. Employing processes of collaborative creation, Havini's work traced the significance of shared knowledge from land tenure and customary designs to temporal architectures. Havini probed intersections of history, identity and nation-building within the matrilineal social structures of her birthplace, the Autonomous Region of Bougainville. *Reclamation* considered the resonance of locality, ceremony and material culture defined and translated through contemporary practice.

Reclamation represents the eighth edition of our International Commissioning Series, which began with Justene Williams (2014) and has since supported exhibitions by Nicholas Mangan (2015), Angelica Mesiti (2017), Helen Johnson (2018), Keg de Souza (2018), Ramesh Mario Nithiyendran (2018), and Mel O'Callaghan (2019). Artspace's International Commissioning Series demonstrates the importance of Artspace's local, national and international partnerships in profiling artists and their practices in new contexts and fostering relationships that can facilitate significant opportunities.

'*Reclamation*' was presented by Artspace in partnership with Sydney Festival and was supported by the Australian Government through the Australia Council for the Arts, its funding and advisory body, the NSW Government through Create NSW and the Gordon Darling Foundation. *Reclamation* was co-commissioned and produced by Artspace, Sydney and the Samdani Art Foundation for the 2020 Dhaka Art Summit.



AUDIENCES

Number of days open to the public:	39
General attendance:	1,502
Public programs onsite:	790
Education/Outreach groups:	70
Other/private events:	80
Ideas Platform openings in addition to general opening:	300

Total audience 2,442

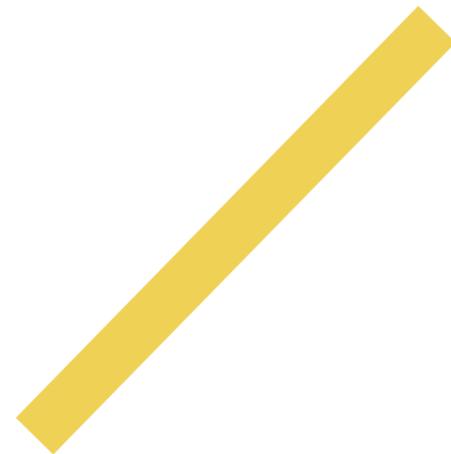


Image: Taloi Havini, *Habitat*, 2018-19, installation view, *Reclamation*, 2020, Artspace, Sydney. Photo: Zan Wimberley

E X H I B I T I O N S



Image: Ibrahim Mahama, *A Grain of Wheat*, 2015-18. Installation view for the 22nd Biennale of Sydney, 2020, Artspace. Presented at the 22nd Biennale of Sydney with generous support from Andrew Cameron AM and Cathy Cameron; Anonymous; and assistance from White Cube. Courtesy the artist and White Cube, London / Hong Kong. Photo: Zan Wimberley

22nd Biennale of Sydney: NIRIN

14 March - 8 June 2020 [extended until 27 September 2020]

The 22nd Biennale of Sydney (2020), titled *NIRIN*, was artist- and First Nations-led, presenting an expansive exhibition of contemporary art that connected local communities and global networks. Seven themes inspired *NIRIN*: Dhaagun ('earth': sovereignty and working together); Bagaray-Bang ('healing'); Yirawy-Dhuray ('yam-connection': food); Gurray ('transformation'); Muriguwal Giland ('different stories'); Ngawal-Guyungan ('powerful ideas': the power of objects); and Bila ('river': environment).

Artistic Director Brook Andrew said: 'The urgent states of our contemporary lives are laden with unresolved past anxieties and hidden layers of the supernatural. *NIRIN* (edge) is about to expose this, demonstrating that artists and creatives have the power to resolve, heal, dismember and imagine futures of transformation for re-setting the world. Sovereignty is at the centre of these actions. I hope that *NIRIN* gathers life forces of integrity to push through often impenetrable noise.'

Artists: Colectivo Ayllu (Argentina, Chile, Ecuador, Spain, Venezuela), Fátima Rodrigo Gonzales (Peru), Ibrahim Mahama (Ghana), Taqralik Patridge (Norway/Canada) and Tennant Creek Brio (Australia)

The presentation of Ibrahim Mahama at the 22nd Biennale of Sydney: NIRIN was made possible with the generous support of Andrew Cameron AM.

AUDIENCES

Number of days open to the public:	128
General attendance:	4,364
Public programs onsite:	1,850
Online public program engagement:	522
Education/Outreach groups:	80
Other/private events:	361
Ideas Platform openings in addition to general opening:	1,700

Total audience 7,177

E X H I B I T I O N S

The 2020 NSW Visual Arts Emerging Fellowship Centre of the Centre

30 October – 13 December 2020

With a 100-year history, the NSW Visual Arts Emerging Fellowship is a key exhibition for profiling the dynamism and breadth of emerging contemporary artistic practice in NSW. Held annually at Artspace since 1997, it continues to define new generations of contemporary art practice for both artists and audiences. Valued at \$30,000, the Fellowship is offered by the NSW Government through Create NSW to enable a visual artist at the beginning of their career to undertake a self-directed program of professional development. With its reputation and history, the Fellowship continues to represent a pivotal moment in each finalist's early career.

The NSW Visual Arts Emerging Fellowship finalists for 2020 were Akil Ahamat, Tarik Ahlip, Tiyan Baker, Kate Brown, Dennis Golding, Julia Gutman, Nadia Hernández and Kirtika Kain.

Due to restrictions, we were unable to have a public opening. The announcement of the recipient was made on Facebook Live, an opportunity to engage Artspace's digital platforms and reach larger audiences online for the first time. We produced a flythrough of the exhibition and a series of artist talks for audiences to experience online, as well as a series of short films with each of the finalists about their works. Dennis Golding, a Gamilaraay/Kamilaroi artist and One Year Studio Artist at Artspace (as part of The Re-Right Collective), was announced as the recipient of the Fellowship, making him the first Indigenous artist to win the award in its 100-year history.

The 2020 NSW Visual Arts Emerging Fellowship was presented by the NSW Government, through Create NSW, in partnership with Artspace.

AUDIENCES

Number of days open to the public:	45
General attendance:	1,226
Online public program engagement:	188
Education/Outreach groups:	15
Other/private events:	209
Ideas Platform openings in addition to general opening:	43

Total audience 1,638

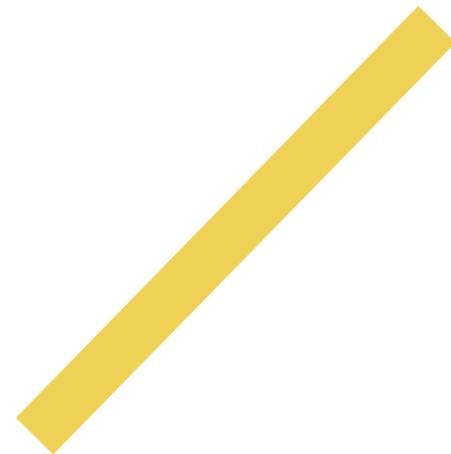


Image: Dennis Golding, *Cast in cast out*, 2020, installation view, 2020 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Document

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

52 ACTIONS

18 May 2020 - 13 June 2021

52 ACTIONS is Artspace's latest online commissioning platform supporting artists living and working in Australia through the development and presentation of new works. It expands upon 52 ARTISTS 52 ACTIONS, our year-long Instagram project that ran from 2018-19, inviting 52 artists and collectives across Asia to respond to important concerns in their local contexts.

In this moment when many cultural experiences are taking place at a physical distance, 52 ACTIONS speculates on new methods for survival and revival, offering a space for artists and audiences to continue sharing and connecting with one another. This evolving project centres around the social and cultural importance of artistic practice and art as action in times of uncertainty and transformation.

This new iteration utilises the digital framework established by 52 ARTISTS 52 ACTIONS to support Australian artists, collectives, performers, writers and creatives through the commissioning of new work. Each week for a year a different participant will present a new commission on the Artspace website and across our digital platforms - from live performance to photography and video, sound- and text-based work to interventions, digital public programs and more.

Artists: Abdul Abdullah, Eddie Abd, Adrift Lab, APHIDS, Brook Andrew, Archie Barry, Nathan Beard, Naomi Blacklock, Diego Bonetto, Pat Brassington, Johnathon World Peace Bush, Rainbow Chan, Erin Coates, Lill Colgan & Sab D'Souza, Michael Cook, Nici Cumpston, Pilar Mata Dupont, Léuli Eshrāghi, Ruha Fifita, Guo Jian, Rochelle Haley, Larissa Hjorth, Naomi Hobson, Jannawi Dance Clan, Karrabing Film Collective, Gillian Kayrooz, Loren Kronemyer, Adam Linder, Dani Marti, Hayley Millar-Baker, TV Moore, Raquel Ormella, Ozanam Learning Centre, Henri Papin (Meijers & Walsh), Jason Phu, Patricia Piccinini, Kenny Pittock, Radha, Yhonnie Scarce, Sancintya Mohini Simpson, Rolande Souliere, Stelarc, Tyza Stewart, Sēini F Taumoepeau, James Tylor, Unbound Collective, Ivey Wawn, Kaylene Whiskey, Min Wong, Chris Yee, Gutinjarra Yunupinju, Louise Zhang

This project is supported by the Copyright Agency's Cultural Fund.

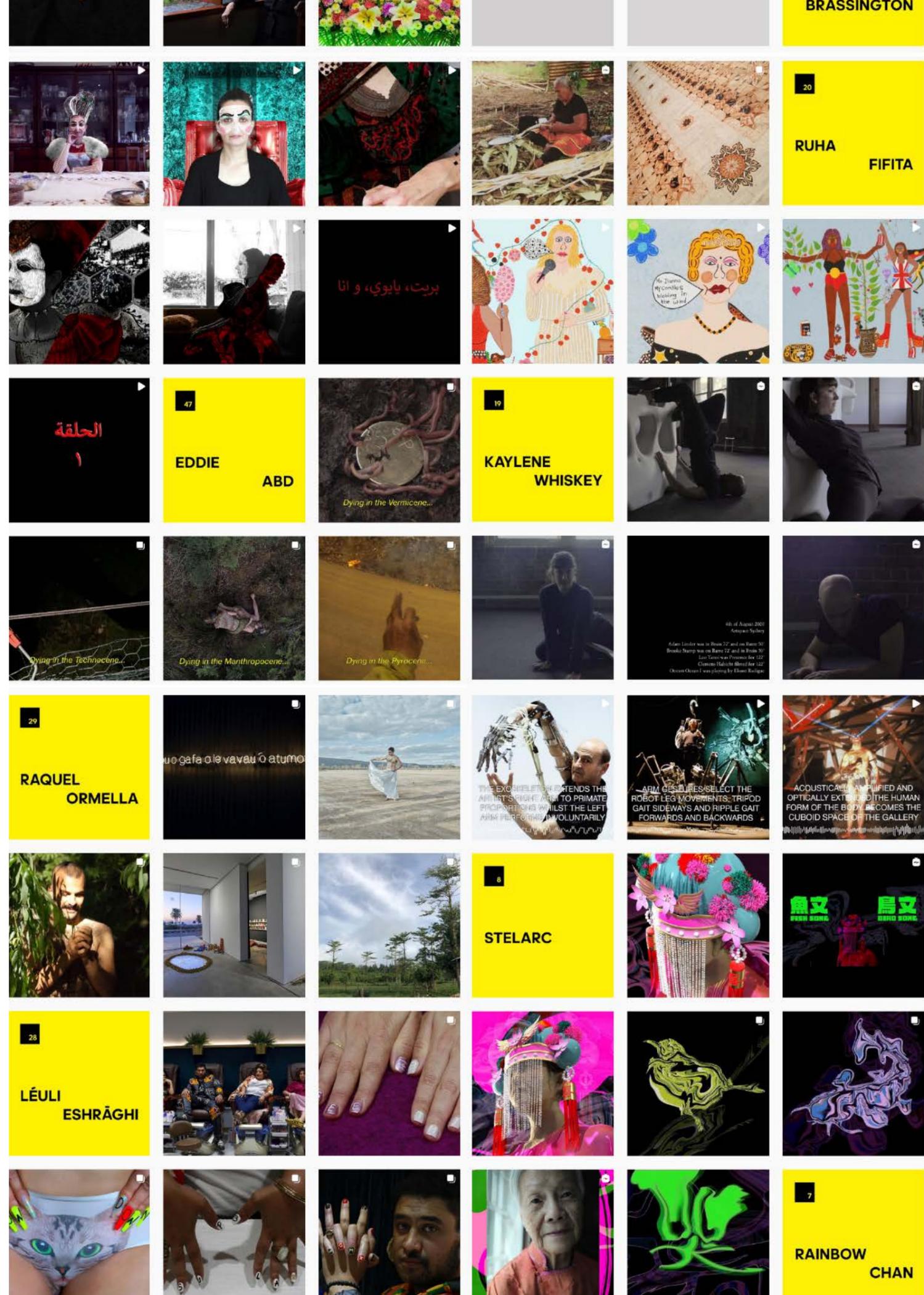
Johnathon World Peace Bush, Nici Cumpston and Karrabing Film Collective were presented in partnership with Sydney Festival.

AUDIENCES

Number of days of project	365
artspace.org.au/52actions:	18,325
52artists52actions.com:	3,101
Instagram:	5,374

Total audience 26,800

Image: Selection of Instagram posts from 52 ACTIONS (@52artists52actions)



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

The Ideas Platform serves as a testing ground for experimental, open-ended and expanded creative practice. It is a space for artists of all generations to embrace risk and speculation, with a focus on process as much if not more than outcome. The Ideas Platform continues to contribute to Artspace's program through exhibitions, public programs, research projects, performances and workshops with up to ten exhibitions held each year. The 2020 Ideas Platform program was disrupted due to the COVID-19 pandemic and subsequent shutdown, with most exhibitions programmed for 2020 postponed until 2021. Kevin Diallo's *Blue* was extended for an additional two months. Min Wong presented her exhibition *Inner Workout*, which catalysed her commission for *52 ACTIONS*, and her in conversation with Brie Trener for an online public program. The year concluded with *How to measure the body against the earth*, the sixth annual Parramatta Artists' Studios presentation at Artspace.

