



# ARTSPACE

## Annual Report 2021

## TABLE OF CONTENTS

<b>Executive Report</b>	<b>4</b>
<b>2021 Reach</b>	<b>6-7</b>
<b>Key Performance Indicators</b>	<b>10</b>
<b>Expanded Artistic Program</b>	
<b>Exhibitions</b>	<b>14</b>
<b>Ideas Platform</b>	<b>20</b>
<b>International Programming</b>	<b>28</b>
<b>National and Regional Touring</b>	<b>36</b>
<b>Studios</b>	<b>44</b>
<b>Public Programs</b>	<b>48</b>
<b>Publishing</b>	<b>54</b>
<b>Artspace Archive</b>	<b>64</b>
<b>Performance Against Goals</b>	
<b>Expanded Artistic Program</b>	<b>68</b>
<b>Creative Development</b>	<b>71</b>
<b>Artists and Advocacy</b>	<b>74</b>
<b>Audience Growth, Engagement and Reach</b>	<b>78</b>
<b>Organisational Dynamism and Sustainability</b>	<b>84</b>
<b>Artspace Directors and Staff</b>	<b>90</b>
<b>Artspace Partners and Supporters</b>	<b>93</b>

## ACKNOWLEDGEMENT

Artspace acknowledges the Gadigal people of the Eora nation on whose unceded land 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.

## 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.



Visual render, interior of The Gunnery, Dunn & Hillam Architects, 2021 featuring Megan Cope's *Untitled [Death Song]*, 2020 commissioned by Adelaide Biennial of Australian Art. Courtesy the artist and Milani Gallery.

## Executive Report

In 2021, Artspace staff and Board delivered an expanded artistic program and focused on strategic growth, continuing to build on our commitment to contemporary art by working with artists at all stages of their careers. We provided a high level of support for the production and presentation of contemporary art through ongoing exhibitions, international co-commissions, rent-free studio residencies, onsite and online public programs, publishing initiatives and curatorial advocacy. The breadth and diversity of our program couldn't have been achieved without our strong partnerships with regional and international peers, benefactors, and broad audiences, offering a truly global experience to all stakeholders.

Artspace plays a vital role in the visual arts in local, regional, national and international contexts to amplify artists' voices. Our aim is to continue growing the reach and reputation of Artspace at all levels and to maximise the impact of contemporary art through a hybrid approach to onsite and online programming.

The scope of the 2021 program was ambitious and expansive – despite the limitations of the year – with Artspace actively supporting:

- 187 artists
- 4,227 visitors onsite in the gallery (a 92% decrease from 2020 and a 136% decrease from 2019 pre-pandemic levels)
- 142,960 audience members engaged with new online programming
- 50,585 audience members nationally through our offsite programming (a 75% decrease from 88,734 2020 and a 15% decrease from 2019 pre-pandemic levels)
- A total of 197,772 people had direct contact with Artspace's programming across multiple program sites (a 298% decrease from 2020 and a 141% decrease from 2019)

Overall, our visitation was greatly affected by COVID-19 due to widespread lockdowns and international border closures. This impact to the Artspace program and our capacity to connect with audiences was prolonged with the closure of The Gunnery to commence our building redevelopment in August, which required Artspace to relocate to the National Art School at the height of Sydney's strictest lockdown. Despite these challenges, we experienced strong local audience support and engagement both online and offline.

### ACHIEVEMENTS

2021 saw the commencement of The Gunnery transformation project, supported by over \$5 million investment from the NSW Government. This structural renewal and revitalisation of our premises will secure Artspace's future as a place where Australian and international artists of all generations come to realise their most ambitious projects.

The architectural plans include universal access across all three floors, expanded exhibition spaces, additional rent-free studios, upgraded education and outreach facilities, and a greater connection to the local neighbourhood. Artspace also commenced negotiations with Create NSW to secure a sublease occupying the entirety of The Gunnery and to become the sole resident for the first time in its 30-year tenancy, furthering Artspace's vision of The Gunnery as a world-class, multi-platform centre for contemporary art.

During a challenging year for the arts across the globe and in Australia, Artspace weathered COVID-19 in a sound financial position through strong foundations and diligence regarding Artspace's financial operations, including:

- Total self-generated revenue at 24% of annual turnover, up from 23% in 2020.
- Reserves at 49% of annual turnover, up from 38% in 2020 (above the Australia Council for the Arts' recommendation of 20% for the sector).

Artspace's 2021 program opened with *djillong dumularra* by 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 cultures. Alongside the exhibition, Artspace commissioned Jannawi Dance Clan's performance *skullduggery* and hosted a series of workshops led by McGregor that produced the La Perouse Aboriginal Community Possum Skin Cloak. This was followed by the group exhibition *the pleasurable, the illegible, the multiple, the mundane*, curated by Talia Linz, which brought together 12 Australian and international artists, including new commissions by Australian artists Carla Cescon, Jelena Telecki and Jack Ball. These exhibitions were complemented by the Ideas Platform, which was an active site for exhibitions of new work and experimental collaborations by Australian and international artists.

Artspace is an organisation led by the breadth and dynamism of intergenerational practice and artists' inquiry, making our rent-free studios integral spaces for reciprocity, risk and experimentation in Australian art practice. Our One Year Studio Program and Residential Studio Program provided much needed support and connectivity during the global pandemic, supported by a key group of benefactors committed to our Future Fund for Living Artists.

Across the first half of 2021, Artspace continued to present the online exhibition *52 ACTIONS*, which commissioned leading Australian artists from all states and territories to develop and deliver new works through a unique online platform. Artspace will launch a nationwide regional tour in 2022 in partnership with our long-standing partner Museums & Galleries NSW, with all 52 artists and collectives participating through physical and digital presentations and public programs that activate the sites.

In June, Sydney went into lockdown to limit the spread of COVID-19, resulting in all on site programming being put on pause and delays to the 2021 Visual Arts Emerging Fellowship. Artspace's agility and responsiveness is often cited as one of its greatest strengths and it is also its greatest challenge given the size and capacity of the organisation. We experienced a decline in audience numbers as a direct result of COVID-19 lockdowns and the temporary closure of our premises from August 2021 for The Gunnery redevelopment. We managed audience engagement by developing more opportunities for artists through off site projects, including regional touring and strategic partnerships and collaborations with peer institutions.

In November, Wiradjuri/Kamilaroi artist Jonathan Jones presented his first solo show in Europe at the Palais de Tokyo, Paris. *untitled [transcriptions of country]* was co-commissioned by Artspace as part of our International Commissioning Series that supports Australian artists to present career-defining projects in a global context. Jones produced works in collaboration with emerging and established First Nations knowledge-holders as well as Western Sydney-based communities within a context of cultural exchange informed by Aboriginal ways of understanding and connecting to Country.

Artspace also presented a significant survey of Australian art featuring 35 artists and five Indigenous art centres at the Seoul Museum of Art in December. *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* was grounded in a commitment to collaboration and cross-cultural dialogue, which was embedded throughout the curatorial process (undertaken entirely remotely) and in the exhibition, 260-page publication, public programs and new digital commissions.

Regionally, three Artspace exhibitions toured Victoria, Queensland, and New South Wales with Museums & Galleries NSW, including during lockdowns that required Artspace and its partners to be adept at working in a hybrid online-onsite model. While Artspace's curatorial development practices proved to be resourceful and flexible during COVID-19, an important learning from these regional and international presentations was that in-person presence is still critical to representing the work. There was a loss when the Artspace team and the exhibiting artists could not be on site for the development and delivery of projects. Looking ahead, we still need to support national, regional and international travel and strike a balance between physical and digital participation to achieve high-level engagement with audiences and peers.

Our achievements in 2021 are due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled Artspace to succeed. 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.

# 2 0 2 1 R E A C H

189 NEW WORKS SUPPORTED

187 ARTISTS SUPPORTED

41 NEW WORK DIGITAL

8 EXHIBITIONS OPEN TO THE PUBLIC ONSITE

10 NATIONAL TOURING PRESENTATIONS IN  
REGIONAL AND METROPOLITAN CENTRES

1 MAJOR SOLO COMMISSION AND INTERNATIONAL  
PRESENTATION

20 PUBLIC PROGRAMS ONSITE AND ONLINE

2 INTERNATIONAL PRESENTATIONS

3 PUBLICATIONS

4,227 AUDIENCES ONSITE

70,849 AUDIENCES OFFSITE NATIONALLY

142,960 AUDIENCES ONLINE

61,814 WEBSITE VISITS

15,389 FACEBOOK FOLLOWERS

29,386 INSTAGRAM FOLLOWERS

4,974 TWITTER USERS

12,925 NEWSLETTER SUBSCRIBERS

# KEY PERFORMANCE INDICATORS



## Number of New Works Presented at Artspace

Artspace has identified the following high-level success factors to be addressed over the four years from 2021-2024

SUCCESS FACTOR	2021 MEASURE	2020 MEASURE	2019 MEASURE [pre-pandemic]
<b>NEW WORKS DEVELOPED WITH SUPPORT OF ARTSPACE STUDIOS</b>			
Australian	125	172	101
International	1	4	12
<b>NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE</b>			
Australian	90	95	77
International	3	18	27
<b>TOTAL NEW WORK SUPPORTED</b>			
Australian	189	254	177
International	4	19	39

## Breakdown of Audience Reach [Onsite Visitation]

SUCCESS FACTOR	2021 MEASURE	2020 MEASURE	2019 MEASURE [pre-pandemic]
City of Sydney (LGA) residents	*	35%	32%
Greater Sydney (excl. Western Sydney)	*	20%	18%
Western Sydney	*	12%	10%
All other State (NSW) residents	*	18%	11%
Domestic cultural tourism (interstate)	*	12%	12%
International cultural tourism	*	3%	17%

\*COVID-19 restrictions and the redevelopment of The Gunnery building prevented Artspace from conducting an audience survey in 2021 to inform the breakdown of audience penetration. A fourth edition of the audience survey will be conducted six months after Artspace re-opens in 2023.

## Audience Visitation for Artspace Program Onsite, Touring & International Commissions

SUCCESS FACTOR	2021 MEASURE	2020 MEASURE	2019 MEASURE [pre-pandemic]
Sydney (onsite)	4,227	11,409	22,146
Sydney (offsite, excl. Western Sydney)	123	153	2593
Western Sydney (offsite)	2,036	-	-
Regional NSW (offsite)	29,094	37,611	24,763
Melbourne (offsite)	-	-	20
Brisbane (offsite)	-	19,444	1,614
Australian Regional (off site excl. NSW)	19,332	31,526	29,381
International (off site)	-	477,850	96,093
Online engagement	142,960	208,857	-
<b>Total audiences</b>	<b>197,772</b>	<b>786,850</b>	<b>477,370</b>

## Financial Viability

SUCCESS FACTOR	2021 MEASURE	2020 MEASURE	2019 MEASURE [pre-pandemic]
% Reserves ratio (net assets/ annual expenditure)	49%	38%	19%
% Self-generated revenue/ total annual turnover	24%	23%	38%

stolen

stolen

land

land

# EXPANDED ARTISTIC PROGRAM

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

## Carol McGregor and Judy Watson

### djillong dumularra

16 January - 5 April 2021

Presented by Artspace and Sydney Festival, *djillong dumularra* featured the work of 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. In Wathaurung and Waanyi respectively, *djillong* – meaning tongue of land – and *dumularra*, flowing water, together evoke the living connection to Country and cultural memory that defines their distinct approaches to artmaking.

McGregor uses ephemeral natural fibres, paint, clay, metal and paper. Her recent art practice also involves the revival of the traditional possum skin cloak as an art form and a way to strengthen individual and communal identities. Included in the exhibition is *Wreath for Oodgeroo*, 2020, a possum skin cloak depicting native plants found on Minjerriba (Stradbroke Island, Queensland) to honour the leadership and insight of black rights activist, poet, artist, environmentalist and educator Oodgeroo Noonuccal (Kath Walker). Commissioned by Artspace as part of *djillong dumularra*, McGregor also collaborated with members of the La Perouse Aboriginal Community to create a new collective possum skin cloak that will remain with the community in perpetuity.

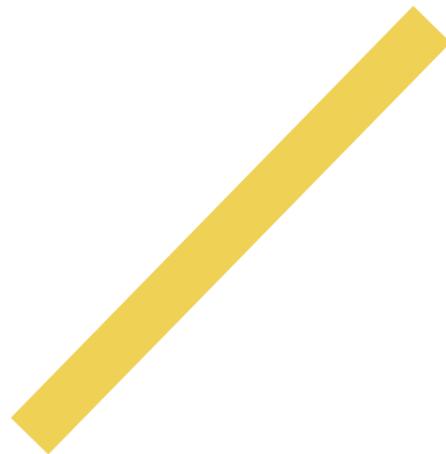
Watson engages with place, memory, collections and archives to reveal the impact of colonialism and discrimination against Aboriginal people, and to celebrate the strength of Aboriginal cultural practice. Her major new installation, *skullduggery*, draws on 1930s correspondence between Matron Kerr from 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.

Harnessing shared knowledge across time and place and drawing on the strength of matrilineal connections in particular, McGregor and Watson both engaged in processes of collaborative creation and reflection to present a series of works that resonated across the gallery and beyond.

Artspace and Sydney Festival presented 'djillong dumularra': Carol McGregor and Judy Watson. 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.