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



Images left to right: Jilamara: circles, dots, lines, 2020, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley; Kevin Diallo, Blue, 2020, installation view, Ideas Platform, Artspace, Sydney



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

Jilamara: circles, dots, lines

17 January – 23 February 2020

Jilamara: *circles, dots, lines* presented the work of nine artists from the Jilamara Arts and Crafts Association. Jilamara is owned and governed by Tiwi artists from the Milikapiti community on Melville Island. This was the first group presentation of work from Jilamara in a non-profit contemporary art space and an opportunity to celebrate the breadth and diversity of practices coming out of the art centre, showcasing work by emerging and senior artists. Kurluwukari, pwanga and marlipinyini (circles, dots and lines) are the three components that make up Jilamara design and were key to all the works in the exhibition.

Artists: Kaye Brown, Johnathon World Peace Bush, Timothy Cook, Conrad Tipungwuti Kamilowra, Raelene Kerinauia Lampuwatu, Janice Murray Pungautiji, Patrick Freddy Puruntatameri, Dino Wilson, Pedro Wonaeamirri

Number of days open to the public 17

Kevin Diallo | Blue

10 - 29 March 2020 [extended until 26 July 2020]

The ocean belongs to the semantics of black suffering, from the history of the Atlantic slave trade to the recent tragedies of African migrants dying in the Mediterranean Sea while seeking refuge on the shores of Europe; black bodies are intrinsically linked with the maritime.

From May to September 2019 artist Kevin Diallo and three friends crossed the Pacific Ocean from San Diego to Sydney on a 40-foot sailboat. *Blue* illustrated how the artist attempted to reclaim the ocean as a space to practice resistance and healing.

Number of days open to the public 69



Images left to right: Min Wong, *Inner Workout*, 2020, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley; *How to measure the body against the earth*, 2020 Parramatta Artists' Studio exhibition, installation view, Ideas Platform, Artspace, Sydney. Photo: Document

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

Min Wong | Inner Workout

31 July – 27 September 2020 [revised dates: 1 August – 27 September 2020]

Drawing on multiple reference points including 1970s countercultures, New Age practices and complexities of post-modern spirituality, *Inner workout* was an installation that offered a space for intuition, ritual and meditation. Wong examined metaphysical and cultural esoterica of the recent past and renewed interest in self-help and therapeutic culture today.

Number of days open to the public 58

Parramatta Artists' Studios Exhibition 2020

How to measure the body against the earth

14 October – 15 December 2020 [revised dates: 30 October – 13 December 2020]

How to measure the body against the earth was the sixth annual PAS presentation at Artspace. Featuring artists Liam Benson, Cindy Yuen-Zhe Chen and Sofiyah Ruqayah, this year's exhibition explored relationships between the body and the natural world. The works reflected a deeply embedded connection to the histories and topographies of urban and natural landscapes, both real and imagined.

The exhibition was part of an ongoing partnership between Artspace and PAS that sees the two institutions working collaboratively to further support artists in Western Sydney through a program of professional development that includes curatorial dialogue, studio artist exchange, mentorship and advocacy.

Each year the PAS exhibition in the Ideas Platform is launched alongside the annual NSW Visual Arts Emerging Fellowship, reflecting the creative synergies of practitioners working across New South Wales.

Artists: Liam Benson, Cindy Yuen-Zhe Chen, Sofiyah Ruqayah

Number of days open to the public 45



ARTSPACE STUDIOS
FREE FOR ARTISTS

Image: 2020 Artspace One Year Studio Artists (Absent: TV Moore). Photo: Anna Kucera

ONE YEAR STUDIO ARTISTS

2020 ONE YEAR STUDIO ARTISTS

RAINBOW CHAN

TV MOORE

FIONA LOWRY

THE RE-RIGHT COLLECTIVE

MARIAN ABBOUD

SETH BIRCHALL

ROCHELLE HALEY



Image: Rochelle Haley's Artspace studio, 2020, detail. Photo: Zan Wimberley

2020 was the sixth successful year of the One Year Studio Program, with 42 artists supported to date. Artspace has a 10-year vision to support 70 Australian artists across different generations with year-long rent-free studio space. The One Year Studio 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 to benefit the longevity and vitality of Australian artists at all stages of their careers.

Despite the disruption caused by COVID-19, Artspace was pleased to be able to keep our studios open during Sydney's three-month lockdown and still provide artists with 24-hour access. This maintained momentum and support for artists during this time. Artspace also instigated a series of virtual studio visits in lieu of face-to-face meetings to continue providing studio artists with opportunities for connection across Australia and internationally. With the announcement of Artspace's forthcoming building redevelopment, due to begin in mid-2021, we offered extended residencies to all 2020 One Year Studio Artists until works begin.

Artspace is uniquely positioned as one of the only contemporary art spaces in Australia to offer a rent-free studio program. In 2015 Artspace made the strategic shift of moving away from a user-pay system, which covered the organisation's operating costs, to the development of a studio program that places generosity and access at its core.

This focus for the Artspace studios endures today. In 2020 our One Year Studio Program continued with the generous support of a number of dedicated benefactors through the Future Fund for Living Artists. Launched in 2015, this initiative is currently halfway towards reaching its goal, with \$500,000 raised to support Australian artists through the program. Artspace would like to thank the Coe Family, Peter Wilson and James Emmett, Amanda and Andrew Love, Susan Rothwell, the Turnbull Foundation, Alenka Tindale, and the Thyne Reid Foundation for their generosity.

The selection of artists for the 2020 One Year Studio Program was rigorous and competitive with 130 applications. Artspace staff, together with the artist Board representatives Daniel Boyd and Khaled Sabsabi as well as Board Director Amanda Love, made selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encouraged applying artists to consider how they might contribute to the life of the studio program, Artspace's extended community, and the visual arts sector more broadly.

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of more than 140 new works (up from 80 last year) by the seven One Year Studio artists and collectives for exhibitions locally and internationally. Marian Abboud produced a new digital work for AGNSW's *Together in Art* program, alongside a new suite of works for Paris's *Sports Show*, with further works in development for a 2021 exhibition in Artspace's Ideas Platform. Abboud also actively fostered community-building in her studio, hosting a Meet & Greet event for artists from the SWANA (South West Asian/North African) region during the Biennale of Sydney opening week.

Seth Birchall had a productive year, creating an array of new paintings for an exhibition at Kleinerfelt Gallery, and a forthcoming exhibition at Verge Gallery in 2021.

It was a very busy year for Rainbow Chan, who performed her song 'Melt' in AGNSW's *Together in Art* program, produced a new digital commission for Artspace's *52 ACTIONS*, and developed the live-streamed performance *In the Mood: A Love Letter to Wong Kar-Wai and Hong Kong* with Marcus Whale and Eugene Choi for the Sydney Opera House. Throughout the year Chan also performed at an array of events, including *Day For Night* at Liveworks Festival of Experimental Art 2020, and continued working on a new Performance Space commission for Liveworks 2021 and a forthcoming album.

Rochelle Haley was commissioned to develop a new large-scale installation titled *Ever Sun* for Carriageworks, presented by Performance Space for Liveworks 2020. Haley developed this work further throughout her residency to include a performance component through a City of Sydney commission presented as part of their laneway art program in 2021.

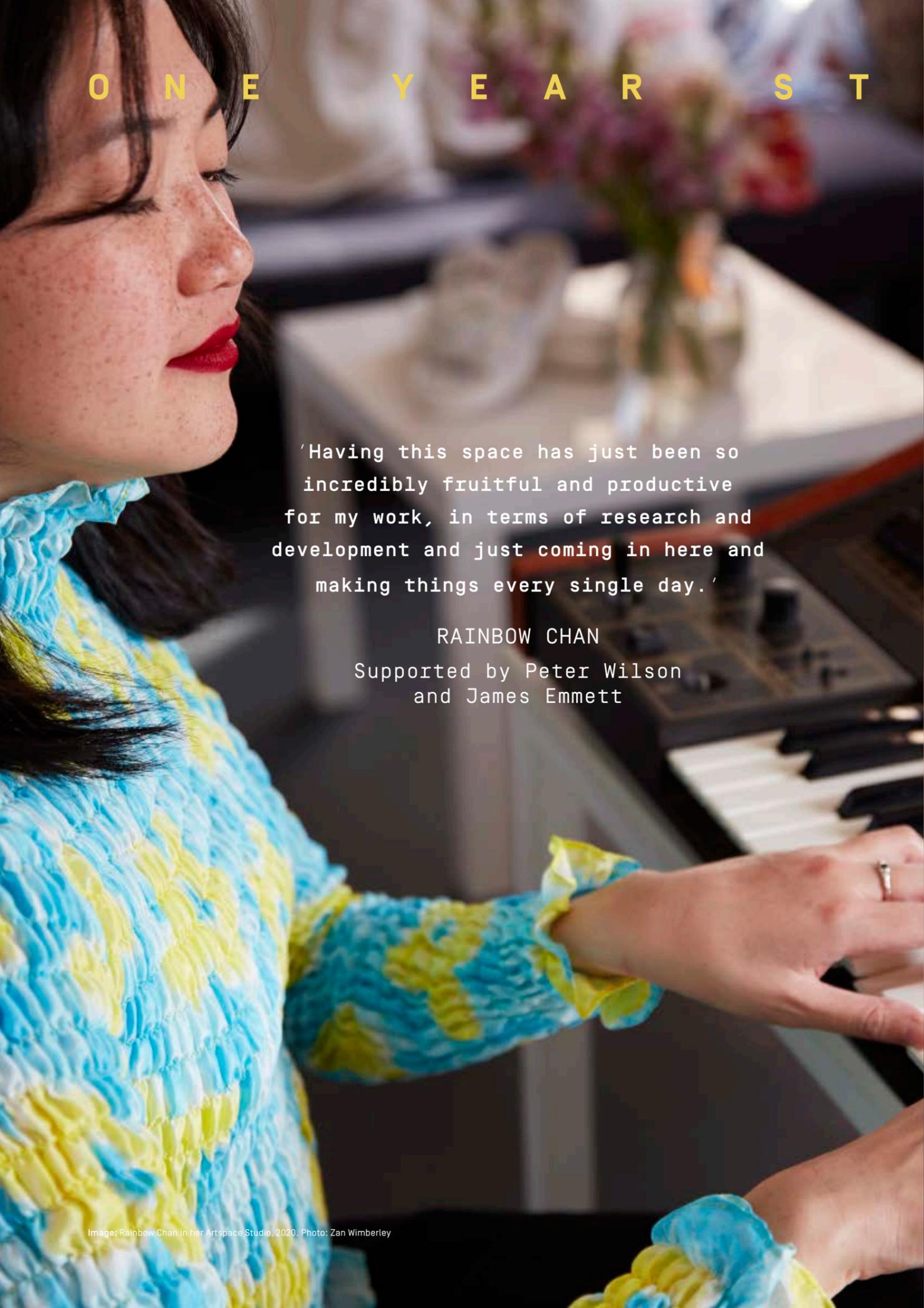
Fiona Lowry painted a portrait of Cate Blanchett for the cover of *Vogue Australia's* June/July 2020 issue and developed a series of new paintings.

TV Moore was commissioned to create new work for Artspace's *52 ACTIONS* digital program and also developed a suite of new sculptures, photographs, collages, paintings and multimedia works throughout the year.

Dennis Golding and Carmen Glynn-Braun of The Re-Right Collective also had a very busy 2020. Golding received the prestigious NSW Visual Arts Emerging Fellowship for a new body of work titled *Cast in cast out*, acquired by Sydney Living Museums; and the Aboriginal Art Prize in the Blacktown City Art Prize for his work *From home to home*, acquired by Blacktown Arts Centre. He also undertook a series of workshops with students at Alexandra Park School through his residency with Solid Ground. Glynn-Braun produced new work for AGNSW's *Together in Art* program, and an array of works including *In the Eye of the Beholder*, a finalist in the Blacktown City Art Prize, and *Branded*, highly commended in King & Wood Mallesons Contemporary First Nations Art Award. She also completed a commissioned series of public works, *Blood Moon*, for Martin Place.

The One Year Studio Program is a dynamic site for the production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through the program 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. Throughout the year each studio artist generously opened their workplace to the public through open studios and educational tours. This provides a rare opportunity for visitors and students to directly engage with the production of contemporary art and connect with individual practices.

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

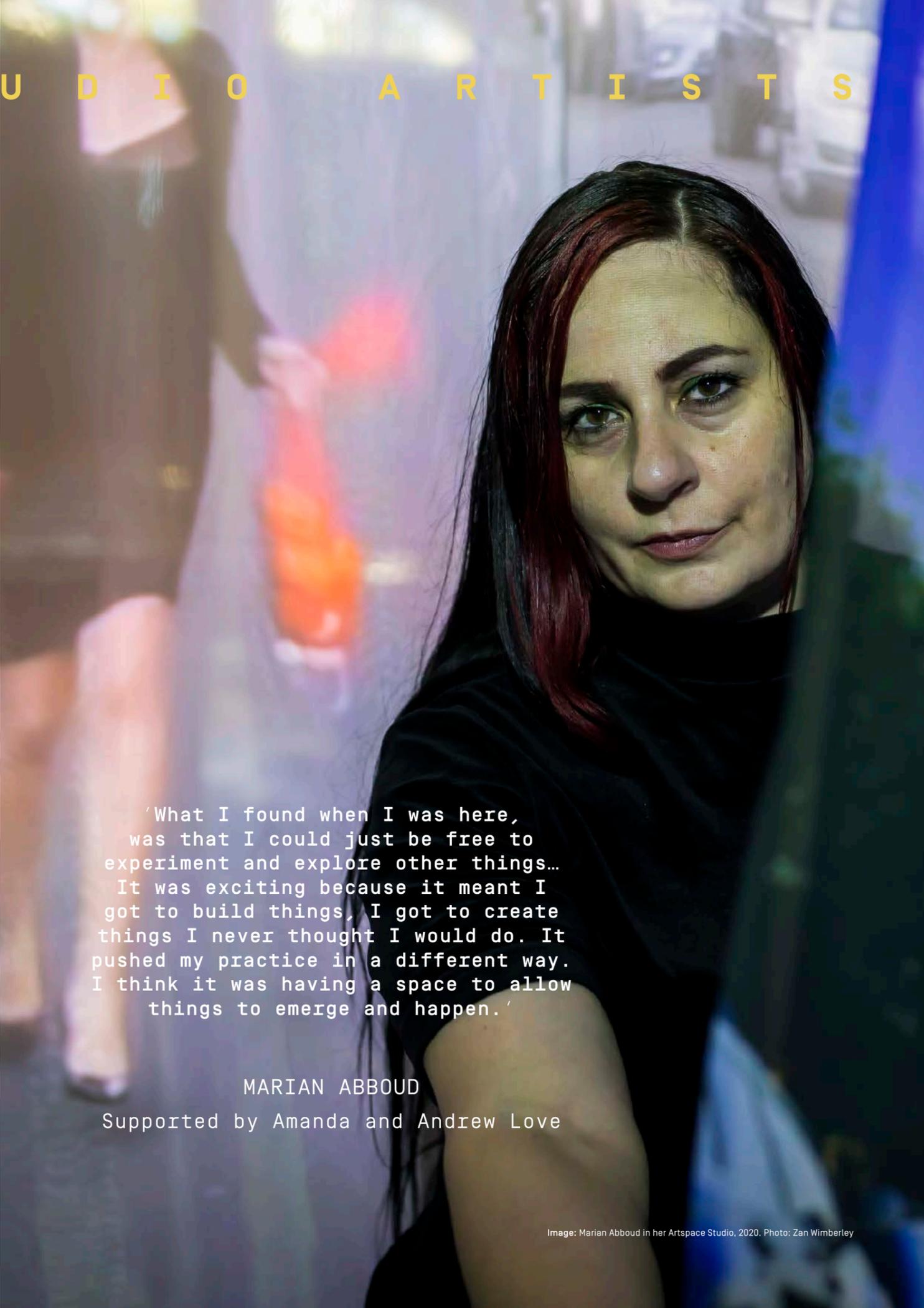
A woman with dark hair and red lipstick, wearing a blue and yellow patterned top, is shown in profile playing a keyboard. The background is a blurred studio space with various items on a table.

'Having this space has just been so incredibly fruitful and productive for my work, in terms of research and development and just coming in here and making things every single day.'

RAINBOW CHAN

Supported by Peter Wilson
and James Emmett

Image: Rainbow Chan in her Artspace Studio, 2020. Photo: Zan Wimberley

A woman with dark hair and a black top is looking directly at the camera. The background is a blurred studio space with a person in a white dress and a pink object visible.

'What I found when I was here, was that I could just be free to experiment and explore other things... It was exciting because it meant I got to build things, I got to create things I never thought I would do. It pushed my practice in a different way. I think it was having a space to allow things to emerge and happen.'

MARIAN ABOUD

Supported by Amanda and Andrew Love

Image: Marian Abboud in her Artspace Studio, 2020. Photo: Zan Wimberley

'I think it was really nice to be in a space where we can think, 'How can we improve, how can we develop our own practices' because we are in the emergence of thinking about other ways that we can collaborate and deepen our storytelling for our own practice. It's something I really did reflect on while being in the space, and really reflecting on our history and the urban space as well.'

THE RE-RIGHT COLLECTIVE
[DENNIS GOLDING AND CARMYN GLYNN-BRAUN]
Supported by the Thyne Reid Foundation

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

'It's amazing. Artspace is the professionals in the industry that we are working in. You kinda can't go past that. I mean, you envision working in a space not just with artists but with arts practitioners, people in the arts, and that's what it is here right?'

SETH BIRCHALL

Mira's Studio, supported by Alenka Tindale



Image: Seth Birchall in his Artspace Studio, 2020. Photo: Zan Wimberley

'Studio space is really hard to come by - it's expensive in Sydney - and just to have a year out where I wasn't thinking about those sorts of overheads. It was an incredible opportunity to be able to relax into making work and changing direction. I was also interested in that curatorial input and having people having a look at what I was doing... To have that moment to be able to reflect has been amazing.'

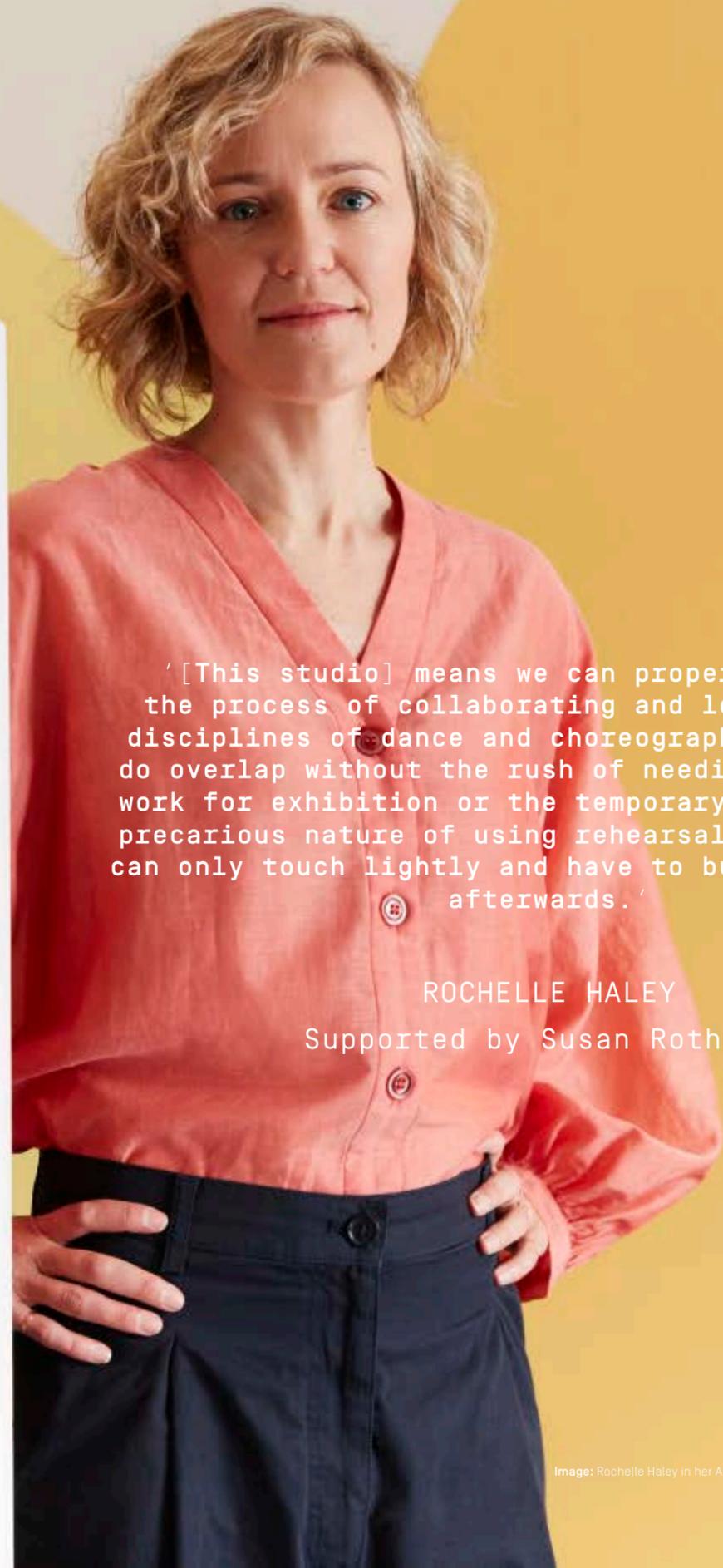
FIONA LOWRY

Supported by the Coe Family



Image: Fiona Lowry in her Artspace Studio, 2020. Photo: Zan Wimberley

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

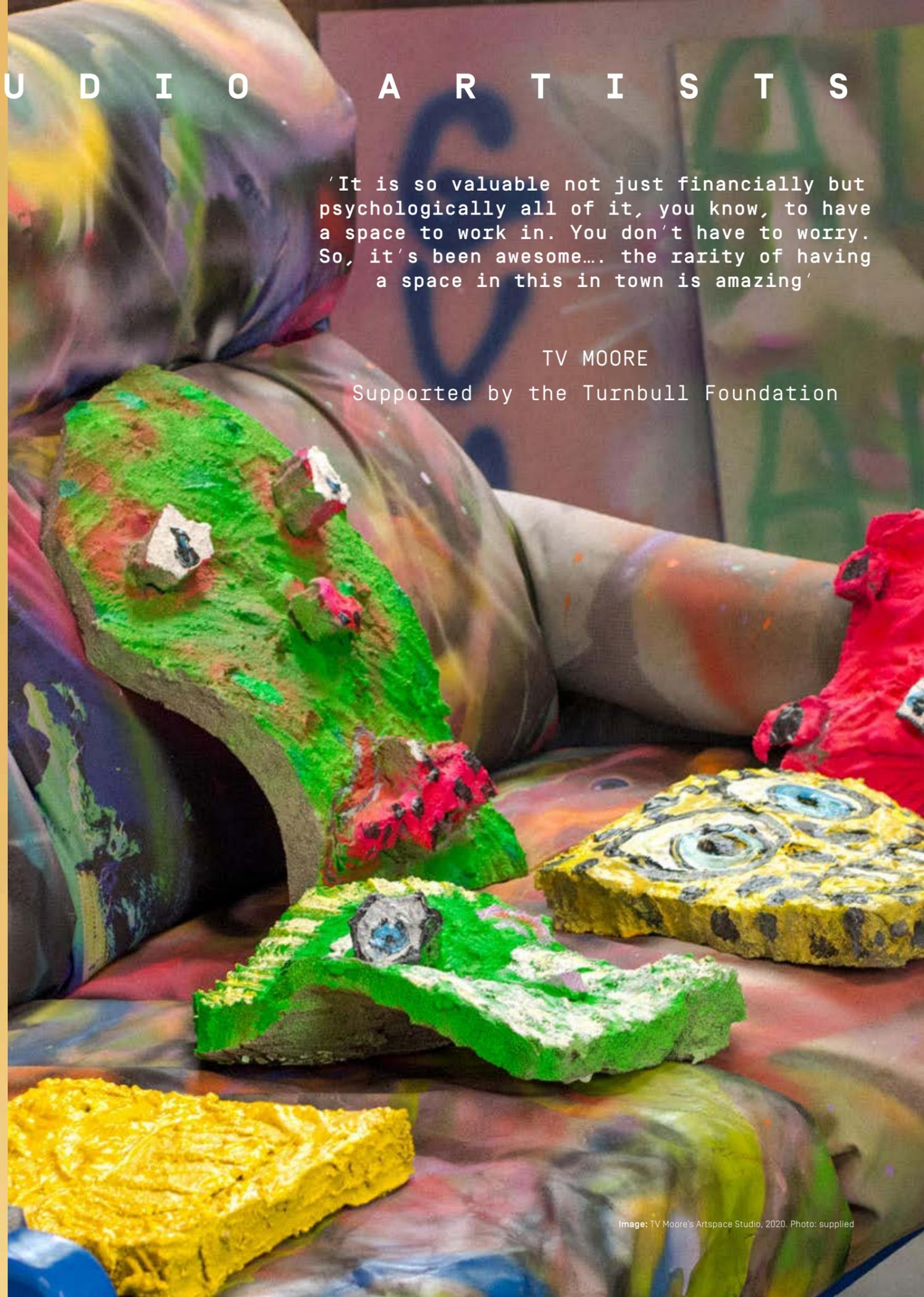


'[This studio] means we can properly slow down the process of collaborating and look at how our disciplines of dance and choreography and painting do overlap without the rush of needing to prepare a work for exhibition or the temporary kind of, like, precarious nature of using rehearsal space that you can only touch lightly and have to bump straight out afterwards.'

ROCHELLE HALEY

Supported by Susan Rothwell

Image: Rochelle Haley in her Artspace Studio, 2020. Photo: Zan Wimberley



'It is so valuable not just financially but psychologically all of it, you know, to have a space to work in. You don't have to worry. So, it's been awesome... the rarity of having a space in this in town is amazing'

TV MOORE

Supported by the Turnbull Foundation

Image: TV Moore's Artspace Studio, 2020. Photo: supplied

RESIDENTIAL STUDIOS



Artspace's Residential Studio Program offers generous space for national and international artists, curators, producers, writers and academics of all disciplines to develop and produce project ideas. The program also generates connections between peer networks of national and international professionals through advocacy and curatorial mentorship.

Partnerships for 2020 included the Biennale of Sydney and Sydney Festival, which saw an array of artists supported with residencies at the beginning of the year.

Studio residencies with the Finnish Cultural Foundation and Helsinki International Artist Programme, and the Australia Council for the Arts and Kyoto Art Center could not be realised in 2020 due to COVID-19 but will be rescheduled to a later date once international travel can resume.

Although COVID-19 reduced the total number of residencies across 2020, Artspace was able to support artists ordinarily based outside Australia who were impacted by COVID-19 travel restrictions, including Mel O'Callaghan and Taloi Havini.

Residential Studio Artists and Arts Professionals for 2020 included:

Taloi Havini, artist; Abdullah M. I. Syed, artist; Mel O'Callaghan, artist; Ruth McDougall, Curator, Pacific Art, Queensland Art Gallery and Gallery of Modern Art; Sana Balai, revered Bougainville elder born second-in-line to the current woman chief of the Nakaripa clan of the Hakö peoples from Buka Island; Ben Bohane, photojournalist; Eric Bridgeman, artist, with Joe Talpa and Sam Sharman, in partnership with the 22nd Biennale of Sydney; Hannah Catherine Jones, artist, in partnership with the 22nd Biennale of Sydney; Francis Djiwornu, assistant to Ibrahim Mahama, in partnership with the 22nd Biennale of Sydney; Karla Dickens, artist, in partnership with the 22nd Biennale of Sydney; Léuli Eshrāgi, artist, in partnership with the 22nd Biennale of Sydney; Fátima Rodrigo Gonzales, artist, in partnership with the 22nd Biennale of Sydney; Brooke Stamp, artist; Matthew Griffin, artist; Andrew Rewald, artist, developing works for the 22nd Biennale of Sydney; Pablo León de la Barra, curator, in partnership with UNSW Art & Design for the IVCP; Di Baker Smith, artist; Carol McGregor, artist; Richard Lewer, artist; Rainbow Chan, artist.