#### AUDIENCES

Number of days open to the public:	79
General attendance:	1,776
Public programs onsite:	276
Online public engagement:	385
Education/Outreach groups:	151
Other/private events:	213
<b>Total audience</b>	<b>2,801</b>



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



Image: Installation view, *the pleasurable, the illegible, the multiple, the mundane*, 2021, Artspace, Sydney. Photo: Zan Wimberley

## the pleasurable, the illegible, the multiple, the mundane

28 April - 11 July 2021\*

Delving into personal belief systems as well as broader social frameworks, *the pleasurable, the illegible, the multiple, the mundane* explored the fabric of our relationships, from the interpersonal to the interplanetary. Here are private rituals, games between lovers, existential thought forms, historical mistruths, perennial riddles.

The artists represented cover wide ground but all engage with art as a means of embodied discovery or revelation. They present themselves as many and morphing in a web of relational identities: child, parent, lover, other. Past and future selves meet and diverge. Knowledge and faith come in and out of focus.

The works moved between comedy and sincerity, irony and honesty, fiction and truth. Many drew on diaristic tendencies or something of the confessional, revealing quirky, personal and complex worlds. Poetry and symbolism dominated. As did forms of marking of the self – individual and collective – through time.

Presented during a moment of global introspection and deceleration, *the pleasurable, the illegible, the multiple, the mundane* drew on love and loss, then and now, aligning intergenerational practices that engaged with truth seeking and confidence tricking in the games of art and life.

**Artists:** Boris Achour, Jack Ball, Louise Bourgeois, Ellen Cantor, Carla Cescon, Laurent Grasso, Louise Haselton, Dylan Mira, Wura-Natasha Ogunji, Rachel Rose, Fannie Sosa and Jelena Telecki.

**Curator:** Talia Linz

\*The exhibition was permanently closed on 25 June 2021 due to the COVID 19 lockdown.

### AUDIENCES

Number of days open to the public:	128
General attendance:	1,093
Public programs onsite:	409
Online public program engagement:	25
Education/Outreach groups:	185
Other/private events:	124
Ideas Platform openings in addition to general opening:	285

**Total audience**

**1,836**

# 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

Instagram @52ARTISTS52ACTIONS  
artspace.org.au/program/52-actions

52 ACTIONS is Artspace's latest online commissioning project supporting artists living and working in Australia through the development and presentation of new works. It expanded 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.

With many cultural experiences now taking place at a physical distance, 52 ACTIONS speculated on new methods for survival and revival, offering a space for artists and audiences to continue sharing and connecting with one another. The evolving project centred around the social and cultural importance of artistic practice and art as action in times of uncertainty and transformation.

This edition utilised 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 presented a new commission on the Artspace website and across our digital platforms, touching on critical contemporary issues including Islamophobia, environmental activism, mapping migration stories, and the unceded sovereignty of Australia's First Peoples.

**Artists:** Eddie Abd, Abdul Abdullah, 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, Seini F Taumoepeau, James Tylor, Unbound Collective, Ivey Wawn, Kaylene Whiskey, Min Wong, Chris Yee, Gutinjarra Yunupinju, and Louise Zhang.

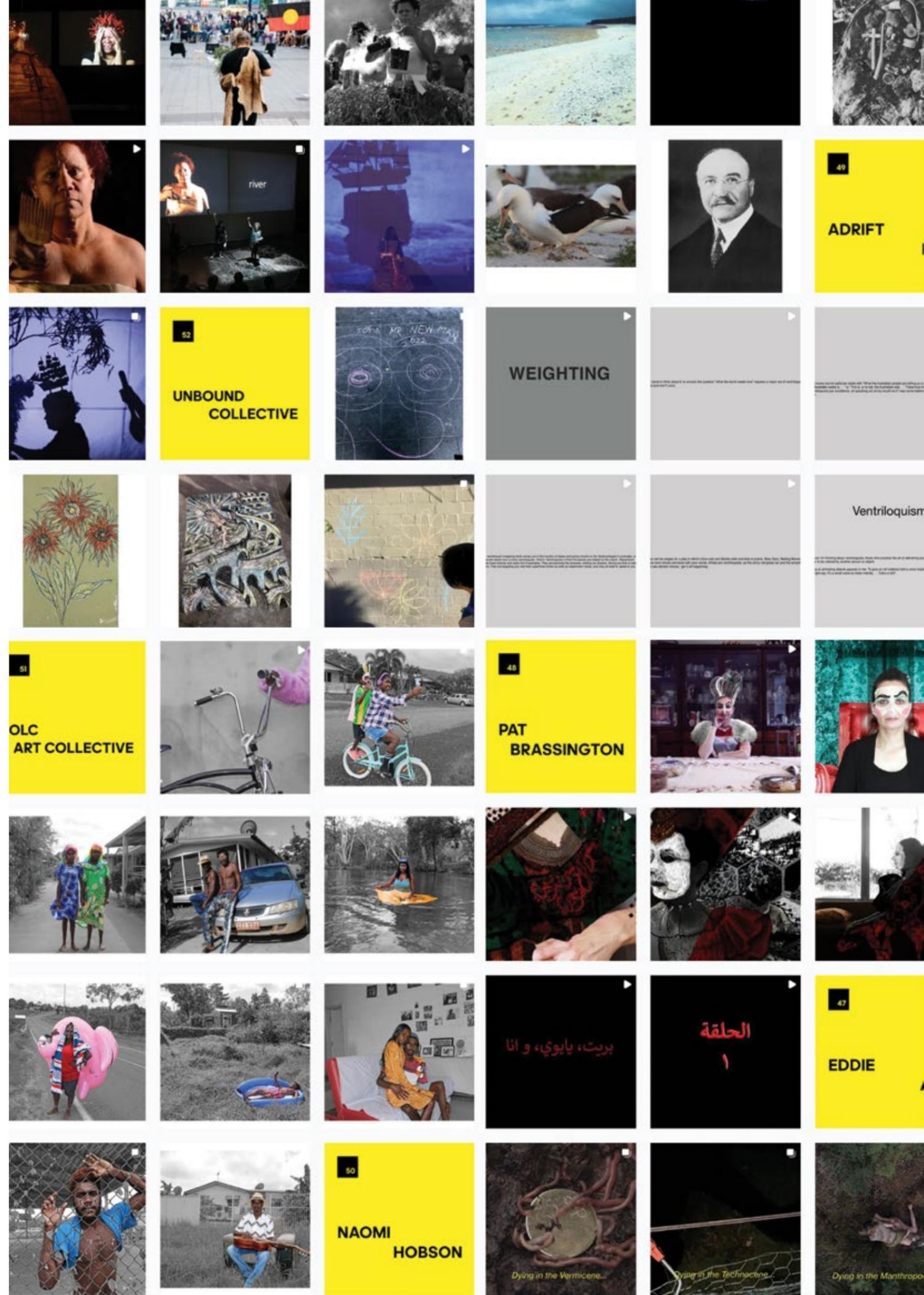
*This project is supported by the City of Sydney and Copyright Agency's Cultural Fund. Johnathon World Peace Bush, Nici Cumpston and Karrabing Film Collective were presented in partnership with Sydney Festival.*

### AUDIENCES

Number of days of project	365
artspace.org.au/52actions:	13,602
52artists52actions.com:	7,049
Instagram:	5,887

**Total audience 14,986**

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



# IDEAS PLATFORM



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 2021 Ideas Platform program was disrupted in June due to the COVID-19 pandemic and did not resume once lockdowns were lifted because Artspace had vacated The Gunner building for redevelopment. Across the five exhibitions that were held in 2021, the Ideas Platform supported 29 artists and practitioners based locally, interstate and internationally.



Image: Chevron Hassett, *Head in the clouds*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley



Image: Danie Mellor, *jujaba: [a thought space]*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley

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

## Chevron Hassett | Head in the clouds

16 January – 7 February 2021

*Head in the clouds* was a solo exhibition by Wellington-based, Aotearoa artist Chevron Hassett. Drawing on recent global events such as the toppling of colonial statues, the Black Lives Matter movement, Indigenous land protests, and marking 250 years since the arrival of James Cook to the Pacific, Hassett presented two new works that responded to these significant colonial histories with a reclamation of identity through themes of hope and resistance.

## Danie Mellor | jujaba: [a thought space]

11 February – 7 March 2021

*jujaba: [a thought space]* was an installation of paintings and objects that delineated the cataclysmic disruption to life experienced by the murraamba (Aboriginal people) of the rainforests of northern Queensland. Jujaba is a language word used in this region to remember an ancient time of creator people from which this world emerged. The enduring chronology from that primordial epoch to the present was seismically interrupted by the colonial invasion of Aboriginal land spaces with its devastating repercussions of cultural and spiritual dismemberment. It was an attempted genocide and protracted moment of shocking indifference. The exhibition also prompted us to remember how intimately connected we are to pictures and their powerful role in shaping memory and perception, particularly those recalling a time past.

Number of days open to the public 23

Number of days open to the public 25



Image: *Garret to Gallery*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Document



Image: Lauren Brincat and Aileen Sage Architects, *You Me, Here Now*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley

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

## Garret to Gallery

11 March - 5 April 2021

*Garret to Gallery* featured work by 16 artists connected to the Get Out of the Garret project (GOG), an initiative of the Western Sydney cultural program Front Up. GOG supports professional and emerging artists living with or without disability by providing studio space at the Front Up hub in Seven Hills, along with exhibition, professional development and networking opportunities.

*Garret to Gallery* brought together new and experimental work by professional and emerging artists that discussed themes such as environmental stability, cultural connection, language and how lived experience informs artistic practices. Through their participation in *Garret to Gallery*, each artist shared critical insight into their practice and contributed to the culture of the GOG community.

**Artists:** William BIL Anderson JR, Ruth Aria, Joseph Barale, Richard Bell, Virginia Bucknell, Livonne Larkins, Linda Ogonowski, Susan Jennifer Oxenham, Christa Robnik, Colette Rose, Keith Rutherford, Rosalind Stanley, M. Sunflower, Digby Webster, Sue Jo Wright and Kathryn Yuen

**Curator:** Rosalind Stanley

Number of days open to the public 26

## You Me, Here Now

28 April - 18 May 2021

*You Me, Here Now* was an ongoing conversation between artist Lauren Brincat and Aileen Sage Architects (Isabelle Aileen Toland and Amelia Sage Holliday). The exhibition asked questions about how we come together and how we sit together, and aimed to explore alternative modes of learning within exhibition and seminar formats.

Only three per cent of the original Eastern Suburbs Banksia Scrub remains in the local area. It is an endangered and threatened species. The exhibition considered contemporary society's loss of connection to nature and community. In this space the audience were invited to sit and immerse themselves in that which is often overlooked.

**Artists:** Lauren Brincat and Lauren Sage Architects

Number of days open to the public 19



Image: Diana Baker Smith, *Tasks yet to be composed for the occasion*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Document

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

## Diana Baker Smith | *Tasks yet to be composed for the occasion*

20 May - 13 June 2021

*Tasks yet to be composed for the occasion* was a series of encounters between Diana Baker Smith and the Australian dancer, choreographer and artist Philippa Cullen (1950-1975). During her brief career, Cullen forged new connections between movement, sound and technology. In conversation with one of Cullen's collaborators, composer Greg Schiemer, Baker Smith learned that one of Cullen's most expansive projects, *24 Hour Concert*, 1974, took place on the day when clocks were put forward for daylight savings, meaning it ran for only 23 hours.

The story of this 'lost hour', together with the documents, fragments and other anecdotes surrounding *24 Hour Concert*, became the starting point for a series of new works by Baker Smith. In keeping with the collaborative spirit of *24 Hour Concert*, she worked with curator Bree Richards, dancer Brooke Stamp, artists Ella Sutherland and Samuel Hodge, and musicians Bree van Reyk and Miles Brown, to produce *Tasks yet to be composed for the occasion*: a multivocal dialogue across time and place, and between bodies.

Curator: Bree Richards

Number of days open to the public 25



Image: M. Sunflower, *Fearless Fat*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Document

## M. Sunflower | *Fearless Fat*

16 June - 27 June 2021 [Closed on 25 June 2021 due to the COVID-19 lockdown]

*Fearless Fat* fought for basic human rights for fat people. Visibility is a key strategy in all human rights campaigns, yet fat bodies are rarely welcomed into art institutions, the media, and even intersectionally 'woke' activist spaces. *Fearless Fat* categorically rejected the status-quo, demanding fat people be centred, seen and autonomous. The exhibition broke stereotypes and asked, what happens when fat bodies take over a gallery space? *Fearless Fat* showed fat bellies and bodies being explored by their owners, experienced in a way society finds taboo. Without fear. Without hatred.