Image: Colectivo Ayllu, performance for 22nd Biennale of Sydney: NIRIN, Artspace, Sydney, 2020. Photo: Richard Phillips

NATIONAL & REGIONAL TOURING

▲ *Just Not Australian*

Tweed Regional Gallery and The Margaret Olley Arts Centre, NSW
18 September - 8 November 2020
Days open to the public: 52 days
Attendance: 8,768

Wollongong Art Gallery, NSW
21 November 2020 - 7 February 2021
Days open to the public: 79 days
Attendance: 10,134

● *Angelica Mesiti | Relay League*

Benalla Art Gallery, VIC
13 December 2019 - 23 February 2020
Days open to the public: 73 days
Attendance: 14,747

■ *Tracey Moffatt & Gary Hillberg | Montages: The Full Cut 1999-2015*

Wollongong Art Gallery, NSW
7 December 2019 - 1 March 2020
Days open to the public: 86 days
Attendance: 18,709

NorthSite Contemporary Arts, QLD
2 March - 8 May 2020
Days open to the public: 15 days
Attendance: 8,548

Art Gallery of Ballarat, VIC
14 November 2020 - 14 March 2021
Days open to the public: 121 days
Attendance: 16,711

◆ *Mel O'Callaghan | Centre of the Centre*

University of Queensland Art Museum, QLD
22 February - 4 July 2020 [extended until 16 January 2021]
Days open to the public: 192 days
Attendance: 19,444

'Great to see work like this touring so people in the country areas can experience contemporary artworks. Love it!'

VISITOR REVIEW, GOLBOURN REGIONAL ART GALLERY

'We have learnt a lot about ourselves as an institution through this work, and I know we will carry forward that knowledge into our programming for many years to come'

PETA RAKE, SENIOR CURATOR,
UNIVERSITY OF QUEENSLAND ART MUSEUM



INTERNATIONAL VISITING CURATORS PROGRAM

Image: Pablo León de la Barra, supplied

Developed in partnership with UNSW Art & Design, since 2016 the International Visiting Curators Program has focused on connecting local networks across Australia with international curators participating in the Artspace program. It forms part of Artspace's strategy to facilitate international connections and provide a critical space for collaboration and reciprocal exchange that can present cumulative opportunities for both the local and global arts ecology.

The program aims to host up to four curators each year to participate in a rigorous itinerary of public talks, student masterclasses, peer network meetings and artist studio visits that span multiple cities across Australia. Changed circumstances due to COVID-19 meant that Pablo León de la Barra was the sole participating curator in the 2020 program. With support from ACE Open and Samstag Museum of Art, Pablo travelled to Adelaide for a schedule of meetings as well as a public program at Samstag. As a result of his visit, Pablo was invited to sit on the selection panel for ACE Open's inaugural Porter Street Commission in 2020, furthering his engagement with Australian artists and institutions.

Pablo León de la Barra

27 February – 24 March 2020

Curator at Large, Latin America at the Solomon R. Guggenheim Museum and Foundation, New York and Chief Curator, MAC Niterói, Rio de Janeiro

The International Visiting Curators Program is developed and presented by Artspace in partnership with UNSW | Art & Design



ONLINE CURATORS RESEARCH PROGRAM 2020



In response to the impacts of COVID-19, in 2020 Artspace launched the Online Curators Research Program. This program invited Australian and international curators to participate in online Zoom meetings with artists in residence at Artspace. This program continued the IVCP's aim to foster new networks for ongoing connection, while promoting the exchange of ideas and engagement with different perspectives. This first edition saw curators Stephanie Bailey, Thomas Delamarre, Celia Ho, Anthony Huberman, Jamillah James, Miriam Kelly, Gahee Park, Peta Rake and Mari Spirito connected with artists Marian Abboud, Seth Birchall, Rainbow Chan, Rochelle Haley, Taloi Havini, Fiona Lowry, TV Moore, Mel O'Callaghan, and The Re-Right Collective (Dennis Golding and Carmen Glynn-Braun). This initiative received overwhelmingly positive feedback and resulted in a number of outcomes, including Rainbow Chan's online studio visit and public program with Para Site, Hong Kong.

Stephanie Bailey

Editor in Chief, Ocula

Thomas Delamarre

Senior Curator, Fondation Cartier pour l'art contemporain, Paris

Celia Ho

Curator, Para Site, Hong Kong

Anthony Huberman

Director and Chief Curator of CCA Wattis Institute, San Francisco

Jamillah James

Curator, Institute of Contemporary Art, Los Angeles (ICA LA)

Miriam Kelly

Curator, the Australian Centre for Contemporary Art (ACCA), Melbourne

Gahee Park

Curator, Seoul Museum of Art (SeMA)

Peta Rake

Senior Curator, University of Queensland Art Museum, Brisbane

Mari Spirito

Founding Director and Curator, Protocinema, Istanbul and New York

'The international curators program we did over Zoom, I feel I really connected with the curators and particularly helpful for the stage where I'm at in my career, at the brink of a bigger project'

RAINBOW CHAN

'I really enjoyed the one-to-one conversations and felt the Zoom format didn't hinder the interaction at all; it was wonderful to go through each artist's portfolio and just enter their creative world and process, and I look forward to following their work from now on'

STEPHANIE BAILEY

Image: Screenshot from Artspace studio artist Zoom meeting, 2020

PUBLIC PROGRAMS

Artspace's public programs host a diverse range of artists, curators and writers, and comprise exhibition related talks, performances and film screenings. In 2020 we were able to continue with a selection of our programming with a major all-day public program, artist talks and book launches.

P U B L I C
P R O G R A M S

19 January

Public Program | Taloi Havini: Reclamation

This one-day event expanded on Taloi Havini's solo exhibition *Reclamation* and the surrounding cultural and political landscape in Bougainville following the landmark referendum for independence from Papua New Guinea in December 2019.

19 January

Artist Floor Talk | Taloi Havini: Reclamation

Taloi Havini in conversation with Ruth McDougall, Curator, Pacific Art at the Queensland Art Gallery and Gallery of Modern Art

19 January

Public Talk | Ben Bohane

Pacific Islands-based photojournalist Ben Bohane on the Bougainville referendum, its context and politics of the region

19 January

Panel Discussion

Taloi Havini, Ben Bohane, Sana Balai and Kuntamari Crofts, moderated by Ruth McDougall

19 February

In conversation | Pedro Wonaeamirri and Jonathan Jones

Senior Tiwi artist Pedro Wonaeamirri and artist Jonathan Jones in conversation about *Jilamara: circles, dots, lines* in the Ideas Platform and the role of tradition within contemporary Tiwi art.

22 February April

Book Launch | The Sunshine

The Sydney launch of *The Sunshine*, a book documenting the series of exhibitions staged at Peryton, Oberon Journal's bar and project space in Copenhagen from 2017–19. Alongside pictorial sequences from the 14 episodes in the series, the publication features new texts by Amelia Groom and the Iduna Institute for Strategic Imitation & Delay, Ida Marie Hede, Steven Zultanski and Nick Garner, with exhibition texts by Julia Morandeira, Bronwyn Bailey-Charteris, and Anne Kølbaek Iversen.

25 February

Book Launch | Mel O'Callaghan: Centre of the Centre

Kronenberg Mais Wright, Sydney
With a conversation between Mel O'Callaghan and Dr. Daniel Fornari

14 March

Artist Talks and Performances | 22nd Biennale of Sydney: NIRIN

Colectivo Ayllu, Fátima Rodrigo Gonzales, Ibrahim Mahama, Taqralik Partridge and Tennant Creek Brio



8 September

Online Artist Talk | Min Wong

In conversation between artists Min Wong and Brie Trenerry, in conjunction with Wong's exhibition *Inner workout* in the Ideas Platform and her work for *52 ACTIONS*

18 and 25 November

Online Artist Talks | NSW VAEF 2020

The NSW Visual Arts Emerging Fellowship (NSW VAEF) artist talks with finalists Akil Ahamat, Tarik Ahlip, Tiyan Baker, Kirtika Kain, Kate Brown, Dennis Golding, Julia Gutman and Nadia Hernández in conversation with curators Alexie Glass-Kantor and Elyse Goldfinch.

2 December

Online Artist Talk | Parramatta Artists' Studios [PAS]

Liam Benson, Cindy Yuen-Zhe Chen and Sofiyah Ruqayah discussed their work in the 2020 PAS exhibition in the Ideas Platform, *How to measure the body against the earth*.

Image: 22nd Biennale of Sydney: NIRIN artist talks, Artspace, Sydney, 2020. Photo: Richard Phillips

P U B L I S H I N G

Publishing is integral to Artspace's artistic program and reflects the importance of presenting contemporary art in print form as a tool for engaging broad audiences beyond the gallery space. Taking into consideration the changing landscape of 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.

Mel O'Callaghan: Centre of the Centre

2020

Co-published with Confort Moderne, Poitiers, France and the University of Queensland [UQ] Art Museum, Brisbane, this 200-page full-colour book features major new texts from leading Australian academic and writer Edward Scheer, University of New South Wales; Daria de Beauvais, Palais de Tokyo; and Kathryn Weir, Centre Pompidou, Paris in conversation with Elizabeth Povinelli, Columbia University.

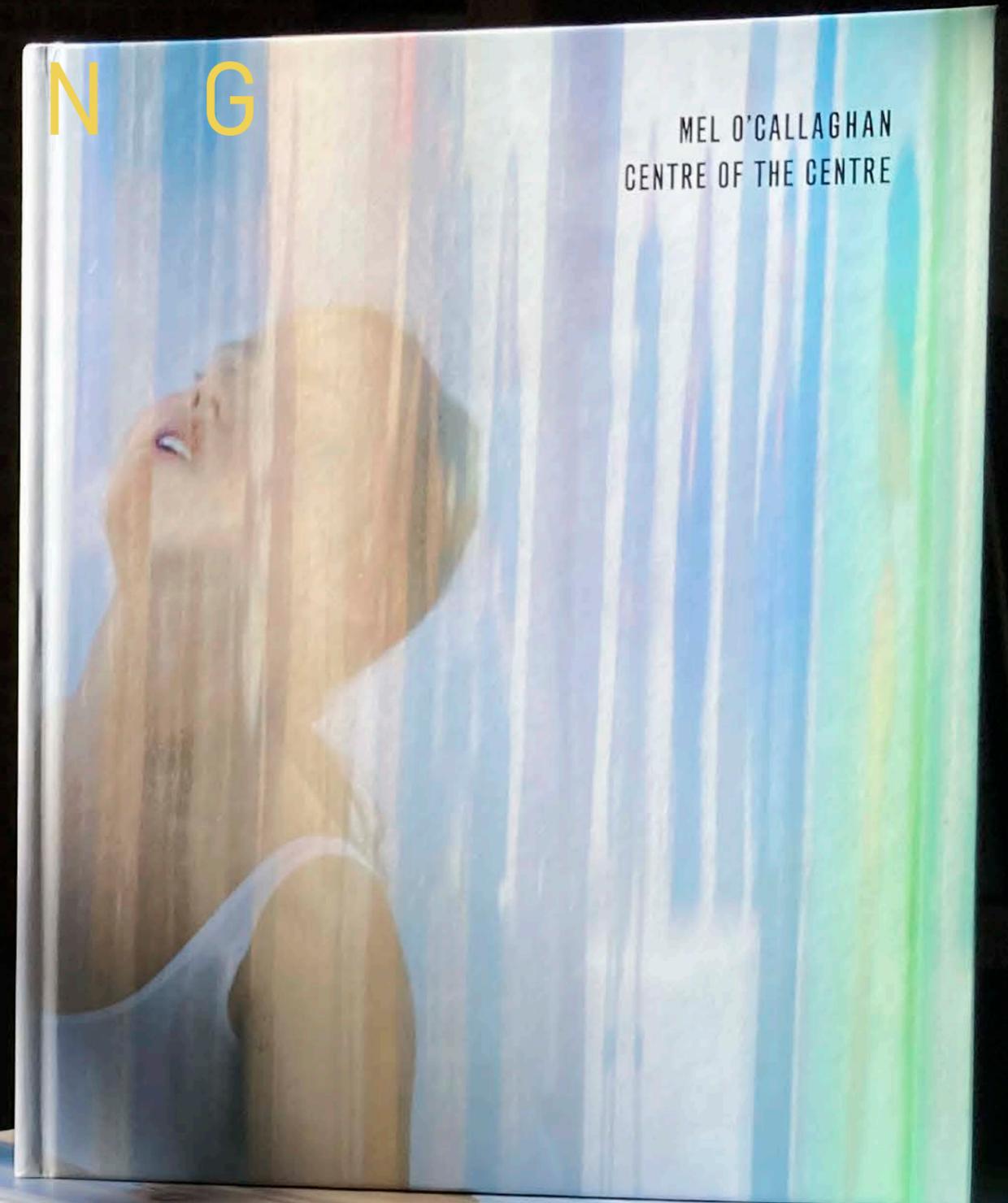
Produced in collaboration with Clemens Habicht from Collider, *Centre of the Centre* launched at Artspace and UQ Art Museum in 2020. It is the first significant publication dedicated to chronicling the practice of this leading Australian contemporary artist and will tour with her exhibition.

Just Not Australian

2020

Produced in conjunction with the touring exhibition *Just Not Australian*. The publication documents this significant exhibition for its tour and serves to extend its focus on issues pertinent to contemporary Australian society and our future, including immigration and border protection, land rights and Indigenous sovereignty, bigotry and xenophobia, resource exploitation and climate change. The publication includes an original essay from Clothilde Bullen, Senior Curator, Aboriginal and Torres Strait Islander Collections and Exhibitions, MCA, Sydney; individual short texts on each artist and their work; and a full-length interview with participating artists Soda Jerk.

The development and production of this publication was generously supported by The Gordon Darling Foundation.



ARTSPACE ARCHIVE

Artspace's archive is a source of both physical and digital records relating to Artspace since our establishment in 1983 as an artist-run gallery.

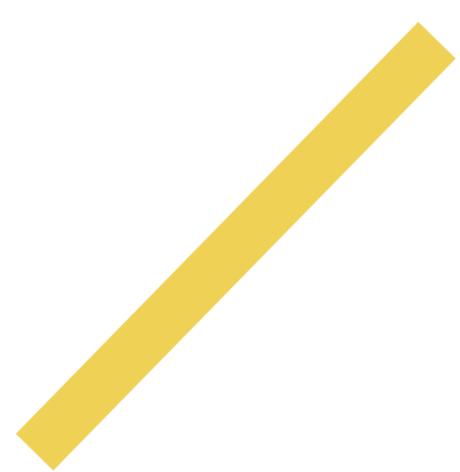
Artspace's 38-year history is recorded in numerous printed and audio-visual materials that comprehensively trace the development of The Gunnery as a landmark building and Artspace as an arts centre that was originally established by artists as an alternative contemporary art space in Sydney, complementing both the Art Gallery of New South Wales and the Museum of Contemporary Art, and which has since played an integral role in Sydney's contemporary arts sector.

Encompassing exhibitions, public programs and studio residencies from 1983 to the present, the archive contains hundreds of catalogue essays, exhibition, event and performance invitations, flyers and posters as well as a vast store of photographic and audio-visual documentation including audio tapes, VHS, CDs/DVDs and much more. It is an invaluable resource that traces the breadth of the Artspace program from its beginnings at 11 Randle Street in Surry Hills to The Gunnery and beyond over nearly 40 years.

The archive not only records Sydney's contemporary arts community through the lens of Artspace, it also reflects changes in the societal concerns of contemporary artists and the community more broadly, from feminism to environmentalism, gender diversity and cultural diversity, and Indigenous recognition and rights. The archive highlights Artspace's longstanding and ongoing role in supporting artists of all generations. Many records witness Artspace's relationship with artists who have made their mark not only on the Sydney arts scene but also nationally and internationally.

As The Gunnery undergoes a physical transformation, tracing the landmark building and Artspace's integrated legacy is an essential step in connecting to new audiences, particularly within our local neighbourhood of Woolloomooloo. The desire is for The Gunnery not only to become a cultural destination in NSW and abroad but to reposition itself as an inclusive place of cultural engagement for our neighbourhood and its diverse communities upon reopening in 2022.

Artspace hopes the archive will become an important resource for the local community and for anyone interested in learning about the history of contemporary art in Sydney, Australia and the Asia-Pacific region.



DRAWING BY GARY BERGIN

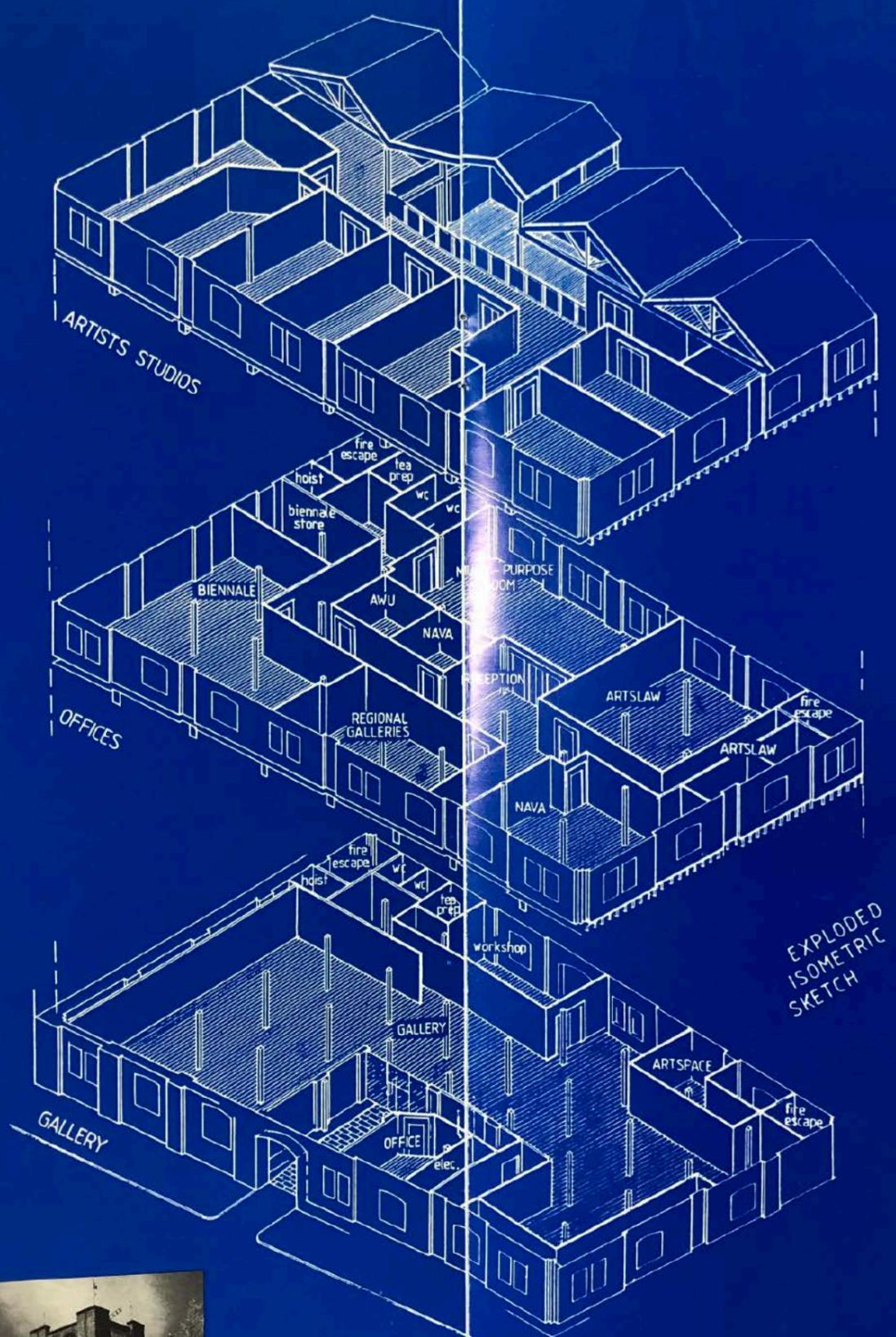


Image: Found image from Artspace Archives. Photo: Yuanyu Li

PERFORMANCE AGAINST GOALS

Artspace staff and Board continued to deliver ambitious programming, focusing on four strategic areas: supporting living artists across generations through an expanded artistic program that fosters risk and experimentation in the production and presentation of contemporary art; providing a high level of support for artists through advocacy, international partnerships and curatorial development; expanding the scope and diversity of audience and social engagement across Artspace programs; and sustainably positioning Artspace as one of Australia's leading contemporary arts organisation through benefaction and partnerships. As a result, Artspace continues to be a nationally and internationally renowned institution for contemporary art in Sydney.

Supporting the production and presentation of new work - and in line with our social responsibilities - Artspace continues to provide a distinctive and innovative platform for artists across all generations to test new ideas through provocation, dialogue and rigorous curatorial engagement. We sustain and build on our commitment to contemporary art through an expanded artistic program, including the commissioning of new work, exhibitions, studio residencies, public programs, publishing and partnerships with local, national and international cultural institutions. We aim to invest in greater visibility for artists and the institution, creating new opportunities for audiences to participate in our artistic program.

EXPANDED ARTISTIC PROGRAM

Unique to Artspace is a commitment to innovation, collaboration and exchange as demonstrated by our expanded artistic programming through major exhibitions, commissioning and co-commissioning new work, international partnerships as well as national and regional touring, community engagement and public programs, studio residencies and publishing. It is through these activities that Artspace actively engages with new audiences, provides support to artists across generations and develops opportunities for the sector.

As part of Artspace's 2020 expanded artistic program 284 new works were developed of which 113 were new commissions. This artistic output demonstrates Artspace's role as a catalyst and advocate for Australian artists to test new ideas in experimental forms and to engage in critical discourses.

New Work

Artspace continued to champion the work of Australian artists across generations in 2020 through opportunities to develop and exhibit new work.

The 2020 NSW Visual Arts Emerging Fellowship was awarded to Dennis Golding for his work *Cast in cast out*. Golding made history by becoming the first Indigenous artist to be awarded the Fellowship in its 100-year existence. His work from the exhibition was also acquired by Sydney Living Museums. Julia Gutman created a new body of work titled *No one Told Me the Shadows Could Be so Bright*, which was acquired by a private collector based in Italy and the works will be presented as part of a forthcoming group exhibition at T293, Rome in mid-2021. The Fellowship exhibition also saw new works by participating artists Kate Brown, Kirtika Kain, Nadia Hernández, Tiyan Baker, Tarik Ahlip and Akil Ahamat, developed with the support of the Artspace curatorium.

52 ACTIONS saw Artspace focus its support on living Australian artists through the development and presentation of new works. It expanded on *52 ARTISTS 52 ACTIONS*, Artspace's year-long Instagram project that ran from 2018–19 and was the first project of its kind staged in the region. It included 52 artists and collectives across Asia and culminated in an exhibition at Artspace and a publication distributed by Thames & Hudson. This new iteration had a national focus, which gave us an opportunity to invest back in Artspace's local community – particularly given the impact of the bushfires and the current pandemic on Australia's cultural industry.

The online commissioning project saw new commissions from artists James Tylor, Brook Andrew, Patricia Piccinini, Abdul Abdullah, Jason Phu, Stelarc, Rainbow Chan, Mish Meijers & Tricky Walsh, Louise Zhang, Larissa Hjorth, Tyza Stewart, Diego Bonetto, Erin Coates, Hayley Millar-Baker, Min Wong, Archie Barry, Adam Linder, Kaylene Whiskey, Ruha Fifita, Yhonnice Scarce, Sancintya Mohini Simpson, Naomi Blacklock, Ivey Wawn, Gutinjara Yunupingu, TV Moore, Rolande Souliere, Léuli Eshrághi, Raquel Ormella and APHIDS. The project will continue until June 2021 and extend Artspace's support for Australian artists and creatives.

The Ideas Platform hosted two group and two solo exhibitions by Australian artists across a range of practices. Launching in January was a group exhibition of artists from the Jilamara Art Centre in Milikapiti on the Tiwi Islands. *Titled Jilamara: circles, dots, lines*, the exhibition incorporated works by nine artists and featured new works by Johnathon World Peace Bush, Tim Cook, Dino Wilson and Raelene Kerinauia Lampuwatu. Kevin Diallo's solo presentation *Blue* was a new body of work designed specifically for the Ideas Platform containing installation, video, sculpture and cyanotype photography printed on glass. *Inner workout* by Min Wong was an immersive site-specific installation also designed specifically for the Ideas Platform. Artspace continued our annual collaboration with Parramatta Artists' Studios, working with Liam Benson and commissioning new works by Sofiyah Ruqayah and Cindy Yuen-Zhe Chen, who created a site-specific drawing installation developed by the Parramatta River and responding to Artspace's location at the edge of Woolloomooloo bay.



Creative Development

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of 130 new works from the One Year Studio Program. Dennis Golding developed a new body of work for the 2020 NSW Visual Arts Emerging Fellowship exhibition at Artspace. Rochelle Haley produced a major new commission for Performance Space, titled *Ever Sun*, which was originally presented at Carriageworks for Liveworks 2020 and will have a new life in the City of Sydney Laneways in 2021. Rainbow Chan was commissioned to develop new work for Artspace's *52 ACTIONS* digital program, the AGNSW's *Together in Art* online program, as well as a live-streamed performance piece *In the Mood: A Love Letter to Wong Kar-Wai and Hong Kong* for the Sydney Opera House.

The Residential Studio Program assisted in providing space for the creation of over 20 new works. This included Taloi Havini's new commission for her major solo presentation. Havini and a number of her collaborators undertook residencies at Artspace in connection with her exhibition, public programs and forthcoming publication. Brooke Stamp worked with Adam Linder to develop a new performance commission, which was presented onsite at Artspace and across our *52 ACTIONS* digital program. The Residential Studio Program also enabled Artspace to provide vital in-kind support to peer institutions such as AGNSW, Sydney Festival and the Biennale of Sydney. An array of artists exhibiting in the 22nd Biennale of Sydney: *NIRIN* also conducted residencies that supported the development of ambitious new projects. These artists included Eric Bridgeman, Hannah Catherine Jones, Léuli Eshrághi, Fátima Rodrigo Gonzales, Andrew Rewald, and Karla Dickens.

Continuing outcomes for studio alumni include Taloi Havini receiving a commission from Ocean Space, Venice for 2021, following a meeting with Chus Martinez facilitated by Artspace in 2020. Additionally, following Wonseok Koh's visit through the IVCP, Seoul Museum of Art (SeMA) invited Artspace to co-commission a largescale survey of Australian art for the SeMA gallery in 2021. Colombian curator José Roca, who participated in Artspace's IVCP in 2018, was announced as the Artistic Director for the forthcoming 23rd Biennale of Sydney.

Image: Julia Gutman, *No one Told Me the Shadows Could Be so Bright*, 2020, installation view, 2020 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Document

NEW WORKS IN DEVELOPMENT

New works in development

Artspace ensures artistic and cultural vibrancy through its capacity to build international partnerships. Working collaboratively with leading contemporary arts organisations, Artspace supports artists and the broader community by developing new commissions with an international focus.

52 ACTIONS, 2021

52 ACTIONS will continue through 2021 with new work commissions from Jon Jon (Jilamara, Tiwi Islands), Nici Cumpston (Barkandji, lives SA), Karrabing Collective (NT), Rochelle Hayley (NSW), Chis Yee (NSW), Sab D'Souza and Lill Colgan (NSW), Dani Marti (NSW), Seini F Taumoepeau (NSW), Michael Cook, (Bijara, lives QLD), Pilar Mata Dupont (WA), Nathan Beard (WA), Gillian Kayrooz (NSW), Jannawi Dance Clan (Dharug, NSW), Kenny Pittock (VIC), Guo Jian (NSW), Loren Kronemyer (TAS), Eddie Abd (NSW), Pat Brassington (TAS), Adrift Lab (TAS), Naomi Hobson (Southern Kaantju and Umpila, lives QLD), Ozanam Learning Centre (NSW), and Unbound Collective (SA).