Number of days open to the public 10



# INTERNATIONAL PROGRAMMING

Image: 경로를 재탐색합니다 UN/LEARNING AUSTRALIA, 2021-22. Installation view, Seoul Museum of Art (SeMA), South Korea. Courtesy the artists and SeMA



● **Jonathan Jones** |  
*untitled [transcriptions of country]*

Palais de Tokyo, France  
 26 November 2021 - 20 February 2022

Audience numbers will be reported in 2022

▲ **경로를 재탐색합니다 UN/LEARNING AUSTRALIA**

Seoul Museum of Art | South Korea  
 14 December 2021 - 6 March 2022

Co-curated with the Seoul Museum of Art [SeMA], [South Korea],  
 and Artspace [Sydney, Australia], launched at SeMA in December  
 2021

Audience numbers will be reported in 2022

**Artists:**

- Abdul Abdullah
- Brook Garru Andrew
- Richard Bell
- Daniel Boyd
- Johnathon World Peace Bush
- Madison Bycroft
- Club Ate
- Timothy Cook
- Megan Cope
- Robert Fielding
- Zaachariaha Fielding
- Agatha Gothe-Snape
- Matthew Griffin
- Taloi Havini
- Timo Hogan
- IVI
- Iwantja Men's Collaborative
- Iwantja Women's Collaborative
- Soda Jerk
- Helen Johnson
- Carol McGregor
- Archie Moore
- Kunmanara [Peter] Mungkuri
- Vincent Namatjira
- Mrs Norris
- Mel O'Callaghan
- Lawrence Pennington
- Alex Martinis Roe
- Yhonnie Scarce
- Leyla Stevens
- Lennard Walker
- Judy Watson
- Ms M. Wirrpanda
- Pedro Wonaeamirri
- Ms N. Yunupingu

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

## Jonathan Jones | untitled [transcriptions of country]

### Palais de Tokyo, Paris

26 November 2021 – 20 February 2022

Wiradjuri/Kamilaroi artist Jonathan Jones presented his first solo exhibition in Europe, *untitled (transcriptions of country)*, which was co-commissioned by Artspace, Sydney, and premiered at the Palais de Tokyo, Paris.

The new work *untitled (transcriptions of country)* investigates the colonial transport, trade and the acclimatisation of Australian native plants, animals and objects, together with the colonisation of local Aboriginal knowledge. Its source of inspiration is the French expedition to the southern lands led by Captain Nicolas Baudin in 1800- 1803. Commissioned by Napoleon Bonaparte, this was one of the most extensive scientific expeditions ever undertaken in Australia, which brought back to France many artifacts and living elements.

The exhibition takes on multiple forms to unfold this complex story, central to the artistic approach being the process of translation. Of the plant species brought back by the expedition and preserved at the National Herbarium in Paris, more than 300 specimens were collected in Sydney. These have been reproduced as handmade embroideries by migrant collectives and presented as a new translation of the archive. Sculptures, after imperial crown wreaths but created with Australian materials and portraits of Aboriginal people, are displayed on the walls. A soundscape – inspired amongst other things by a corroboree (as transcribed during the expedition) – is broadcast in the space, while a video tells the story of the project and its context. Each body of work highlights how the interpretation and understanding of other cultures can be altered through communication and exchange.

The moving image work, *untitled (homelands)*, 2021, brings together Jazz Money, a Wiradjuri writer, artist and filmmaker, in collaboration with Jones. The embroidery installation *untitled (Eora country)*, 2021 is accompanied by a soundscape of the same title. This score has been interpreted by Lille Madden, an Arrernte/Kalkadoon/Bundjalung woman from Gadigal Country.

For *untitled (transcription of country)*, Jones carried out extensive research work both in Australia and France – at the National Museum of Natural History in Paris, the Museum of Natural History in Le Havre and the Château de Malmaison.

**Curators:** Daria de Beauvais, Alexie Glass-Kantor and Michelle Newton

*Jonathan Jones's project was co-commissioned by Artspace, Sydney, and the Palais de Tokyo, Paris. This project was supported by the Australia Council for the Arts, its arts and funding advisory body; the Australian Government through the Australian Cultural Diplomacy Grants Program; Australia now France 2021-2022, an initiative of the Australian Government celebrating Australia's creative excellence, diversity and innovation; proudly funded by the NSW Government through Create NSW; the City of Sydney; and the Copyright Agency. The embroideries were the result of a close collaboration with the Information + Cultural Exchange (I.C.E) and with the Adorned Collective, with the support of Yamane Fayed (I.C.E.) and Liam Benson (Adorned Collective). The artist's preliminary research in France was supported by Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette. Research and exhibition development by Jonathan Jones with the support of elders Aunty Julie Freeman and Uncle Charles Madden.*

Audience numbers will be reported in 2022.



**Image:** Jonathan Jones collaboration with the Information + Cultural Exchange, embroidery by Sheradha Sivaraman. Photo: Yamane Fayed



**Image:** Jonathan Jones, *untitled (transcriptions of country)*, 2021-22, installation view, Palais de Tokyo, Paris. Courtesy the artist and the Palais de Tokyo. Photo: Aurélien Mole



## 경로를 재탐색합니다 UN/LEARNING AUSTRALIA

co-curated with Seoul Museum of Art, South Korea

14 December 2021 - 6 March 2022

경로를 재탐색합니다 *UN/LEARNING AUSTRALIA*, co-curated by the Seoul Museum of Art (SeMA), (South Korea), and Artspace (Sydney, Australia), launched at SeMA in December 2021. This major survey exhibition rethinks and recalibrates preconceptions of Australia and re-examines privilege, power and dominance. Bringing together 35 artists and collectives and five Indigenous art centres, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* represents the breadth of contemporary Australian artistic practice from artists across generations.

Significantly, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* profiles five Indigenous art centres from different geographic locations across Australia - Buku-Larrngay Mulka Centre in Yirrkala, Northern Territory; Iwantja Arts in Indulkana, South Australia; Spinifex Arts Projects in Tjuntjuntjara, Great Victoria Desert, Western Australia; Jilamara Arts and Crafts Association, Milikapiti, Tiwi Islands, Northern Territory; and APY Art Centre Collective, in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, Central Australia.

The exhibition is amplified by public programs including Richard Bell's *Embassy* programs; Agatha Gothe-Snape's *Lion's Honey*; and interpersonal encounters with Matthew Griffin's *contemporary*. Each encourages participants to engage in cross-cultural dialogue, revealing parallel trajectories, crossover points and contradictions that resonate in both Australia and South Korea. For the duration of the exhibition, participating artists, collectives and art centres will take over Artspace's *52 ARTISTS 52 ACTIONS* Instagram account with new digital commissions, allowing audiences to connect with the project beyond geographic boundaries.

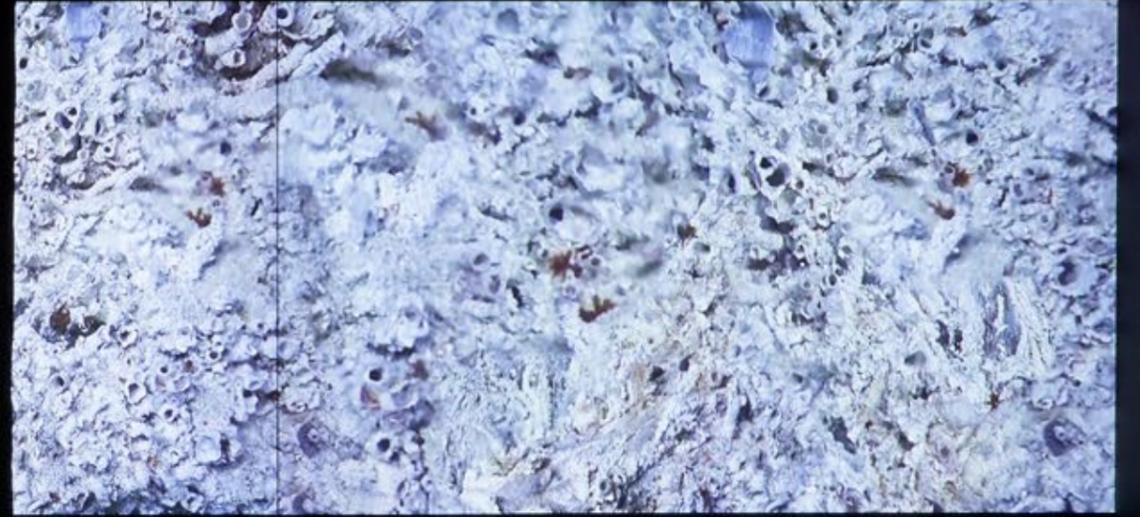
Unpacking the complexity of national histories and evolving futures, the project details knowledge systems, self-presentations and forms of resistance that challenge standard representations of Australia. It is an invitation to listen, to be open to multiple voices, and to explore new ways of thinking that inspire mutual understanding and respect. At a time of immense change and heightened focus on community and care, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* amplifies artistic practice that represents contemporary issues vital to Australia and the region.

**Artists:** Abdul Abdullah, Brook Garru Andrew, Richard Bell, Daniel Boyd, Johnathon World Peace Bush, Madison Bycroft, Club Ate, Timothy Cook, Megan Cope, Robert Fielding, Zaachariaha Fielding, Agatha Gothe-Snape, Matthew Griffin, Taloi Havini, Timo Hogan, IVI, Iwantja Men's Collaborative, Iwantja Women's Collaborative, Soda Jerk, Helen Johnson, Carol McGregor, Archie Moore, Kunmanara (Peter) Mungkuri, Vincent Namatjira, Mrs Norris, Mel O'Callaghan, Lawrence Pennington, Alex Martinis Roe, Yhonnie Scarce, Leyla Stevens, Lennard Walker, Judy Watson, Ms M. Wirrpanda, Pedro Wonaeamirri, Ms N. Yunupingu.

**Curators:** Johanna Bear, Alexie Glass-Kantor, Michelle Newton, Eugene Hannah Park and Gahee Park.

*경로를 재탐색합니다 UN/LEARNING AUSTRALIA* was supported by the Australian Embassy in the Republic of Korea; the Australia-Korea Foundation of the Department of Foreign Affairs and Trade; the Australian Government through the Australian Cultural Diplomacy Grants Program and through the Australia Council for the Arts, its arts and funding advisory body. *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* is sponsored by Kukje Gallery, Seoul, and The Wesfarmers Collection of Australian Art, Perth.

*Audience numbers will be reported in 2022.*



# NATIONAL & REGIONAL TOURING

# NATIONAL & REGIONAL TOURING

## ▲ *Just Not Australian*

**Wollongong Art Gallery, NSW**  
21 November 2020 - 7 February 2021  
Days open to the public: 52 days  
Attendance: 10,134

**Bathurst Regional Art Gallery, NSW**  
20 February - 5 April 2021  
Days open to the public: 45 days  
Attendance: 2,161

**Maitland Regional Art Gallery, NSW**  
8 May - 1 August 2021  
Days open to the public: 86 days  
Attendance: 13,251

**Blue Mountains Cultural Centre, NSW**  
14 August - 24 October 2021  
Days open to the public: 14 days  
[closed prior to 11 October due to COVID-19 lockdown]  
Attendance: 2,036

**NorthSite Contemporary Art Centre, QLD**  
5 November 2021 - 5 February 2022  
Days open to the public: 93 days  
Attendance: reported in 2022

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

**Caboolture Regional Art Gallery, QLD**  
17 April - 19 June 2021  
Days open to the public: 64 days  
Attendance: 1,044

**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*

**Goulburn Regional Art Gallery, NSW**  
16 April - 12 June 2021  
Days open to the public: 58 days  
Attendance: 2,161

**Umbrella Studio Contemporary Arts, Townsville, QLD**  
10 July - 29 August 2021  
Days open to the public: 51 days  
Attendance: 1,577

**Glasshouse, Port Macquarie, NSW**  
11 September - 7 November 2021  
Days open to the public: 58 days  
Attendance: 1,387

**Western Plains Cultural Centre, NSW**  
20 November 2021 - 27 February 2022  
Days open to the public: 100 days  
Attendance: reported in 2022

## Just Not Australian Touring Exhibition 2020-23

*Just Not Australian* presents work by Australian artists at the forefront of national debate and practice. This exhibition brings together 20 artists across generations and diverse cultural backgrounds to deal broadly with the origins and implications of contemporary Australian nationhood. Showcasing the common sensibilities of satire, larrikinism and resistance so as to present a broad exploration of race, place and belonging, *Just Not Australian* interrogates what it means to be Australian at this challenging point in time.

*Just Not Australian* engages with the moral and ethical undertones of the loaded rejoinder 'un- Australian' – a pejorative now embedded in our national vocabulary that continues to be used to further political agendas and to spread nationalistic ideals of what it means to be Australian. Far from a simple comparison, a consideration of what's not Australian ultimately leads to questions of what is, and the artists in *Just Not Australian* consider this in detail.

This exhibition began its national tour in 2020, which marked the 250th anniversary of Captain Cook's first voyage to Australia, and it continues a timely interrogation of Australia's colonial history and the complexities of presenting and representing national identity.

**Artists:** Soda Jerk, Gordon Hookey, Abdul Abdullah, Richard Lewer, Hoda Afshar, Archie Moore, Tony Albert, Vincent Namatjira, Cigdem Aydemir, Nell, Liam Benson, Joan Ross, Eric Bridgeman, Tony Schwensen, Jon Campbell, Raquel Ormella, Karla Dickens, Ryan Presley, and Fiona Foley

*Just Not Australian* was curated by Artspace and developed in partnership with Sydney Festival and Museums & Galleries of NSW. The exhibition is touring nationally with Museums & Galleries of NSW. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.





# N A T I O A N L & R E G I O N A L T O U R I N G

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

*Montages: The Full Cut, 1999-2015* presented the full suite of 8 montage films by artist Tracey Moffatt and collaborator Gary Hillberg. Presented together for the first time, the exhibition spanned 16 years of the artist and editor's collaborative practice and included their most recent work, *The Art* (2015).

The exhibition was an ode to cinema and to the cinematic form, offering unprecedented insight into the stereotypes that populate our collective cultural imagination. In this suite of montages, Moffatt and Hillberg sourced footage from Hollywood films, tapping into the humour and pathos of universally shared subjects like art, revolution, love and destruction.