CAROL MCGREGOR AND JUDY WATSON, 2021

To be presented by Artspace and Sydney Festival 2021, major presentations are in development from Carol McGregor (Wathaurung, Kulin Nation) and Judy Watson (Waanyi), two Brisbane-based Aboriginal Australian artists working with historical and contemporary material to illuminate the continuing strength of Indigenous culture. Both artists engage with place, memory, collections and archives to reveal the impact of colonialism and discrimination against Aboriginal people, and to celebrate the strength of Aboriginal cultural practice.

McGregor's recent art practice involves the revival of the traditional possum skin cloak as an art form and a way to strengthen individual and communal identities. McGregor will collaborate with members of the La Perouse Aboriginal Community to create a new collective possum skin cloak that will remain with the Community in perpetuity. Watson's major new installation, *skulduggery*, draws on 1930s correspondence between Matron Kerr from Burketown Hospital in the Gulf of Carpentaria and the Wellcome Historical Medical Museum (now Wellcome Collection, London) trading Australian Aboriginal ancestral remains. Watson's fabric works – stained, dyed, layered and left with the impression of objects and bodies – bear witness to critical social issues from the destruction of cultural sites and water as a threatened resource to the current global pandemic.

The La Perouse Aboriginal Community Cloak initiated by Carol McGregor has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

JONATHAN JONES, 2022

This major new work co-commission will be curated and supported by Artspace, Sydney and premiere at Palais de Tokyo, Paris in 2021. This research project and exhibition looks at the colonial transportation, trade and translation of Australian native plants, animals, Aboriginal portraits, objects and music, and their associated Indigenous knowledges, by examining the 1800–1803 French expedition under the command of Captain Nicolas Baudin. Sent by Napoleon Bonaparte to circumnavigate the country, this expedition was one of the largest scientific expeditions ever undertaken in Australia. From this, the largest known collection of Sydney Aboriginal objects were taken back to France and installed at Bonaparte's private home, Château de Malmaison. This highly collaborative project brings together respected Indigenous knowledge holders and emerging artists, alongside migrant and refugee communities to create new work and develop new cultural connections and exchange.

This project is assisted by the Australian Government through the Australia Council, its arts funding and advisory body; and by the NSW Government through Create NSW and supported by the Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade.

It is also supported by the City of Sydney and the Copyright Agency's Cultural Fund

The embroideries are the result of a close collaboration with the women's embroidery groups associated with Information + Cultural Exchange (I.C.E.) and the Adorned collective

The artist's preliminary research in France has been supported by Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette. The La Perouse Aboriginal Community Cloak initiated by Carol McGregor has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Image: Jonathan Jones, *untitled (transcriptions of country)*, 2021 study; historical plants, objects, and embroideries by Shabnam Mukhi, Lida Haidi, and Rabia Aziz. Courtesy the artist

A R T I S T S & A D V O C A C Y

International Commissioning Series

Artspace is committed to the promotion, investment in and support of living artists, across generations and disciplines. Artspace consistently initiates opportunities for contemporary artists to engage with their peers and audiences at a local, national and international level. Through its programs, Artspace is dedicated to providing advocacy and career development opportunities for artists and industry professionals through exhibitions, studio residencies, curatorial mentorship, access to an extensive network of peers and institutions, and broad social engagement through diverse public programs.

Artspace plays a pivotal role in co-commissioning large-scale, new work to build artists' profiles, audiences and public awareness, and place Australian artists in direct dialogue with their international peers.

National and international partnerships are crucial to ensuring visibility and capacity for artists in the Artspace program and supporting the ongoing development of artists' practices. Angelica Mesiti's first major institutional solo presentation, *These are opportunities of great significance for any Australian artist and demonstrate the importance of Artspace's local, national and international partnerships in profiling artists, contextualising their practices in new contexts, and fostering relationships that can facilitate specific opportunities.*

In 2020, Artspace gave its entire exhibition space to Australian artist Taloi Havini to present the eighth edition of our Commissioning Series. This work was a co-commission with the Samdani Art Foundation and presented in partnership with Sydney Festival and the Dhaka Art Summit. This new commission gave Havini the opportunity to expand work on her ongoing series *Habitat* and create an immersive site-specific installation demonstrating the outstanding range and depth of her artistic practice. The exhibition was the first solo presentation of Havini's work in Australia.

Havini examines ideas around sharing traditional cultural knowledge and exploring the contemporary politics of location. Havini's site-specific sculptural installations, immersive in nature, dealt with transnational issues relating to movement and migration, collectivism, and material culture, to explore the symbolism and significance of local materials in new contexts. Havini was able to complete the work in residence with us through our residential studio program.

The initial presentation at Artspace in partnership with Sydney Festival saw 2,442 visitors onsite including a major all-day public program attracting new audiences to Artspace. This commission also involves the publication of an artist book to be published in 2021, the first publication dedicated to Havini's practice and will include significant critical and creative texts situating her practice.

A new work co-commission was also presented at the Dhaka Art Summit 2020: *Seismic Movements*, attracting a record 477,000 visitors over 9 days, producing enormous visibility for Havini with leading international visitors from Castello di Rivoli Museo d'Arte Contemporanea, San Francisco Museum of Modern Art, Kathmandu Triennale, documenta, Tate, Tensta Konsthall, Guggenheim Abu Dhabi Project and Museum of Modern Art, Warsaw among others. Havini's artspace commission has resulted in several significant opportunities including her presentation with TBA21-Academy in the organisation's public venue Ocean Space, Venice, activated during the Biennale of Architecture 2021.

Taloi Havini, *Reclamation*

Artspace in partnership with Sydney Festival

Solo Exhibition

17 January – 23 February 2020

Days open to the public: 37 days

Attendance: 2,442

Dhaka Art Summit: *Seismic Movements*

7–15 February 2020

Days open to the public: 9 days

Attendance: 477,000



Image: Taloi Havini, *Reclamation*, 2020. Installation view, Dhaka Art Summit: *Seismic Movements*, 2020. Courtesy the artist. Photo: Noor Photoface

ARTISTS AND ADVOCACY

Image: Akil Ahamat, *Unchained Melody*, 2020. Installation view, 2020 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Document

Skills development

Artspace strengthened its commitment to advocacy and mentorship of artists and creatives, as well as the commissioning of new works, with a focus on support for local and national practices. In 2020, Artspace's One Year Studio Artists and our residential studio artists engaged in professional development and networking opportunities through an adapted online studio visit program with international visiting curators including: Stephanie Bailey, Editor-in-Chief, Ocula, Hong Kong; Thomas Delamarre, Senior Curator, Fondation Cartier pour l'art contemporain, Paris; Celia Ho, Curator, Para Site, Hong Kong; Anthony Huberman, Director and Chief Curator, CCA Wattis Institute, San Francisco; Miriam Kelly, Curator, Australian Centre for Contemporary Art, Melbourne; Gahee Park, Curator, Seoul Museum of Art; Peta Rake, Senior Curator, University of Queensland Art Museum, Brisbane; Mari Spirito, Founding Director and Curator, Protocinema, Istanbul and New York; and Jamillah James, Curator, Institute of Contemporary Art, Los Angeles.

Prior to the shutdown, Artspace hosted Pablo León de la Barra, Curator at Large, Latin America at the Solomon R. Guggenheim Museum and Foundation, New York and Chief Curator at MAC Niterói, Rio de Janeiro. León de la Barra attended the opening week of the Biennale of Sydney and travelled to South Australia for the opening days of the Adelaide Biennial where he conducted a series of artist meetings and studio visits. His visit was cut short due to international border closures, however he did contribute an interview on curatorial methodology that is available for the Master of Art Curating students at UNSW Art & Design. This offers the next generation of curatorial professionals exposure to high-level industry knowledge and skills development within curatorial practice.

The NSW Visual Arts Emerging Fellowship continues to be a critical and integral part of Artspace's activities dedicated to skills development and artist advocacy. In partnership with Create NSW, this program provides a unique professional development opportunity for emerging artists based in NSW through curatorial mentorship and production support. In 2020, Artspace played an active role in providing curatorial direction and feedback to the eight Fellowship finalists to further enhance professional outcomes and support their projects through a time of uncertainty and physical distancing. Curators Alexie Glass-Kantor and Elyse Goldfinch facilitated a series of rigorous and in-depth conversations with artists individually but also brought the artists together through a series of online group meetings where they presented on their works to one another. This additional step in the curatorial process added strength of experience to the Fellowship, creating meaningful engagement between artists, Artspace and our audiences. It is through this inclusive approach that a sound ecology for the future of the visual arts in NSW can be realised and maintained. The recipient of the 2020 Visual Arts Emerging Fellowship, Dennis Golding, will undertake a professional development program based on research interests in historical and cultural relationships to land and housing in Redfern.

2020 was also the sixth year of Artspace's partnership with Parramatta Artists' Studios (PAS), which sees the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy. This exchange operates in dialogue with PAS staff, including Hayley Megan French, Programs Officer, Rydalmere, and PAS Coordinator Ebony Secombe, which stems from a common investment in studio and residency opportunities and a strong commitment to supporting living artists. As part of our skills development program, the exhibiting artists worked closely with Artspace curators through studio visits and mentored exchanges over the three-month lead up to the exhibition in the Ideas Platform.

Prior to the shutdown, the Artspace curatorial team conducted studio visits with a range of international and national artists. With border restrictions in place, they continued to conduct studio visits with NSW and Western Sydney artists, as well as engaging in creative and professional development activities.

Advocacy and support through peer-to-peer mentorships as well as creative and career pathways for artists and other practitioners is critical to Artspace and its broader contribution to the sector. Alexie Glass-Kantor, Chair, Michelle Newton, Public Officer, and Elyse Goldfinch, Coordinator of the CAO network work to support the small-to-medium sector through ongoing mentorship, connection and exchange. In 2020, Artspace hosted eleven emergency online meetings with the CAO network to keep organisations connected and updated on regular changes and meetings with key stakeholders from government and funding bodies.



Image: Live broadcast of the 2020 NSW Visual Arts Emerging Fellowship presentation, Artspace, Sydney, 2020. Photo: Anna Yu

Audience and Visitation

Despite the impacts of COVID-19, including a 10-week shutdown alongside all arts and cultural spaces, and the effects of national and international border restrictions and closures, Artspace continued to produce a breadth of programs and presentations aimed at enhancing our engagement and reach including exhibitions, online public programming, studio visits, education programs, touring, collaborations and co-commissions. Our scope was further enhanced through our communications strategy and digital platforms.

Visitation was impacted by the 10-week closure starting on 23 March, but Artspace responded quickly to the pandemic to minimise its impacts, continuing to deliver rich and diverse experiences for audiences.

Artspace's online initiatives, including *52 ACTIONS*, saw engagement with over 17,000 people monthly. Further, Artspace was able to continue to support the production of new work as the studios remained open through Sydney's shutdown restrictions. Similarly, new work commissions, including Jonathan Jones', were able to continue through online facilitation of workshops with the I.C.E sewing group. Despite visitation being impacted by the Gallery's temporary closure, and the ongoing effects of COVID-19 after reopening in June, onsite exhibition visitation was strong.

In 2020:

- A total of 786,850 people had direct live contact with Artspace's programming
- Though extensive national and international programming there was a total audience of 179,203 who had direct, in-person contact with Artspace's programming
- Artspace's cumulative monthly digital audience – across social media, subscription-based communications and the website – numbered 17,404 users globally

Audience visitation figures for 2020 were collected by Front of House and partner organisations.

Artspace saw total onsite visitation of 11,409. Front of House staff observed strong engagement with the 2020 exhibition program, with high numbers of recurrent visitation, audiences spending extended time with the works and initiating in-depth discussion with Artspace staff. To note, onsite visitation numbers for the Biennale of Sydney were significantly decreased from previous editions due to COVID-19 restrictions, the gallery shutdown as well as national and international border restrictions.

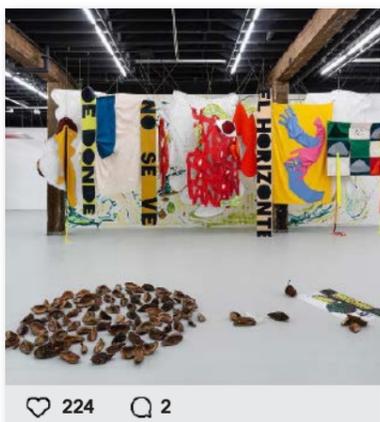
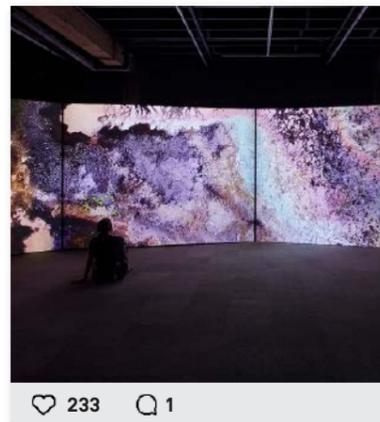
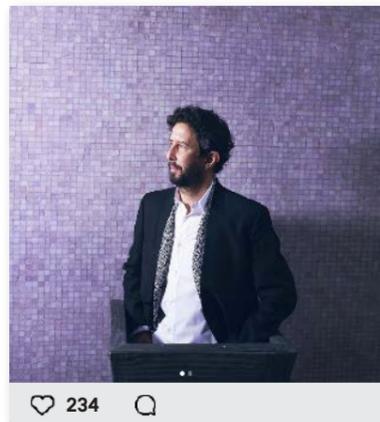
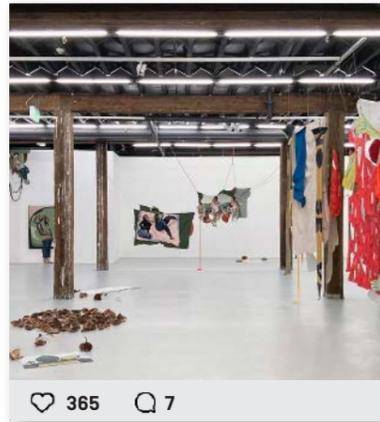
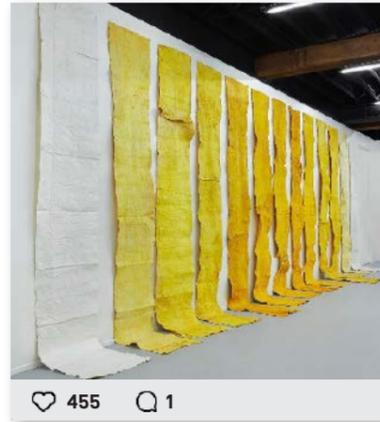
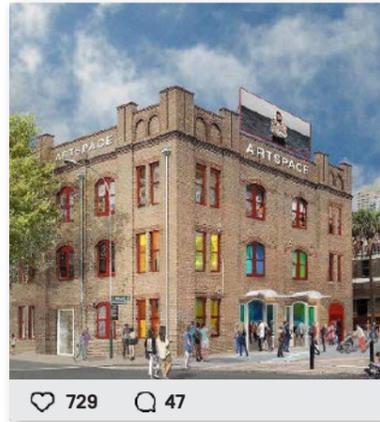
Outside of the gallery space, this year's international collaboration with the Dhaka Art Summit (DAS) expanded Artspace's reach and contributed towards an overall increase in audience numbers and networks. DAS 2020 brought together over 500 scholars, curators and artists and welcomed record attendance of 477,000 visitors over 9 days. This gave unprecedented visibility to Taloi Havini's work, raising the profile of her practice internationally.

Artspace's multi-year national touring program in partnership with Museums & Galleries of NSW has enabled three Artspace exhibitions to showcase across four venues nationally in 2020 despite the limitations of COVID-19. This strategic partnership extends the capacity and impact of our programs, reaching new audiences across regional Australia. Tracey Moffatt and Gary Hillberg's, *Montages: The Full Cut, 1999-2015* continues to be enormously popular nationally, extending its touring itinerary into 2021. This year the presentation reached a total audience of 43,968, including an online presentation at Northsite. This exhibition has reached a total of 103,930 new audience members since the start of the touring exhibition in 2017.

Angelica Mesiti's *Relay League* finished its eight-venue tour at Benalla Art Gallery, Victoria, reaching a total of 45,241 visitors nationally. *Just Not Australian* started its national tour with Tweed Regional Gallery and the Margaret Olley Arts Centre and the Wollongong Art Centre, reaching new audiences of 18,902. Mel O'Callaghan's commission *Centre of the Centre* also toured independently to UQ Art Museum, Brisbane, reaching new audiences of 19,444 over an extended presentation for 11 months of 2020. National and regional tours ensure these exhibitions have a life beyond Artspace, enhancing visibility for artists and new work and connecting with diverse audiences in regional and metropolitan centres across the nation.

2020 saw the culmination of *52 ACTIONS*, the new iteration of Artspace's major digital commissioning platform supporting artists living and working in Australia through the development and presentation of new works. This project expands on *52 ARTISTS 52 ACTIONS*, extending our digital reach through Instagram and other online platforms including the Artspace website that saw a growth in visitation by 18,352. *52 ACTIONS* presents works from artists based in regional, remote and urban centres to spotlight the diversity, complexity and dynamism of contemporary Australian art. As Alexie Glass-Kantor explains: 'We are not only aiming to provide stimulus for Australian artists, but to offer insight into artistic practice here as we move through a period marked by uncertainty.'

2020
TOP
10



Communications

Despite the challenges presented by 2020, Artspace continued to strengthen its communications while maintaining touchpoints across its digital platforms with existing audiences. Due to the closure of the Gallery in the nationwide lockdowns, Artspace sought ways to maintain audience engagement through its digital platforms, as well as opportunities to expand its artistic program online using both new and existing digital platforms. Subsequently, this year there was a significant boost in traffic across Artspace's website and social media, as well as an overall increase in online participation with Artspace's digital programming content.

Artspace's website continues to be one of the strongest touchpoints for audiences, attracting more than 132,225 unique visits over the 2020 period. Artspace's social media platforms have continued to experience steady growth, with 17,532 Facebook followers; 5,600 users on Twitter; and 27,474 followers on Instagram. Across these channels there was an average growth of 12%, which is a significant increase from 4.5% in the previous year.

Along with our social media platforms, Artspace's email subscriber base has experienced growth consistent with previous years, from 9,000 in 2019 to 10,200 in 2020. High audience engagement and retention through the email subscriber base represents one of the most reliable ways to provide access and insight to our expanded artistic program, with an average open rate of 31% on all mail-outs.

Searching for new ways to make the artistic program accessible to audiences during the periods of quarantines and lockdowns, the creation of video content to accompany the artistic program was also influential in providing increased engagement with Artspace's digital platforms. For the 2020 NSW Visual Arts Emerging Fellowship, Artspace approached a filmmaker to create fly-through videos of the exhibition, as well as interviews with each of the finalists. The exhibition fly-through video was viewed over 1,000 times via Artspace's website and social media, and each of the artist videos had upwards of 500 views across the same channels.

Artspace's public programs also made the shift to online spaces throughout the lockdown periods, streamed live via Zoom and Facebook Live. Though Artspace had previously made audio recordings of public programs available online, the transition to live broadcasts with video saw an increase in overall engagement with digital content both during the broadcast and from views accrued afterwards.

Our exhibition program retains strong and consistent visibility in both print and online media, nationally and internationally. In 2020, Artspace gained critical coverage in mainstream media including *The Sydney Morning Herald*, *The Daily Telegraph*, *The Sunday Age*, *The Saturday Paper*, *Ocula*, *ArtAsiaPacific* and numerous others.

Writing of Taloi Havini's *Reclamation* for *Ocula*, Ruth McDougall said: 'Havini has produced a body of work spanning photography, sculpture, immersive video, and mixed-media installations dealing with colonial history, human rights, and environmental issues in Melanesia, along with material culture and the transmission of Indigenous knowledge systems' and '*Reclamation* returns audiences very physically to the land'. The exhibition was also reviewed by Michael Do for *Art Review Asia*: '*Reclamation* gives poetic form to the intersecting realities of Bougainvilleans as they seek to rebuild a society ravaged by mining interests' and 'Havini's part-elegiac, part-polemic exhibition is a timely corrective to Australian history at large'.

The 22nd Biennale of Sydney: *NIRIN* was also heavily featured across the media, with appearances in *The Sydney Morning Herald*, *The Daily Telegraph*, *The Guardian*, *The Saturday Paper*, *Australian Financial Review*, *VOGUE*, *Art Collector* and *OCULA*. Writing about *NIRIN* for *The Guardian*, Andrew Frost made special mention of Tenant Creek Brio's works: 'A video plays on a pokie screen showing the artists working in their studio, driving around at night, and dancing. It looks like a lot of fun, and so is the art.' The Tenant Creek Brio was also featured in an exclusive with *art guide australia*, interviewed by Tiarney Miekus about their work in the exhibition. *NIRIN* was also featured in listings with *TimeOut*, *Broadsheet* and *Concrete Playground*, with Colectivo Allyu's work at Artspace featured as one of the top ten attractions across the Biennale.

The 2020 NSW Visual Arts Emerging Fellowship proved again to be one of the most popular recurring exhibitions for the local emerging arts community, with higher than usual engagement with the affiliated press across Artspace's social media platform among that demographic. Finalist Julia Gutman was profiled by Chloe Wolifson from *The Sydney Morning Herald* about her work for the exhibition. The announcement of Dennis Golding as the Fellowship recipient was also covered widely in the media, with mentions in *The Sydney Morning Herald*, *ArtAsiaPacific*, *Art Almanac*, *Art Collector*, *Ocula*, *National Indigenous Times* and *Artshub*. Due to social distancing and capacity restrictions Artspace decided to live-stream the announcement of the Fellowship recipient, which was viewed live by over 300 people via Artspace's Instagram and Facebook.

The relaunch of *52 ACTIONS* was another highlight in Artspace's 2020 media coverage, receiving coverage from *The Sydney Morning Herald*, *The Daily Telegraph*, *Art Guide*, *ArtAsiaPacific*, *Artshub* and *Vault Magazine* as well as an exclusive by Nick Frost on Patricia Picinini's work that featured in *The Age*. In this year's iteration the project was included on Artspace's website, as well as being broadcast through the *52 ACTIONS* Instagram (@52artists52actions) and Artspace's Instagram. Artspace's website saw growth in overall traffic, with some 18,000 unique hits on the *52 ACTIONS* page. The *52 ACTIONS* Instagram also experienced growth with the relaunch of the project, accumulating an additional 3000 followers.

2020 wrapped up with the Government's announcement of Artspace's successful application for funding towards a significant redevelopment of The Gunner - generating some of the most popular content across our social media, with over 720 likes on Instagram alone. The news of the announcement was also picked up by the press, featuring in *The Daily Telegraph*, *Artguide*, *Artshub*, *Eastside Radio* and *Accomplice Art Bulletin*.

Image: Top 10 posts from Artspace's Instagram (@artspacedsydney), 2020

Education, Community Outreach & Stakeholder Engagement

Unfortunately, due to the circumstances of COVID-19, Woolloomooloo local services and outreach programs were closed through 2020. Artspace was able to open to the public from June and in this time welcomed the local community through the exhibition space. However, our programming with the Ozanam Learning Centre, in partnership with the AGNSW was cancelled for 2020 and our programming with Front Up, Ability Options, postponed to 2021. During this time, we were also unable to continue education groups and internship placements. However, Artspace's online education resource offered to accompany touring exhibitions in partnership with M&G NSW and cultural mediation support allowed deeper engagement with education and community groups through the gallery and school shutdowns.

Artspace continued engagement with local outreach programs, attending weekly meetings with the Woolloomooloo Working Group that shifted online during 2020. This is a unique group of organisations and services including the City of Sydney, Weave Youth & Community Services, Youth and Family Connect, Ozanam Learning Centre, Baptist Care (Hope Street), Ability Links NSW, Kirketon Road Centre, Catholic Care, Save the Children, PCYC, Charity Bounce, Plunkett Street Public School, AGNSW and Firstdraft. We look forward to the public Youth Week, NAIDOC and Woolloomoolivin' events beginning again as COVID-19 restrictions ease.

Artspace also continues its important partnership with AGNSW to increase the depth of the arts ecology in the Woolloomooloo area and to develop shared programming initiatives across both organisations. This year saw the culmination of long-term youth programming with the completion of a two-year workshop to develop digital literacy among local youth. Previous collaborations between artists Keg de Souza (2018) and Isabel and Alfredo Aquilizan (2019) and Plunkett Street Public School led to successful workshops held on Level 1 for the Archie Plus banner presentation on the facade of AGNSW.

Education and outreach are integral to Artspace's programming and critical to audience development and participation, and we very much look forward to the expansion of space and resources to enable this area to prosper. We view education as the catalyst for exchange, discussion and organisational longevity. Artspace aims to foster community outreach and nurture its reach, offering unique experiences and career pathways for a new generation of art practitioners and industry leaders, delivering strategic education and engagement programs that align with primary, secondary and tertiary curriculum and interests. The year we were able to reconnect with limited education groups including Plunkett Street Public School, UNSW Art & Design, Sydney Design Centre, University of Sydney and Sydney College of the Arts.

Our One Year Studio Program offers unique opportunities for students and community groups to engage with practising artists and the processes of making work. We continue to connect with school and tertiary groups, deepening engagement and opportunities for students and offering career development opportunities. Re-opening to the public in June facilitated in-person educational programming at a time in which such connections were limited. Further, through our education partnership with UNSW Art & Design Pablo León de la Barra offered a masterclass for Master of Art Curating students, and studio artists offered honours students critical group support. This programming offers the next generation of curatorial professionals exposure to high-level industry knowledge and skills development within curatorial practice.

Education is critical to developing our audiences through a deeper engagement with artists and exhibitions. Accelerating the development of our education-focused strategies through our artistic program and online platforms provides opportunities for students to expand their knowledge of contemporary visual art and to forge networks for the future. There is enormous scope to broaden our education programs and the redevelopment of The Gunnery will be groundbreaking in assisting new audiences to connect with the full breadth of Artspace's offerings.



Image: Together in Art workshop with Abdul Abdullah, 2020



Financial Sustainability

Operating and financial review

The impact of the COVID-19 pandemic and measures taken by the NSW Government and the Australian Government to contain the virus affected Artspace's operations and public-facing activities. However, various government funding initiatives and financial support for the small-to-medium arts sector positively affected Artspace's financial results in 2020.