*Just Not Australian* was curated by Artspace and developed in partnership with Sydney Festival and Museums & Galleries of NSW. The exhibition is touring nationally with Museums & Galleries of NSW. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Image: Tracey Moffatt and Gary Hillberg, *Montages: The Full Cut, 1999-2015*, 2017. Installation view, Wanneroo Library and Cultural Centre. Photo courtesy of Wanneroo Library and Cultural Centre

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

*Centre of the Centre* traces the origins of life and its regenerative forces, iterated through a large-scale video work, a performative aspect and selected glass sculptures. The exhibition was presented at Artspace, Sydney, in 2019 and at The University of Queensland Art Museum in 2020-2021, before touring nationally from early 2021.

The catalyst for this body of work was one small mineral given to the artist by her grandfather, renowned mineralogist Albert Chapman. The mineral contains a small pocket of water, possibly millions of years old, which holds traces of the elemental forces responsible for all life on earth. Inspired by the potentialities and extreme conditions within this primordial liquid, the exhibition submerges the audience in a highly visceral experience through sensory breathing techniques and experiential performance.

*Mel O'Callaghan's Centre of the Centre* was co-commissioned by *Le Confort Moderne, Poitiers*; *Artspace, Sydney*; and *The University of Queensland Art Museum, Brisbane*; with Commissioning Partners *Andrew Cameron AM & Cathy Cameron* and *Peter Wilson & James Emmett*; and Lead Supporter, *Kronenberg Mais Wright, Sydney*. The development and presentation of *Centre of the Centre* was supported by the *Fondation des Artistes*; the Australian Government through the *Australia Council for the Arts*, its funding and advisory body; *Woods Hole Oceanographic Institution* and the *US National Science Foundation*. *Centre of the Centre* was curated and developed by Artspace in 2019 and continues to tour nationally with *Museums & Galleries of NSW*.

Image: Mel O'Callaghan, *Centre of the Centre*, 2020. Installation view, The University of Queensland Art Museum, Brisbane. Photo: Clemens Habicht

# ONE YEAR STUDIO ARTISTS

2020-21 One Year Studio Artists [extended residencies, February 2020–July 2021]

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. The One Year Studio Program stems from Artspace's deep commitment to supporting the development of new work within a generative, inspiring, professional environment. It offers ongoing advocacy and curatorial dialogue to benefit the longevity and vitality of Australian artists at all stages of their careers. This vision will be expanded with the redevelopment of The Gunnery, which will increase the number of artists supported by the studios.

For 2021, in response to disruptions caused by COVID-19 and the redevelopment of Artspace's home at The Gunnery, we offered extended residencies to our 2020 One Year Studio Artists until works began. This was made possible thanks to the unflagging support of dedicated benefactors through the Future Fund for Living Artists, launched in 2015 to support Australian artists. 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.

In addition to new works commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of 100 new works by the One Year Studio artists for exhibitions locally and internationally.

Marian Abboud's expansive performance installation *Not Her Reflection, Apparitions I, II & III*, developed with a suite of collaborators, was presented during a free public program at Artspace on 26 March 2021. Abboud also produced new work for the UTS Library Artists in Residency program, an interactive installation for Casula Powerhouse, and worked closely with Auburn Girls School students for a Sydney Modern Stairs Hoarding Project with the Aart Gallery of New South Wales.

Seth Birchall developed a suite of new paintings for his solo exhibition *Health and Happiness* at Verge Gallery, and in March, Sullivan + Strumpf announced their commercial representation of Seth.

Chun Yin Rainbow Chan developed new work *Triune* for the group exhibition *A link, a loop, a circle*, curated by Talia Smith at Granville Centre Art Gallery, and continued working on a new commission for Liveworks 2022 with Performance Space and West Kowloon Cultural District. She also wrote, produced and recorded new songs for her album *Stanley*, performed a Lunar New Year show at Mary's Underground, and developed an original score for the short film *Butter*, directed by Anita Lee.

Rochelle Haley continued developing her large-scale installation titled *Ever Sun* for a City of Sydney commission, presented as part of their laneway art program in 2021. Haley also developed new public installation work *Nurses Walk* activating the historical Surgeons Court in The Rocks, developed by Place Management NSW, The Rocks and Art Pharmacy.

During her residency, Fiona Lowry presented works in *Know My Name: Australian Women Artists to Know Now* at the National Gallery of Australia and was a finalist in the Archibald Prize 2021 at the Art Gallery of NSW.

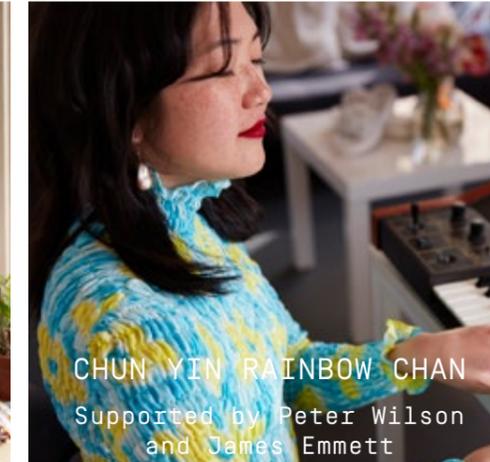
TV Moore developed a series of new artworks for the *The Monthly's* March issue, including the cover, a music video for the band *Body Type*, and an array of new films, collage, sculpture and painted works for upcoming exhibitions.

After a year in residence at Artspace, The Re-Right Collective departed their studio to begin a residency at The Clothing Store Artist Studios, Carriageworks.

The One Year Studio Program is a dynamic site for the production of new work and supports risk, innovation and experimentation. This dovetails with Artspace's commitment to facilitating increased opportunities and outcomes for studio artists within our network of peer institutions and curators in Australia and internationally. During their residencies, studio artists generously opened their workplace to the public through open studios and educational tours. This provided a rare opportunity for visitors and students to directly engage with the production of contemporary art and connect with individual practices.



SETH BIRCHALL  
Mira's Studio, supported  
Alenka Tindale



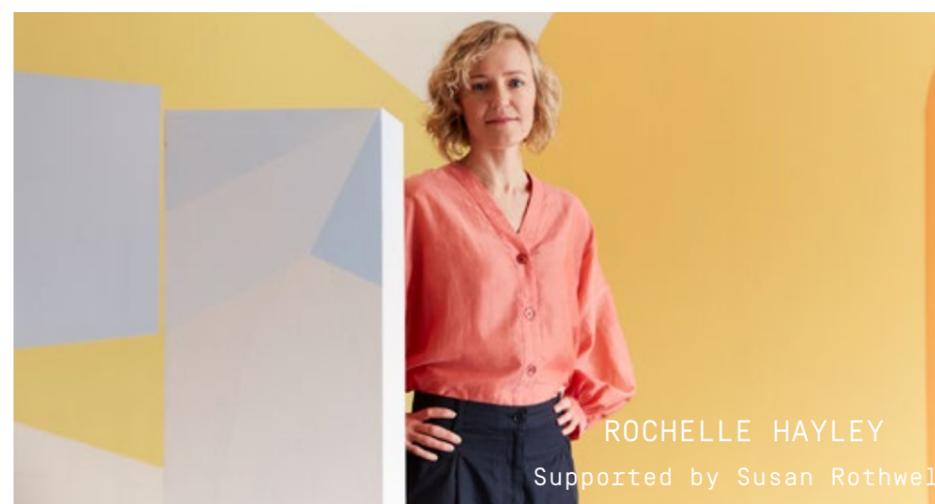
CHUN YIN RAINBOW CHAN  
Supported by Peter Wilson  
and James Emmett



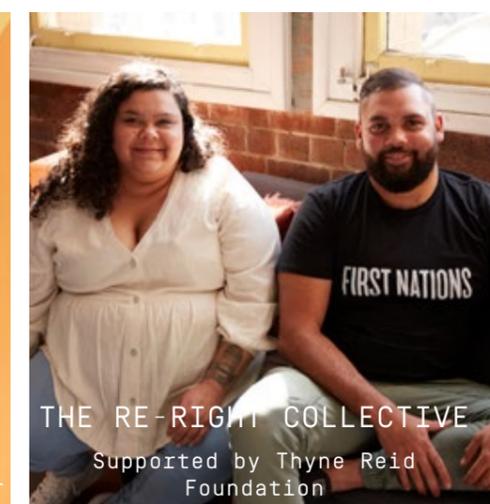
MARIAN ABOUD  
Supported by Amanda and  
Andrew Love



FIONA LOWRY  
Supported by the Coe Family



ROCHELLE HAYLEY  
Supported by Susan Rothwell



THE RE-RIGHT COLLECTIVE  
Supported by Thyne Reid  
Foundation



TV MOORE  
Supported by the Turnbull  
Foundation

Images: One Year Studio Program artist portraits of Seth Birchall, Rainbow Chan, Marian Abboud, Fiona Lowry, Rochelle Haley and The Re-Right Collective, 2020, photos by Zan Wimberley. TV Moore Artspace studio, 2020, photo courtesy the artist.

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



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.

There was a reduced number of residencies across 2021 due to COVID-19 lockdowns and Artspace's building redevelopment. Nonetheless, Artspace was pleased to support artists ordinarily based outside of Australia who were impacted by COVID-19 travel restrictions, including Mel O'Callaghan, Julieta Aranda and Taloi Havini. We also offered residencies to interstate practitioners, including through partnerships with the Art Gallery of New South Wales (AGNSW) and the Queensland Art Gallery | Gallery of Modern Art (QAGOMA).

These studios are central to Artspace's commitment to providing the time and space for artists, writers and curators to pursue new directions in their practices and create their most ambitious works to date. Artspace studios also support research and participation in a program of creative development, critical thinking and dialogue that has far-reaching and long-term outcomes. Notably, Koji Ryui developed a new commission for The 10th Asia Pacific Triennial of Contemporary Art at QAGOMA, Brisbane; Pierre Mukeba produced new works for his first solo show with Roslyn Oxley9, Sydney; Mel O'Callaghan began developing her 2022 solo show for Carriageworks, Sydney; and Taloi Havini delivered a significant commission entirely remotely for her 2021 presentation at Ocean Space, Venice, commissioned by TBA21-Academy.

#### Residential Studio Artists and Arts Professionals for 2020 included:

- Taloi Havini, artist, June 2020 – July 2021
- Abdullah M. I. Syed, artist, 11 December 2020 – 26 March 2021
- Mel O'Callaghan, artist, 14 May 2020 – July 2021
- Wona Bae and Charlie Lawler, artists, in partnership with AGNSW for *The National: New Australian Art 2021*, 25 January – 28 March 2021
- Kate Just, artist, in partnership with AGNSW for *The National: New Australian Art 2021*, 29 March – 30 April 2021
- Koji Ryui, artist, in partnership with QAGOMA for The 10<sup>th</sup> Asia Pacific Triennial of Contemporary Art, 15 March – 31 July 2021
- Melissa Bianca Amore, curator, art critic and scholar, 1 – 11 March 2021
- Alex Wisser, Creative Director, CEMENTA Inc., 12 – 19 June 2021
- Julieta Aranda, artist, 20 May – 18 June 2021
- Pierre Mukeba, artist, 30 June – 31 July 2021



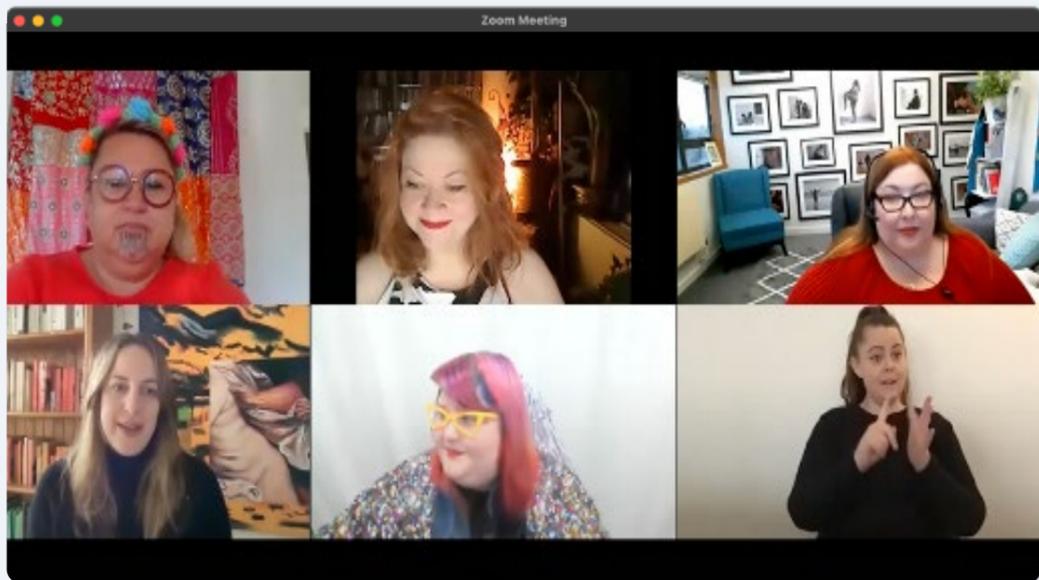
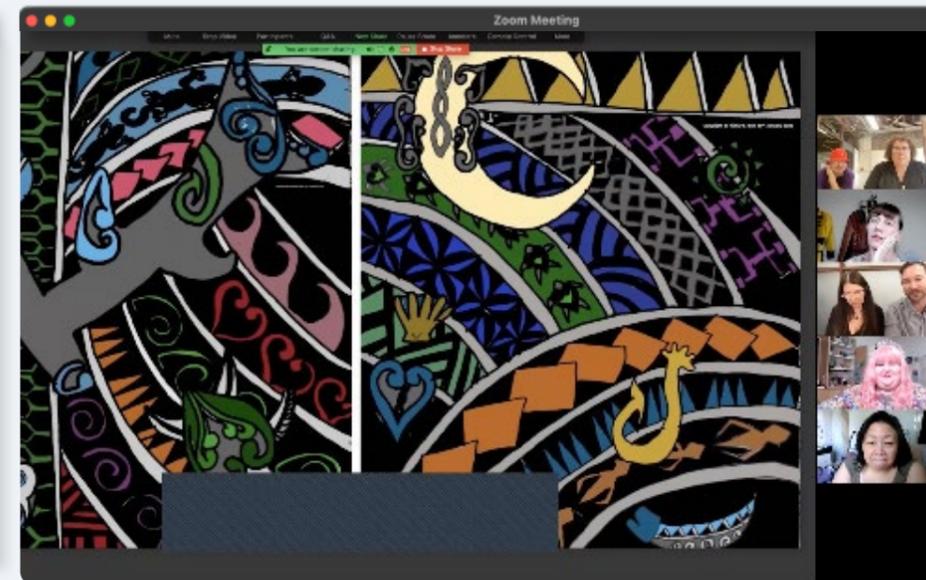
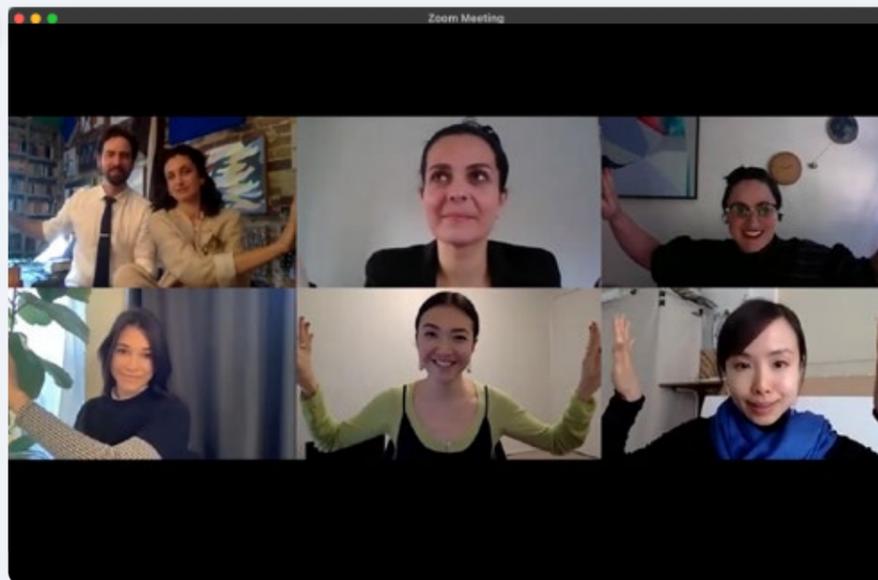
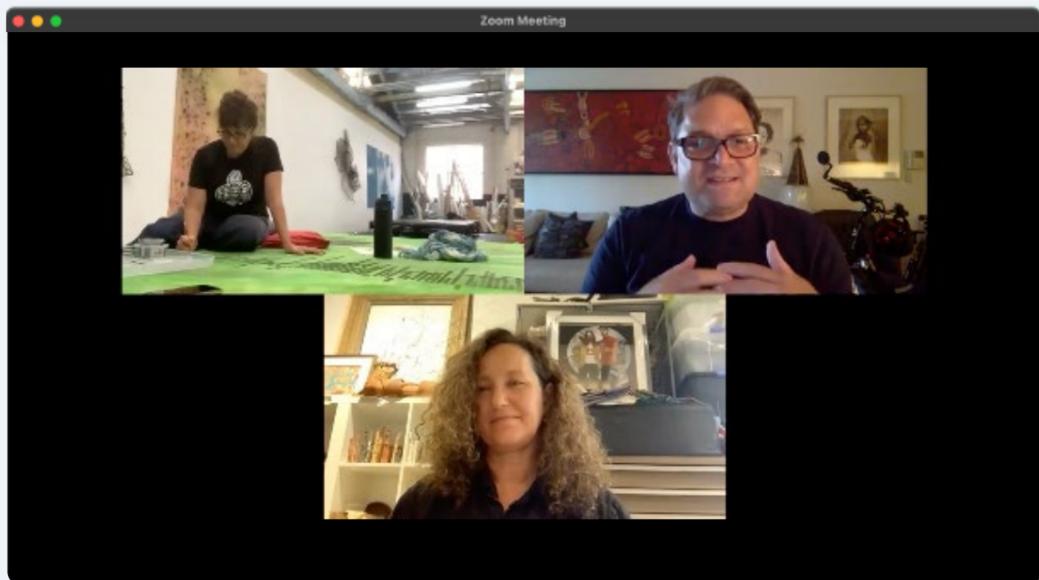
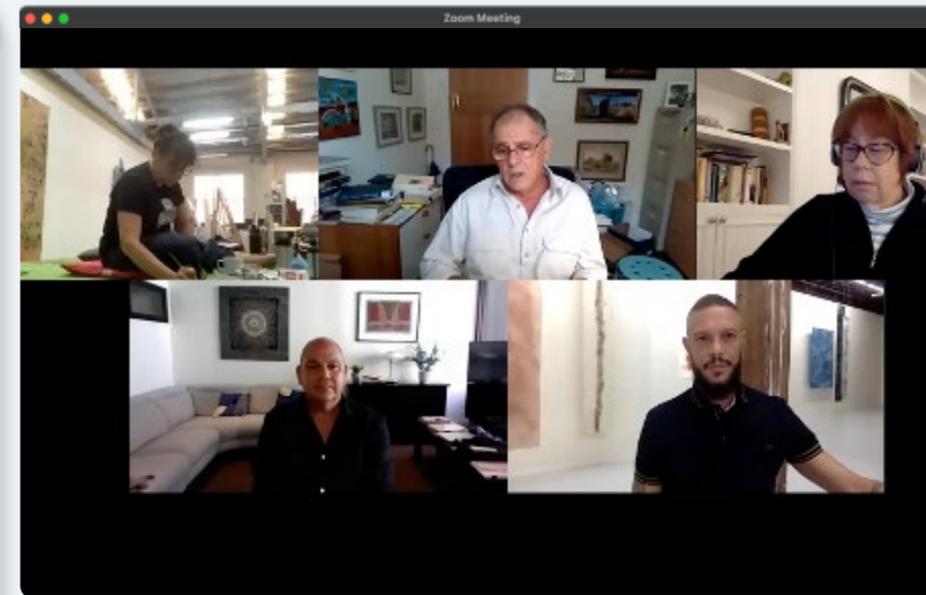
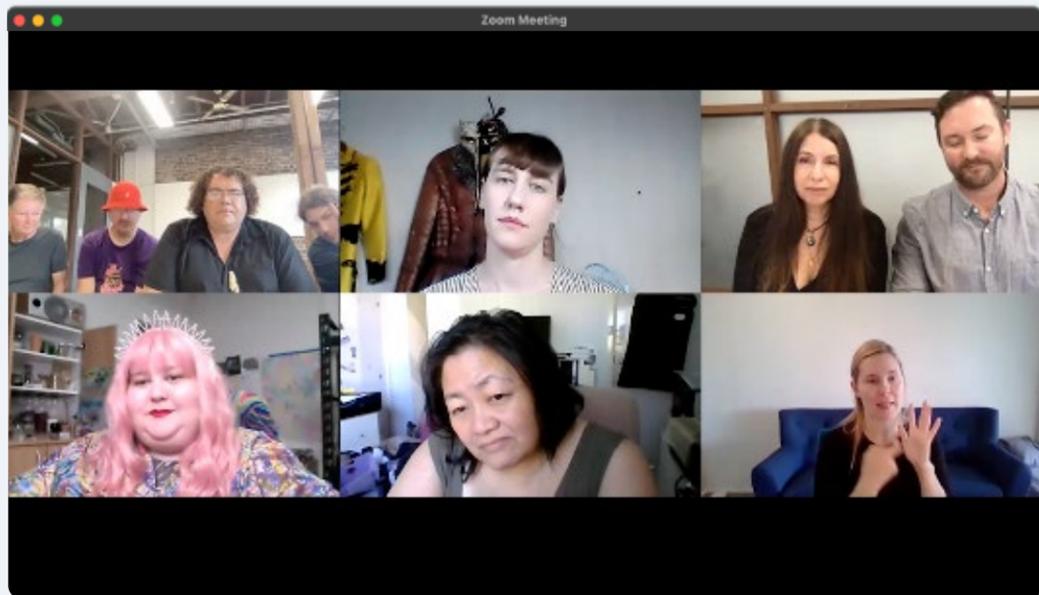


# PUBLIC PROGRAMS

Artspace's public programs host a diverse range of artists, curators and cultural practitioners, and comprise talks, performances and workshops in connection with the exhibition and studio programs. In 2021, we were able to deliver a selection of public programs both onsite and online.

Image: M. Sunflower, *Fearless Fat*, 2021. Installation view, Ideas Platform, Artspace, Sydney. Photo: Document

Images: A selection of zoom screenshots of Artspace public programs delivered online during the COVID-19 pandemic, 2021.



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

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

20 January

## Online Artist Talk | Carol McGregor, Judy Watson and Wesley Enoch

Artists Carol McGregor (Wathaurung, Kulin Nation) and Judy Watson (Waanyi) in conversation with Wesley Enoch, Artistic Director, Sydney Festival about *djillong dumularra*, co-presented by Artspace and Sydney Festival.

20 January

## Online Panel Discussion | *out of country: blood and bone*

Panel discussion with key academics, curators and activists Dr Lyndon Ormond-Parker, Dr Gaye Sculthorpe, Professor David Trigger, Judy Watson and Daniel Browning. Together they discussed the history of trade in Australian Aboriginal ancestral remains and material culture, how living Aboriginal peoples connect with these histories in a contemporary context, and complex issues around repatriation.

26-28 February

## Performance | *skullduggery*

The performance of Judy Watson's *skullduggery* with the Jannawi Dance Clan was commissioned as a response to Watson's work of the same title. *skullduggery* stems from Watson's research into the early 1930s theft of a skull and king plate from the grave of Aboriginal man Tiger, known as 'King of the Mines' of Lawn Hill near the Gulf of Carpentaria in northwest Queensland.

27 February

## Workshop | Possum Skin Wristband Workshop

Held in conjunction with the exhibition *djillong dumularra*, artist Carol McGregor led a free possum skin wristband making workshop, working with community producers Dennis Golding and Latoya Brown. Participants learnt about the significance of possum skin cloaks as an artform, and as a means to strengthen community and individual identities.

1 March

## Online Artist Talk | Danie Mellor

Artist Danie Mellor and academic and arts critic Tyson Yunkaporta discussed *ujaba: [a thought space]*, an exhibition in the Ideas Platform.

12 March

## Online Information Seminar | 2021 NSW Visual Arts Emerging Fellowship

NSW emerging visual artists were invited to attend this webinar where Create NSW and staff from Artspace's curatorial team discussed the NSW Visual Arts Emerging Fellowship.

13 March

## Artists' Studio Tour | One Year Studio Artists

As part of Art Month Sydney, Artspace hosted a studio walkthrough with One Year Studio Artists Rochelle Haley, Fiona Lowry and Rainbow Chan.

26 March

## Performance Installation | Marian Abboud: *Not Her Reflection, Apparitions I, II & III*

Artspace One Year Studio Artist Marian Abboud presented her performance installation *Not Her Reflection, Apparitions I, II & III*. Drawing influence from the harbour, it responded to 'water memory', a theory that water can hold the imprint or 'memory' of a substance - as well as the holy qualities of water for blessing, purification, sacrament, healing and protection in ritual and ceremony.

29 March

## Online Artist Talk | *Garret to Gallery*

*Garret to Gallery* brought together 16 artists connected through the Get Out of the Garret project, an initiative of the Western Sydney cultural program Front Up. The talk was facilitated by Front Up coordinators, Rosalind Stanley and Liam Benson.

30 April

## Online Podcasts | *the pleasurable, the illegible, the multiple, the mundane*

Curator Talia Linz in conversation with artists Dylan Mira, Wura-Natasha Ogunji, Jelena Telecki, Rachel Rose, Carla Cescon, Jack Ball and Louise Haselton discussing their personal reflections on pleasure, magical intervention, mushrooms, motherhood and approaching the unknown.

10 June

## In Conversation | Diana Baker Smith and Rochelle Haley

An in conversation between artists Diana Baker Smith and Rochelle Haley celebrated the close of *Tasks yet to be composed for the occasion*.

17 June

## Artist Talk | Julieta Aranda

Leading artist Julieta Aranda discussed her practice and recent projects, which centre on time, speculative literature, and human relationships with the natural world. Following Aranda's presentation, she was in conversation with Eben Kirksey, a scholar, curator and author known for his work in multispecies ethnography, science and justice.

23 June

## Online Panel Discussion | *Fat Liberation through Fat Art [or Beauty is a Red Herring]*

This panel discussion with artists M. Sunflower, Substantia Jones and Lissy Cole, moderated by Dr Cat Pausé, built upon ideas in M. Sunflower's exhibition *Fearless Fat* in the Ideas Platform.

16 November

## Online Panel Discussion | *After Shocks: Art, Disruption and Provocation*

The panel discussion *After Shocks: Art, Disruption and Provocation* featured artists, curators and writers whose practices and research intersect with themes of censorship, disruption and protest. Held by Sydney Contemporary 2021, the discussion focused on leading institutional structural change and embedding new perspectives in the arts sector.

Speakers: artist Tony Albert; Laura Raicovich, curator and writer; and Jarrod Rawlins, Director, Curatorial Affairs, Museum of Old and New Art (MONA), Natasha Bullock, Assistant Director, Curatorial and Programs at the National Gallery of Australia (NGA); moderated by Executive Director, Artspace, Alexie Glass-Kantor.

# 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 to increase distribution and sales, and will now produce one major art text annually, working in partnership with leading designers, institutions, publishers and distributors.

Images: Taloi Havini, *Reclamation*, 2021, co-published by Artspace, Sydney, and Formist. Photo: Formist



## Taloi Havini: Reclamation

Reclamation is the first publication from Bougainville-born artist Taloi Havini, which documents Havini's ongoing investigation into the history, environment and nation-building within the social structures of her birthplace, the Autonomous Region of Bougainville, Papua New Guinea.

Co-published by Artspace and Formist, the publication is an immersive experience constructed to utilise unique four-page spreads that allows it to be read and understood in multiple ways. Beautifully presented in a metallic copper slip case, it features essays from QAGOMA's Curator of Pacific Art Ruth McDougall, and Oceania academic and writer Nicholas Thomas; specially commissioned hymns by orator, Songwoman and artist Sēini 'SistaNative' Taumoepeau; excerpts from an unpublished autobiography by Havini's late father, Moses Havini; as well as Havini in conversation with transdisciplinary writer and scholar Nabil Ahmed and highly respected Nakaripa Elder and curator Sana Balai.

Continuing outcomes for alumni of the International Commissioning Series that supported Havini's presentation at Artspace and Dhaka Art Summit in 2020, this publication encapsulates Artspace's commitment to artist-led publishing. Taloi Havini comments:

The full spread of images speaks so well to my practice and the history of Bougainville. One of my distant uncles said ... it's so important for the older generation to see their daughters and women in a book, to feel acknowledged, and to know Artspace supported and funded such a vision, and the significance of publishing *Reclamation* made them realise that Australians are facing and opening acknowledging their Colonial role in Bougainville's history.

The formal book launch for Reclamation, which was scheduled to take place during Sydney Contemporary 2021, was unable to proceed due to the COVID-19 lockdowns. Despite this, the publication was made available to purchase online through Formist as well as selected bookstores and art galleries. One hundred copies were also distributed to peers and people connected to Havini's Bougainville community, making it accessible as a valuable cultural and educational resource. Dr Fiona Crawford, the First Secretary of the Australian High Commission, also gifted copies of Reclamation to the Unity Library in Buka and to the Bougainville Parliament Library.

*Reclamation* was supported by the Australian Government through the Australia Council for the Arts, its funding and advisory body; the NSW Government through Create NSW; the Gordon Darling Foundation; and the National Association for the Visual Arts (NAVA).



**(left) Image:** Taloi Havini, *Reclamation*, 2021, co-published by Artspace, Sydney, and Formist. Photo: Formist. **(above) Image:** Taloi Havini presenting *Reclamation* to primary school students in the Unity Library in Buka, Autonomous Region of Bougainville. Photo courtesy the artist.



## 경로를 재탐색합니다 UN/LEARNING AUSTRALIA

The publication *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* accompanies the large-scale exhibition of the same name hosted by the Seoul Museum of Art, co-curated by Artspace and Seoul Museum of Art. It amplifies artistic practice representing contemporary issues vital to Australia and invites readers to examine privilege, dominance and power from several perspectives. The publication recalibrates preconceptions of Australia, opening a dialogue about learning, unlearning and relearning.

Bound in two adjoining volumes, this significant publication opens with a suite of unique artist pages, featuring new content from artists, collectives and art centres responding to ideas of unlearning. Collectively, they form a kind of secondary exhibition. This is followed by works from participating artists, collectives and art centres; essays and experimental texts by Stephen Gilchrist, Hannah Donnelly, Ayoung Kim, June Miskell and Soo-Min Shim; art centre interviews; and curatorial perspectives from contributors in both Australia and South Korea. Translations of 'unlearning' from artists, collectives and art centres punctuate the publication and showcase the diverse languages spoken across Australia.

Produced in collaboration with Seoul Museum of Art. The publication was co-designed by Mark Gowing (Formist, Sydney) and Chris Ro (ADearFriend, Seoul), and beautifully printed and bound in South Korea.

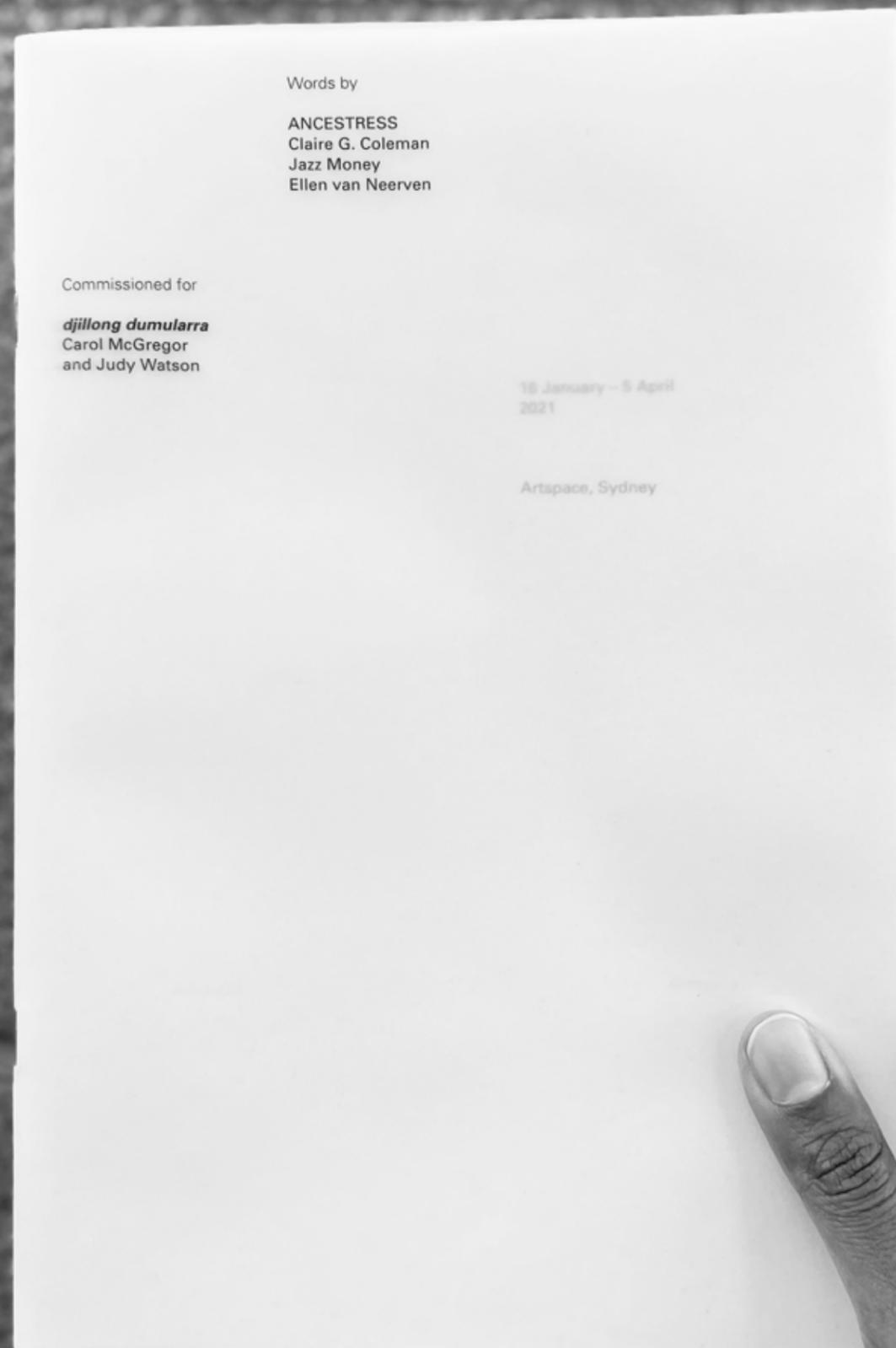
*This publication was supported by the Australian Embassy in the Republic of Korea; the Australia-Korea Foundation of the Department of Foreign Affairs and Trade; and the Australian Government through the Australian Cultural Diplomacy Grants Program and through the Australia Council for the Arts, its arts and funding advisory body. *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* is sponsored by Kukje Gallery, Seoul, and The Wesfarmers Collection of Australian Art, Perth.*

Image: Helen Johnson, 2021, artist page, New South Wales Police patrol Bondi Beach to enforce COVID-19 restrictions, August 2021. Photo: Steven Siewert, The Sydney Morning Herald, 경로를 재탐색합니다 UN/LEARNING AUSTRALIA, 2021, co-edited by Artspace, Sydney, and the Seoul Museum of Art, South Korea; co-designed by Mark Gowing (Formist) and Chris Ro (ADearFriend). Photo: Formist



경로를 재탐색합니다  
UN/LEARNING AUSTRALIA

Seoul Museum of Art  
Artspace Sydney



## **djillong dumularra**

**2021**

A free bespoke publication was commissioned in response to Carol McGregor and Judy Watson's exhibition *djillong dumularra*, presented at Artspace in partnership with Sydney Festival 2021. The publication was designed by Formist and included original texts from Indigenous writers Claire G. Coleman (Noongar), Jazz Money (Wiradjuri), Ellen van Neerven (Mununjali) and Teila Watson (Birri Gubba and Kungalu/Gangalu Murri).

Claire G. Coleman is a Noongar woman whose family have belonged to the south coast of Western Australia since long before history started being recorded. She writes essays, verse and fiction unpacking the effect of colonisation on Indigenous lives. Jazz Money is an award-winning poet and filmmaker of Wiradjuri heritage, currently based on the sovereign lands of the Darug and Gundungurra nations. Her poetry has been published widely and reimagined as murals, installation and film. Ellen van Neerven is an award-winning author, editor and educator of Mununjali (Yugambah language group) and Dutch heritage. They write fiction, poetry, and non-fiction, and play football on unceded Turrbal and Yuggera land. Teila Watson is a Birri Gubba and Kungalu/Gangalu Murri woman born and raised in Brisbane. Writing and performing as ANCESTRESS, her respect and understanding of Murri knowledges, First Nations self-determination, and the continuation of culture, informs her artistic endeavours and fuels her many passions.

*Writing commissioned for djillong dumularra, featuring texts by Claire G. Coleman, Jazz Money, Ellen van Neerven and Teila Watson.*

# A R T S P A C E A R C H I V E

Artspace's archive is an extensive repository of both physical and digital records relating to the institution and our history since establishment in 1983. We hold numerous printed and audio-visual sources that comprehensively trace the development of Artspace, originally established by artists as an alternative contemporary art centre to complement the Art Gallery of New South Wales and Sydney's commercial galleries, and which has since played an integral role in the 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 documents the breadth of the Artspace program from its beginnings at 11 Randle Street in Surry Hills to The Gunnery.

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

Our archive is also a key element of Artspace's building redevelopment, which includes plans to establish a dedicated space on the first floor, offering public access to these records through both onsite and online pathways. These open archives - combining historical material and improved digital connectivity for research and education - will create an inclusive space for cultural engagement, which is an essential step in connecting Artspace to new audiences and diverse communities, particularly within our local neighbourhood of Woolloomooloo.

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 across the Asia-Pacific.



**Image:** Jeff Gibson, *Screwballs*, 1992. Installation view, *working in public*, Artspace, Sydney, 1992. Photo: Courtesy the artist.



PERFORMANCE  
AGAINST  
GOALS

Image: Jonathan Jones, *untitled (transcriptions of country)*, 2021-22. Installation view, Palais de Tokyo, Paris. Courtesy the artist and the Palais de Tokyo. Photo: Aurélien Mole

# EXPANDED ARTISTS PROGRAM

Artspace continued to deliver an ambitious program in 2021, 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, curatorial development and strategic partnerships with local, regional, national and international cultural institutions
- Expanding the scope and diversity of audience and social engagement across programs
- Sustainably positioning Artspace as one of Australia's leading contemporary arts organisations through multi-year government funding, philanthropic donations, strategic partnerships and joint public-private investment in cultural infrastructure

As a result, Artspace continues to be a nationally and internationally renowned institution for contemporary art in the Asia Pacific.

In 2021, Artspace progressed in a key area of strategic growth by securing NSW Government investment in the care, revitalisation and resilience of The Gunnery building as important cultural infrastructure that will increase the capacity of the organisation and our support for artists.

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 2021 expanded artistic program 189 new works were developed of which 62 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 2021 through opportunities to develop and exhibit new work.

The 2021 NSW Visual Arts Emerging Fellowship (NSW VAEF) builds on Artspace's ongoing commitment to supporting emerging artists' professional development through curatorial support and dialogue. It will be presented at NAS Gallery as part of our broader partnership with the National Art School. Co-curators Executive Director Alexie Glass-Kantor, Associate Curator Elyse Goldfinch in collaboration with National Art School's Gallery Coordinator Scott Elliot will work together to support the development of the presentation of the finalists' works.

The timeline for the 2021 exhibition was disrupted due to COVID-19 and subsequent lockdowns so the professional development stage was extended and the exhibition will take place in 2022. New works are in development by Rainbow Chan, Cindy Yuen Yu Chen, Emily Parsons Lord, Joe Wilson and Chanelle Collier, Genevieve Felix Reynolds, and Eddie Abd.

A number of key works were commissioned for *djillong dumularra*. Judy Watson presented her major new video installation *skulduggery*, as well as inviting Indigenous dance collective Jannawi Dance Clan to create a new live performance work in response – which was subsequently included as a video piece in Artspace's *52 ACTIONS*. Artspace also supported the creation of a new possum skin cloak initiated by Carol McGregor, working with community producers Dennis Golding and Latoya Brown and members of the La Perouse Aboriginal Community. *The La Perouse Aboriginal Community Cloak* was shown in *djillong dumularra* and now remains with the Community in perpetuity for cultural use. Original texts were also produced for the exhibition by Indigenous writers Claire G. Coleman, Jazz Money, Ellen van Neerven and Teila Watson.



*the pleasurable, the illegible, the multiple, the mundane* included significant new commissions by Australian artists: Carla Cescon's *Sequence on Sequence*, 39 double-sided paintings; Jelena Telecki's suite of seven paintings; and Jack Ball's site-specific installation *PDA*.

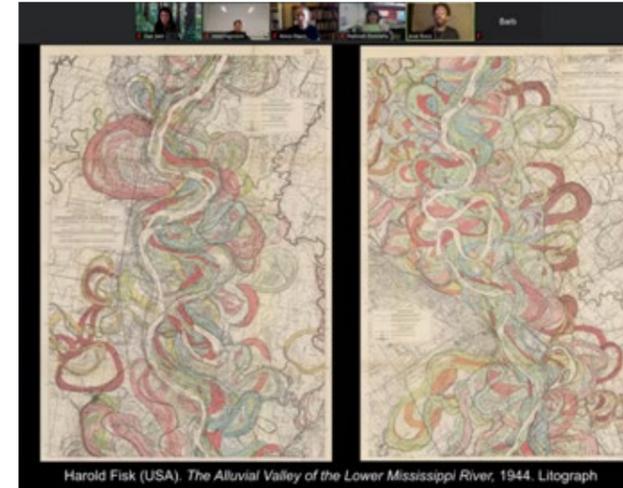
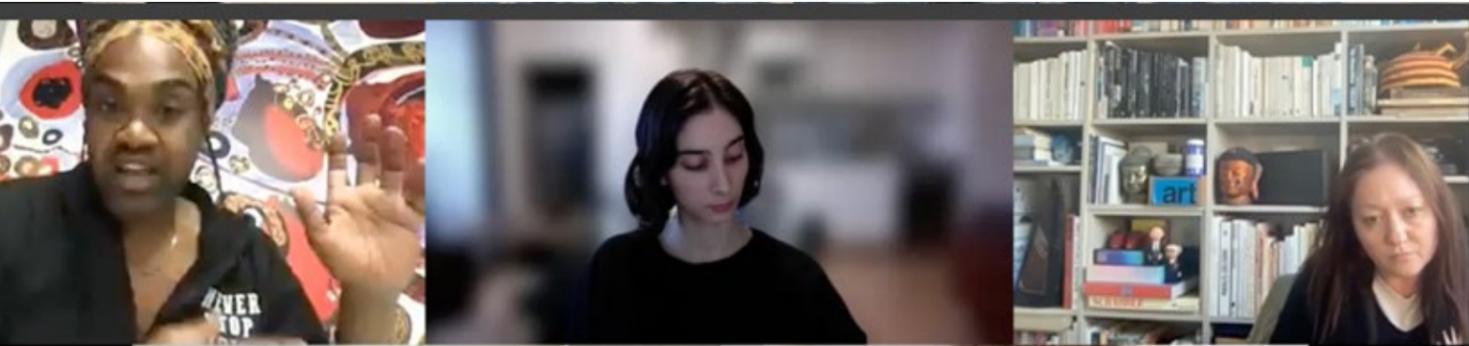
*52 ACTIONS* saw Artspace continue to focus its support on living Australian artists through the development and presentation of new works. It expanded on *52 ARTISTS 52 ACTIONS*, Artspace's year-long Instagram project that ran from 2018–19 and was the first project of its kind staged in the region.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

The online commissioning project continued through 2021 with new work commissions from Johnathon World Peace Bush (Jilamara, Tiwi Islands), Nici Cumpston (Barkandji, lives SA), Karrabing Collective (NT), Rochelle Hayley (NSW), Chis Yee (NSW), Sab de Souza and Lill Colgan (NSW), Dani Marti (NSW), Seini F Taumoepeau (NSW), Michael Cook, (Bidjara, lives QLD), Pilar Mata Dupont (WA), Nathan Beard (WA), Gillian Kayrooz (NSW), Jannawi Dance Clan (Dharug, NSW), Kenny Pittcock (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).

The Ideas Platform hosted two group and five solo exhibitions featuring new work by Australian and international artists across a range of practices. Launching in January as part of Sydney Festival was a solo exhibition by Chevron Hassett, an early career artist based in Aotearoa of Māori (Ngāti Porou, Ngāti Rongamaiwahine) and Pākehā (Irish) heritage. Indigenous artist Danie Mellor, based in the Southern Highlands in regional NSW, presented his solo exhibition *jujaba: [a thought space]* and public program in conversation with Dr Tyson Yunkaporta, Senior Lecturer, Indigenous Knowledges at Deakin University. Lauren Brincat collaborated with Aileen Sage Architects to create propositions for social connections in Woolloomooloo's public spaces called *You Me, Here Now*. Curated by Bree Richards, Diana Baker Smith presented an exhibition and floor talk titled *Tasks yet to be composed for the occasion* exploring the practice of Australian dancer, choreographer and artist Philippa Cullen (1950–75). Artist M. Sunflower, based in Western Sydney, presented her exhibition *Fearless Fat*, which aimed to reject the status quo and demanded that fat people be centred, seen and autonomous. As part of the exhibition, Artspace hosted an online panel discussion featuring M. Sunflower, Substantia Jones (USA) and Lissy Cole (NZ), moderated by Dr Cat Pausé (NZ). Artspace continued its partnership with the Western Sydney disability-led organisation Front Up with the exhibition *Garret to Gallery*. Curated by Rosalind Stanley, the exhibition featured 16 emerging artists including William BIL Anderson JR, Ruth Aria, Joseph Barale, Richard Bell, Virginia Bucknell, Livonne Larkins, Linda Ogonowski, Susan Jennifer Oxenham, Christa Robnik, Colette Rose, Keith Rutherford, Rosalind Stanley, M. Sunflower, Digby Webster, Sue Jo Wright, Kathryn Yuen. This year, Artspace expanded our platforms through hybrid forms of programming in collaboration with artists to produce more digital content.

Images: Brook Garru Andrew, *This year VII, 2020*, collage, (detail), courtesy the artist and Roslyn Oxley 9 Gallery

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



Harold Fisk (USA). *The Alluvial Valley of the Lower Mississippi River*, 1944. Litograph



Caio Reisewitz (Brazil). *Casa Canoas*, 2013. Digital photograph.

## 23RD BIENNALE OF SYDNEY, 2022

A number of new commissions are in development for Artspace's presentation of *rīvus*, 23rd Biennale of Sydney, presented in partnership with the National Art School (NAS) across three buildings on the NAS campus. Pushpa Kumari will combine her knowledge of Madhubani folk art with an eco-feminist agenda in her new painting personifying the Ganges River. Injinoo artist Teho Ropeyarn is producing his most ambitious work to date, a seven-metre wide vinyl-cut print referencing the four clan groups that make up the Injinoo peoples and ceremonial body designs encompassing spiritual connection to Country and community. Related to this work is a new audio piece spoken in Ikyā, part of the artist's desire to preserve, document and revitalise language. South African artist Dineo Seshee Bopape will create a site-specific wall installation using screenprinted clay and Cian Dayrit is making a new embroidery drawing on research and activism around five rivers across the Philippines threatened by large dams. Jessie French will be exhibiting a series of new work made from bioplastics she develops from algae, encouraging audiences to engage with the possibilities of a post-petrochemical world.

*The presentation of Carolina Caycedo and Wura-Natasha Ogunji at the 23rd Biennale of Sydney: rīvus was made possible with the generous support of Andrew Cameron AM and Cathy Cameron.*

[left] Images: Studio visits with artists Zaachariaha Fielding [Pitjantjatjara/Yankunytjatjara], Robert Fielding [Pitjantjatjara/Yankunytjatjara/Arrernte], Carol McGregor [Wathaurung], Helen Johnson, Johnathon World Peace Bush [Tiwi], and Judy Watson [Waanyi], 2021. [above] Images: A selection of zoom screenshots of the *rīvus* curatorium, 2021 for the 23rd Biennale of Sydney



## 52 ACTIONS

### Regional Touring Exhibition, 2022

52 ACTIONS will launch in 2022 as a regional touring exhibition in partnership with Museums & Galleries of NSW. Premiering at the Penrith Regional Gallery in August 2022, the 52 ACTIONS tour will transform works by all 52 artists and collectives from the 2020–21 online initiative across physical and digital spaces through an exhibition and public programming. Artspace will work closely with partner venues as part of a new touring model that involves co-curating site-responsive exhibitions and developing targeted public programs that resonate with local interests and demographics. With curatorial direction from Artspace, this collaborative model will encourage site-specificity, deeper relationships with peers and artists, and knowledge-sharing across curatorial, production, education and communications.

Artspace’s vision for the 52 ACTIONS tour is grounded in expanding the impact of the exhibition through programs that offer a space for artists and audiences to continue sharing and connecting with one another, both online and in person. In 2021, Artspace conceived of a digital Action Guide that will grow with the 52 ACTIONS tour and enable local activations that can be adapted for each context. The website will be an accumulative space that every venue can add to throughout the tour, remaining responsive to learnings and maintaining relevance as the tour progresses.

Image: Johnathon World Peace Bush, painting Kulama in the studio, 2021. Installation view, 52 ACTIONS, 2021. Courtesy the artist and Jilamara Arts.

## 경로를 재탐색합니다 UN/LEARNING AUSTRALIA

### Hybrid collaboration and curatorial development

A spirit of exchange and enquiry has enabled our co-curated exhibition *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* between SeMA and Artspace to demonstrate a maturity and mutual trust that enables us to speak about difficult and changing social contexts in a way that is generous and inclusive, and can allow for greater audience engagement and depth of understanding with our peers in the region.

*경로를 재탐색합니다 UN/LEARNING AUSTRALIA* is part of Artspace’s evolving program of international co-collaborations with peer organisations that contributes to a discursive space of exploration and debate, where more complicated versions of Australia can be presented in a global context. This co-curated exhibition was made possible by a dialogue of collaboration between the two curatorial teams in SeMA and Artspace, who both hold a deep commitment to learning as a curatorial principle. Initially, this exhibition also aimed at providing artists and curators an opportunity to work through the on site research and production with several weeks of residencies in Seoul and Sydney. Despite travel restrictions and COVID-19 lockdowns, the exhibition was kept on track without any pauses, demonstrating an alternative approach to creative development and a mutual trust and generosity during a time of global uncertainty. Research trips were substituted for virtual visits and meetings while public programming and elements of the exhibition were successfully transitioned online. With these efforts, both organisations remained agile and adaptable, planning and presenting the show amidst shifting local and global circumstances to support artists and deepen resilient cultural connections between South Korea and Australia.

Image: *경로를 재탐색합니다 UN/LEARNING AUSTRALIA*, 2021–22, installation view, Seoul Museum of Art (SeMA), South Korea. Courtesy the artists and SeMA. Photo: Yoonjae Kim Andrew

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

## International Commissioning Series

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

Our International Commissioning Series began in 2014 with Justene Williams and has since supported exhibitions by Nicholas Mangan (2015), Angelica Mesiti (2017), Keg de Souza (2018), Helen Johnson (2018), Ramesh Mario Nithiyendran (2018), Mel O'Callaghan (2019), Taloi Havini (2020) and Jonathan Jones (2021). These co-commissions exemplify Artspace's commitment to international partnerships, which are crucial to growing visibility for Australian artists and enabling career-defining projects in a global context.

In 2021, Wiradjuri/Kamilaroi artist Jonathan Jones realised the ninth edition of Artspace's Commissioning Series and his first solo show in Europe, *untitled [transcriptions of country]*. This project was a significant co-commission with the Palais de Tokyo, Paris, developed over five years with ongoing support from Artspace.

Through Artspace's 2017 International Visiting Curators Program, presented in partnership with UNSW Art & Design, Jones connected with curator François Quintin, who was at the time the Director of Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette and Fonds de dotation Famille Moulin, Paris. As a direct result, Jones was invited to undertake research and development in France, which offered the opportunity to expand on his explorations of colonial archives and collective acts of making informed by Indigenous knowledge systems.

Throughout the development of this project, Jones prioritised collaborative approaches and First Nations leadership and knowledge. New works were produced for this exhibition in collaboration with emerging and established First Nations knowledge-holders, including Wiradjuri filmmaker Jazz Money and Arrernte/Kalkadoon/Bundjalung/Gadigal educator Lille Madden, championing First Nations participation overseas. Jones also led embroidery groups of Western Sydney-based migrant/refugee artisans with Aunty Julie Freeman and the Adorned Collective, creating 308 embroideries based on plant specimens collected during Captain Baudin's 1800–1803 expedition to create a monumental picture of Country.

The global pandemic greatly impacted the presentation of these works, delaying the opening at the Palais de Tokyo by 12 months and preventing Jones from installing and speaking to his works in person. A key learning from this was that international co-commissions still need on-the-ground involvement to provide critical perspectives for new work and to facilitate relationship-building. Another important aspect of this process was the development of ICIP protocols as part of brokering our international partnership with the Palais de Tokyo, working closely with Jones to ensure cultural safety in an international context.

Jones is developing an expanded presentation of his solo show that premiered at the Palais de Tokyo, Paris, for the relaunch of Artspace's building in 2023, accompanied by a new publication and extensive public programming focused on First Nations professional development. This expanded presentation includes ceramic objects based on lost artefacts collected by Captain Nicolas Baudin and carved emu eggs with engravings of plants from Étienne-Pierre Ventenat's book *Jardin de La Malmaison*. Jones's emu eggs will also be on display at the Château de Malmaison, France, from 12 January to 18 April 2022, where the largest known collection of Sydney Aboriginal objects was taken and installed within Napoleon Bonaparte's private home, demonstrating the ongoing opportunities fostered by Artspace's Commissioning Series for artists and their collaborators both locally and internationally.

In 2021, 11 Indigenous Australian writers were engaged to contribute to a significant monographic publication that will be presented alongside the exhibition at Artspace, including Jeanine Leane (Wiradjuri historian, author, poet), Rachel Piercy (Muruwari curator), Uncle Badger Bates (Barkandji Elder), Julie Gough (Trawlwoolway artist), Uncle Peter Yanada McKenzie (Eora/Anaiwan Elder) and Joel Davison (Gadigal/Dunghutti poet).

*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.*



Image: Jonathan Jones, *untitled [transcriptions of country]*, 2021–22, Installation view, Palais de Tokyo, Paris. Courtesy the artist and the Palais de Tokyo. Photo: Aurélien Mole



# A R T I S T S      A N D A D V O C A C Y

## Skills Development

The Artspace curatorial team conducted studio visits with more than 140 international, national, NSW and Western Sydney artists across 2021, continuing to host online studio visits throughout the pandemic, including with artists participating in 경로를 재탐색합니다 *UN/LEARNING AUSTRALIA* and *rivus*, 23rd Biennale of Sydney. With border restrictions in place, Artspace also conducted in-person studio visits with NSW and Western Sydney artists and engaged in creative and professional development activities.

Held in conjunction with the exhibition *djillong dumularra* at Artspace, Carol McGregor and Judy Watson delivered a free workshop and hands-on making session alongside facilitators Dennis Golding and Latoya Brown. This workshop shared knowledge about the significance of possum skin cloaks as an artform and as a means to strengthen community and individual identities. It offered participants insight into the significance of these materials and techniques, reclaiming and reigniting possum skin cloak making practices to create contemporary community pieces.

Jonathan Jones and his collaborators were supported by Artspace and the Information + Cultural Exchange (I.C.E) throughout an extensive development process for Jones's *untitled (transcriptions of country)*. Sewing groups of Western Sydney-based migrant/refugee artisans were led by Jones, Aunty Julie Freeman and the Adorned Collective to create 308 embroideries based on plant specimens collected during Captain Baudin's 1800s expedition. Transcribing each plant specimen, stitch-by-stitch, over many months, the artists also learnt about local Aboriginal culture from elders and knowledge-holders. Talks were held within a context of cultural collaboration and exchange informed by Aboriginal ways of understanding and connecting to Country, including Jones and Lille Madden speaking on native plants and decolonising archives of Sydney's Aboriginal Heritage in the Badu Mangroves, Homebush Olympic Park, and on the Yerrabingin Rooftop, South Eveleigh. A panel discussion was also held with I.C.E collaborators on the process of creating the embroideries for *untitled (transcriptions of country)*, facilitating knowledge-sharing and an Aboriginal-led investigation into how objects can, in Jones's words, 'become tools of reciprocity and repatriation within the framework of decolonisation'.

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 2021, Artspace

played an active role in providing curatorial direction and feedback to the 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 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.

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. In 2021, Artspace staff members continued to sit on numerous boards and worked to support the small-to-medium sector through ongoing mentorship, connection and exchange, demonstrating the team's commitment to custodianship and care for both Artspace and our peer organisations. This includes:

- Alexie Glass-Kantor on the Curatorial Advisory Board for Sydney Contemporary, the Academic Board of the National Art School, the interim council of Sydney Culture Network, the Judging Panel at Advance Awards, advisor to *Broadsheet* magazine, ambassador for UNSW Art & Design, and Chair of Contemporary Art Organisations of Australia
- Michelle Newton on the Board of Create NSW Visual Arts Artform Advisory Board, Chair of Cementa Inc, *Kandos* and Public Officer for Contemporary Arts Organisations Australia
- Talia Linz and Alanna Irwin, 2021-24 Australia Council for the Arts peer pool
- Johanna Bear, Deputy Chair of the *Runway Journal* Board
- Elyse Goldfinch, Coordinator for Contemporary Arts Organisations Australia
- Elyse Goldfinch and Alanna Irwin participated in the Review Panel for the Master of Art Curating Course Review, University of Sydney

**Image:** A selection of images from Carol McGregor's Possum Skin Cloak workshop with the La Perouse community, 2021. (left to right) Jack Cook, Aunty Joyce Timbery and Aunty Beverly Simon, Aunty Heather Cook, Dennis Golding, Carol McGregor, Vicki Golding



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

Image: Jannawi Dance Clan, *skullduggery*, 2021, performance. Installation view, *djillong dumularra*, Artspace, Sydney, 2021. Courtesy the collective. Photo: Anna Kucera

## Audience and Visitation

Due to The Gunnery redevelopment, Artspace was required to temporarily move our offices offsite from 26 June 2021 for building work to commence. This relocation, and COVID-19 lockdowns, disrupted visitation, but Artspace still attracted a total of 4,227 onsite visitors across the first half of the year. Front of House staff observed strong audience engagement with our 2021 exhibition program with many recurring visitors, extended time spent with works, and in-depth discussions between audiences and Artspace staff.

Across 2021 Artspace continued collaborating with local, regional and international partners to present programs that enhanced our reach and engagement with diverse audiences. Through exhibitions, public programs, touring presentations, studio visits and more, Artspace has enhanced our connections with audiences. A successful communications strategy and activation of digital platforms meant Artspace continued this engagement despite impacted onsite visitation.

In partnership with Sydney Festival, Artspace worked with Wathaurung artist Carol McGregor and Waanyi artist Judy Watson to present *djillong dumularra*, which was a highlight of the 2021 exhibition program and attracted a total of 1,776 onsite visitors. The group exhibition, *the pleasurable, the illegible, the multiple, the mundane* was impacted by the COVID-19 lockdown, which necessitated closing three weeks ahead of schedule, but still reached 1,811 onsite visitors. In addition, 1,685 audiences participated through onsite and online public programs. Over 360 students have benefitted from Artspace’s educational programs including curatorial floor talks and critique sessions with Artspace curators, while the newly commissioned performance *skullduggery* by Jannawi Dance Clan, presented in conjunction with *djillong dumularra*, was seen by 183 people across a three-day performance schedule.

In 2021, Artspace’s digital audiences significantly expanded across all platforms through online public programs, social media engagement, website content, and subscription-based newsletters. 52 ACTIONS, the second iteration of Artspace’s landmark digital commissioning project 52 ARTISTS 52 ACTIONS, continued following its launch in 2020 and presented new commissions from artists in regional, remote and urban centres who spotlight the diversity, complexity and dynamism of contemporary Australian art. From December 2021, Artspace and SeMA’s *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* project took over the 52 ACTIONS digital platform, cultivating global exposure and publicity when international visitation to SeMA was impacted by COVID-19. Across 2021, Artspace’s digital presence and programming attracted a total of 131,408 unique sessions with audiences.

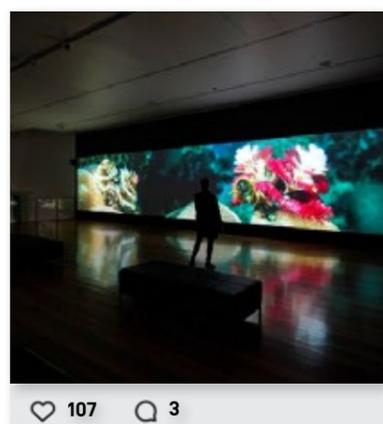
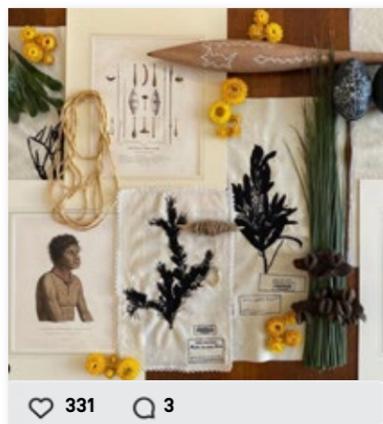
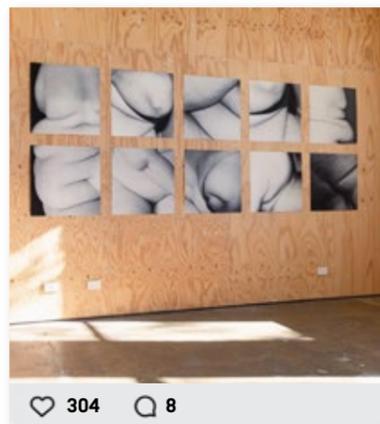
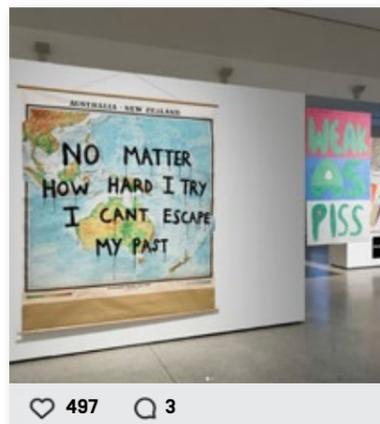
Even without a physical gallery space, Artspace continued supporting Australian artists through international partnerships with major institutions. These include the Palais de Tokyo (Paris, France) to co-commission new works by Wiradjuri/Kamilaroi artist Jonathan Jones for his first solo exhibition in Europe, untitled [transcriptions of country]; and SeMA (Seoul, South Korea) to co-curate *경로를 재탐색합니다 UN/LEARNING AUSTRALIA*, a significant exhibition focused on Australian contemporary art. Through these international collaborations, Artspace reached broader audiences and supported Australian artists through significant presentations in a global context – especially significant when international opportunities have been substantially reduced by COVID-19. Moreover, Artspace will partner with the National Art School to co-present exhibitions and programs in 2022, including the Biennale of Sydney, the NSW Visual Arts Emerging Fellowship, and various public programs that enhance our audience engagement.

Artspace’s multi-year national touring program in partnership with Museums & Galleries of NSW has enabled three Artspace exhibitions to be showcased across four venues nationally in 2021, even despite COVID-19 disruptions. This strategic partnership extends the capacity and impact of our programs, enabling them to reach audiences across regional Australia. In 2021 Tracey Moffatt and Gary Hillberg’s *Montages: The Full Cut, 1999–2015* concluded its five-year tour at the Art Gallery of Ballarat and Caboolture Regional Art Gallery, reaching a total of 17,755 visitors nationally. Just Not Australian continued its tour, travelling to five national venues including Wollongong Art Gallery, Bathurst Regional Art Gallery, Maitland Regional Art Gallery, Blue Mountains Cultural Centre and NorthSite Contemporary Arts. Across 2021 the exhibition reached new audiences totaling 27,582, which includes a screening of Soda Jerk’s film *TERROR NULLIUS* at Wollongong Art Gallery. After Mel O’Callaghan’s exhibition Centre of the Centre independently toured to UQ Art Museum, Brisbane, it has gone on to tour with Museums & Galleries of NSW and attracted 16,079 visitors Australia-wide. National and regional tours ensure these exhibitions have a life beyond Artspace, enhancing visibility for artists and their work, and connecting with diverse audiences in regional and metropolitan centres across the nation.

2021

TOP

10



### Communications

In 2021, with ongoing challenges presented by COVID-19, Artspace continued to strengthen our communications strategies while maintaining engagement with existing audiences across our digital platforms.

Since Artspace's temporary relocation from The Gunnery in June 2021, Artspace's digital platforms have been our main touchpoints for audiences. Artspace's website attracted more than 43,986 unique pageviews across 2021. Artspace's social media platforms have maintained active engagement with 15,389 Facebook fans, 4,974 Twitter users, and 29,386 Instagram followers. Alongside our social media platforms, Artspace's e-newsletter subscribers have consistently grown, increasing from 10,200 in 2020 to 12,888 in 2021. 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 29.5% on all mailouts.

In 2021 our exhibition program retained strong and consistent visibility in both national and international print and online media. Artspace gained critical coverage in mainstream publications including Artforum, The Saturday Paper, OCUA, Artist Profile, ArtAsiaPacific, ArtsHub, Art Collector, e-flux and many others.

The first show of the year, *djillong dumularra*, was part of the Sydney Festival and featured heavily across media and news outlets, with appearances in ArtsHub, Art