Key elements of the COVID-19 measures benefiting Artspace included:

- a six-month rent and outgoings waiver for arts organisations housed across the Create NSW arts property portfolio of buildings
- a funding allocation from Create NSW's Rescue and Restart Package to support the recovery of the sector
- receipt of two NSW Government Small Business Covid Grants
- the JobKeeper payment to support businesses and Cash Flow Boost supporting tax relief from the Australian Government

Key financial highlights of the 2020 result include:

- The disruption to operations and government COVID assistance has resulted in increased reserves being carried forward as 'Resilience Funds', pursuant to Board approval, while above Australia Council recommendations (minimum level of reserves equalling net assets is 20% of total expenditure), the company maintains reserves of 38% of annual turnover (2019: reserves at 19%)
- The net operating surplus of the company for the year ended 31st December 2020 was \$275,414 (2019: net operating surplus of \$1,672)
- Operating surplus included COVID assistance funds carried of \$399,160, without which the organisation would have reported a deficit of -\$155,432
- Total self-generated income from fundraising, philanthropic donations and strategic partnerships has fallen by 30% - \$407,838 from the 2019 level of \$585,971.
- The reduction in self-generated funds was largely attached to income connected to the program which was redesigned due to COVID restrictions. This income loss was offset by a reduction of program expenses; the net financial impact year on year of the program changes was \$11k favourable (2020 -\$128k compared to 2019 -\$139k)
- Management have continued to provide prudent stewardship of expenditure across core, remaining in line year on year with 2019, and programming under 2019 by \$104k due to the cancellation of some program events
- The maintenance of financial capacity due to stringent costs management, supported by government COVID assistance and the stability of core benefactors enabled ongoing investment throughout the COVID-19 lockdown, enabling Artspace to continue with the studio program, develop a second edition of 52 ACTIONS to directly support Australian artists and grow online audiences

- Financial sustainability indicators based on adjusted turnover of \$1.3m, excluding COVID assistance:

- Total self-generated revenue at 31% of total adjusted turnover, under 2019 of 38%, while on par with 2018 of 31%. This reflects a better than anticipated COVID fueled set back to year-on-year growth against the 2016-20 strategic plan
- An annual surplus of \$275k resulted in increased reserves, attributed to the COVID assistance, resulting in an effective 'Resilience Fund' for future strategic sustainable allocation
- Combined Multi-Year Funding from Create NSW and the Australia Council at 68% of total turnover, compared to 62% in 2019 and 69% in 2018
- Net Assets at 38% of expenditure (above the Australia Council benchmark)

Key strategic highlights of the 2020 result include:

- The NSW Government committed \$5.74m to The Gunnery as part of its pipeline of projects to revitalise the State's art and culture venues and kickstart the economic recovery. This investment will see The Gunnery transformed into a world-class, multiplatform, twenty-first century facility for contemporary art that will support artistic excellence through expanded exhibition spaces; an increased number of artist studios offered rent free; adaptable multi-use spaces for education and digital learning, public programs and commercial venue hire; and a greater connection to the local neighbourhood and the Sydney Harbour foreshore, creating a cultural corridor and sightline with AGNSW and the Domain parklands. Through Artspace, The Gunnery will continue to be an inclusive place of gathering for communities, anchored in Woolloomooloo
- Artspace has subleased the ground floor and second floor of The Gunnery from the NSW Government since 1993. The ground floor currently comprises gallery space and administration offices. On the second floor, there are eleven studio spaces offered rent free to artists. Artspace secured a new sublease for three vacant spaces on the first floor and in this short period has activated the spaces to support the production of new works by artists Tiyan Baker, Rochelle Haley, Adam Linder and Ivey Wawn; facilitated a community engagement workshop with Jonathan Jones and Information + Cultural Exchange (Parramatta); and hosted a private dinner for the NSW Visual Arts Fellowship for exhibiting artists, industry peers and government stakeholders. There are three remaining spaces on the first floor, previously tenanted by Arts Law and NAVA, on the first floor that are currently vacant and are critical to Artspace's proposal for a long-term sublease of the entire Gunnery building
- The 'Future Fund for Living Artists' is now Artspace's major fundraising platform with a fundraising target of \$200k per annum by 2020, through multiple year pledges to ensure a sustainable revenue stream; 85% of the annual target was achieved in 2020
- Continuing for the sixth year, fundraising supported Artspace's studio program 'Studios Free for Artists' available to seven Australian artists. The studio program is offered as rent-free for selected artists who represent diversity across their practice, as well as generational, gender, cultural and geographical reach. The provision of 'free studios' will deliver Artspace's long-term vision to support 70 artists over a ten-year period

Image: Tennant Creek Brio, *Gangsters of Art*, 2020. Installation view for the 22nd Biennale of Sydney, 2020, Artspace. Presented at the 22nd Biennale of Sydney with generous support from the Australia Council for the Arts, and generous assistance from Australia Council for the Arts and Fondation Opale. Courtesy the artists and Nyinkka Nyunyu Art and Culture Centre. Photo: Zan Wimberley



Image: The Gunnery masterplan, designed by DM and Hillier

Cultural Infrastructure

Artspace has leased the ground and second floor of the building known as The Gunnery in Woollahroo from the NSW Government since 1993. In addition to the exhibition space on the ground floor, Artspace features 11 studio spaces on the second floor, currently offered rent-free to support artists.

Our vision is to develop the first floor and re-imagine The Gunnery as a world-class, multi-platform, contemporary art space – hosting a public-facing education and outreach facility and providing a sustainable revenue model for the organisation. This vision sits squarely within the *Arts NSW Infrastructure Support Policy 2012*, the NSW Government’s (Cabinet endorsed) vision for The Gunnery as:

A centre for experimentation and innovation in the visual arts. A hub that complements the Art Gallery of NSW and Museum of Contemporary Art. A place for local and visiting artists to create, collaborate and exhibit.

Artspace is ready to embark on a strategic growth phase, which will require more flexible floor space and is currently in negotiations to secure a lease for the three spaces available on the first floor. This will enable us to move towards occupying The Gunnery in its entirety and provide an expanded and unique platform for community building and artistic excellence.

In November 2020, Artspace welcomed the NSW Government’s commitment of over \$5 million to help transform The Gunnery into a state-of-the-art facility with expanded exhibition spaces, increased artist-in-residence studios and a greater connection to the local neighbourhood and Sydney Harbour Foreshore.

This significant investment in The Gunnery will ensure the legacy of the landmark building as the destination for visual arts in NSW and highlights the important role of the arts in fuelling NSW’s cultural and economic recovery following the impact of COVID-19.

The transformation of The Gunnery will feature these key elements:

- Reorientation of the gallery entrance to Forbes Street plaza to provide greater connection with the neighbourhood and foreshore and create a cultural corridor and sightline with the AGNSW/Sydney Modern Project and the Domain parklands
- Expanded exhibition space on the ground floor
- First floor upgraded into an education, outreach, digital broadcast, performance, production, and public program space
- Increased number of artist studios from 7 to 10 offered rent-free to NSW-based artists
- Equity access for audiences across all levels
- New kitchen on first floor and upgraded electrical and fire services
- Essential building upgrade works including waterproofing, electrical and security systems

The benefits generated for Artspace, as a valued community arts organisation and a tenant of the Gunnery, inspiring a positive future for the institution are identified as:

- Increased provision of studio spaces for artists supporting creative development and the production of new work
- Improved retention of creative practitioners in NSW
- Creation of a strong arts community through a shared studio environment and a sense of community wellbeing
- Contributing to the creation of a vibrant creative culture at a local, regional, national and international level, and increased visibility in the national and international cultural tourism market
- Development of skills and expertise as well as nurturing innovation and fostering growth in the commercial creative industries through the inclusion of artists, writers, architects, producers, makers, and designers
- Increased activation and support for the precinct that continues to grow between Artspace, AGNSW, National Art School, Firstdraft and UNSW Art & Design
- Promotion of the creativity and distinctiveness of this precinct in the public domain, particularly with AGNSW’s Sydney Modern development to launch in 2022

The benefits generated for Artspace, as a valued community arts organisation and a tenant of The Gunnery, inspiring a positive future for the institution are identified as:

- Artist support: Developing strong peer mentorship and career pathways for artists and other practitioners, while also allowing Artspace to further invest in artists beyond the exhibition cycle in our gallery spaces
- Regional connection: Connecting with our communities across a wider geography in NSW through targeted programming, making contemporary art more accessible to more people
- Youth engagement: Engaging young audiences with exciting contemporary art and curatorial practice including new digital, technological and experimental forms to contribute to skills development
- Education: The proposed expansion of education programs spanning primary, secondary and tertiary sectors will transform Artspace into an important classroom resource for a host of NSW’s educational institutions. An expanded offering of artistic programs as well as a broader engagement would enable Artspace to attract visitation beyond our current demographic
- Operating sustainability: Establishing strategic partnerships and networks and accessing increased resources

Moreover, these benefits will directly contribute to the realisation of NSW Government policy objectives, as articulated in *Create in NSW: NSW Arts and Cultural Policy Framework*; *Cultural Infrastructure Plan 2025+* and the *Greater Sydney Region Plan – A Metropolis of Three Cities*.

Governance

Artspace is a non-profit organisation under the Australian Charities and Not-for-Profits Commission (ACNC). In line with Artspace's constitution, the Board is complemented by twelve directors, including the executive director, who each play a vital role in achieving the organisation's objectives. They bring a wide range of skills to management, fundraising and governance. Each director is appointed for a three-year plus three-year term. This was extended to an extra three years for the current Board to guide The Gunnery redevelopment through to completion in 2022. There are three artists appointed as directors who represent the interests of the key constituency of visual arts practitioners.

The Board meets six times a year and also meets for an all-day strategic planning meeting with executive management once a year to outline Board direction, outcomes and KPIs to be achieved over the following three years.

This annual planning session serves to measure the institution's capacity within the context of the current funding environment and to determine the effectiveness of Board operations, and includes an audit of Board and management across areas of Board composition and diversity; discussion of roles and responsibilities; reporting and Board operations; and Board and organisational development, particularly in regards to fundraising, infrastructure, governance, stakeholders, sustainability and human resources.

The 2019–21 strategic session reaffirmed the following drivers for Board effectiveness to contribute to artistic vibrancy, audience engagement and financial sustainability:

1. The Board is operating with strong leadership, complementarity and balance and is well placed to achieve strategic outcomes over the next twelve months
2. The current Board of twelve are unified and have a strong voice within the visual arts sector
3. The role of the Board members is based on reciprocity and a capacity to give, whether it be a financial commitment or pro-bono expertise
4. Clarity of roles is matched with operational needs, with key areas of support identified as legal, accounting, fundraising, communications, education and government relations
5. Maintaining diversity in Board representation across gender, cultural and linguistic backgrounds, and First Nations
6. Development of a strengthened fundraising campaign and continuation of a fundraising subcommittee
7. Development of a strategic education program in partnership with AGNSW to capitalise on audiences, locality, expertise and access to space
8. Securing long-term tenure for the institution at The Gunnery

A key outcome of the strategic session is that Board and executive management have a cohesive and inclusive relationship and that there is active dialogue and contribution between Board members and executive staff. This open communication strengthens the institution's capacity to remain agile and responsive and to maintain the principles of best practice in governance.



Image: Kaylene Whiskey, still from Instagram post for 52 ARTISTS, 22.09.2020. Courtesy the artist and Artspace, Sydney



**K E Y
P E R F O R M A N C E
I N D I C A T O R S**

Image: Kevin Diallo, *Anchor*, 2020. Installation view. *Blue*, Artspace, Sydney. Photo: Richard Phillips

Number of New Works Presented at Artspace

Artspace has identified the following high-level success factors to be addressed over the four years from 2017-2020

SUCCESS FACTOR	2020 MEASURE	2019 MEASURE	2018 MEASURE	2017 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF ARTSPACE STUDIOS				
Australian	172	101	115	104
International	4	12	24	8
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE				
Australian	95	77	94	94
International	18	27	47	17
TOTAL NEW WORK DEVELOPED AND PRESENTED				
Australian	254	177	209	198
International	19	39	71	25

Breakdown of Audience Penetration [On-Site Visitation]

SUCCESS FACTOR	2020 MEASURE	2019 MEASURE	2018 MEASURE	2017 MEASURE
City of Sydney (LGA) residents	35%	32%	29%	30%
Greater Sydney (excl. Western Sydney)	20%	18%	20%	25%
Western Sydney	12%	10%	8%	7%
State (NSW) residents	18%	11%	9%	7%
Domestic cultural tourism (interstate)	12%	12%	14%	13%
International cultural tourism	3%	17%	20%	18%

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

SUCCESS FACTOR	2020 MEASURE	2019 MEASURE	2018 MEASURE	2017 MEASURE
Sydney (onsite)	11,409	22,146	22,886	25,294
Online engagement	208,857	-	-	-
Sydney (offsite, excl. Western Sydney)	153	2593	7075	-
Western Sydney (offsite)	-	-	17,897	4,149
Regional NSW (offsite)	37,611	24,763	24,140	18,607
Melbourne (offsite)	-	20	50	-
Perth (offsite)	-	-	-	363
Adelaide (offsite)	-	-	7,386	-
Darwin (offsite)	-	-	-	400
Brisbane (offsite)	19,444	1,614	1,171	1,171
Australian Regional (offsite excl. NSW)	31,526	29,381	9,279	6,210
International (off-site)	477,850	96,093	402,633	181,904
Total audiences	786,850	477,370	492,747	238,098

Financial Viability

SUCCESS FACTOR	2020 MEASURE	2019 MEASURE	2018 MEASURE	2017 MEASURE
% Reserves ratio (net assets/ annual expenditure)	38%	19%	19%	21%
% private sector revenue / annual turnover	31%	38%	31%	31%

Board of Directors

Chair

Andrew Cameron AM

Kathy Bail

Michael Baldwin

Daniel Boyd

Lisa Chung

Mikala Dwyer

Alexie Glass-Kantor

Amanda Love

Peter O'Connell

Khaled Sabsabi

Leisa Sadler, Treasurer

Peter Wilson

Michelle Newton [Company Secretary]

Management

Executive Director

Alexie Glass-Kantor

Deputy Director

Michelle Newton

Curator

Talia Linz

Communications Coordinator

Richard Phillips

Development and Public Engagement Manager

Lola Pinder

Associate Curator and Executive Assistant

Elyse Goldfinch

Associate Curator and Front of House Coordinator

Johanna Bear

Production Manager

Court Williams [commenced December]

Production Coordinator

Jack Tarlinton [ceased December]

Front of House and Curatorial Assistant

Yuanyu Li

Installation Team

Dylan Batty

Julien Bowman

Kalanjay Dhir

Kevin Diallo

Luke O'Donnell

Milos Popovic

Aiden Stone

Gotaro Uematsu

Jack Wotton

Weekend Front of House

Isabella Chow [ceased February]

Siân Davies

Zoe Gojnich [ceased December]

Rebecca Hall [ceased July]

Saira Krishan

Amelia Lazberger

Tim Marvin

Michael Sprott

Celeste Stein [ceased February]

Dorcas Tang

Alana Wesley

Casual Staff

Sam Abbott

Mackenzie Benato

Nicholas Griffith

Beatrice Hernandez

Dean Qiulin Li

Guilherme Zequini Lima

Rhiannon Lyons

Cody Moore

Alexandra Pedley

Alexander Ryrie

Otto Schwerdtfeger

Volunteer

Robert Postema

**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 2020, our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Champions, Advocates and Supporters.

Commissioning Circle

Andrew & Cathy Cameron AM
Anonymous

Future Fund for Living Artists

Coe Family
James Emmett & Peter Wilson
Amanda & Andrew Love
Thyne Reid Foundation
Susan Rothwell
Alenka Tindale
Turnbull Foundation

Superfriends

Penelope Seidler AM

P A R T N E R S A N D
S U P P O R T E R S

Champions

Lisa Chung
Dianne & Peter O’Connell
Vivienne Sharpe
Ursula Sullivan & Joanna Strumpf

Advocates

Mikala Dwyer
Rick and Jan Frolich

Supporters

James Hill
Annette Larkin
Stephen Feneley

Major Government Partners



Education Partners



National Touring Partner



Cultural Partners

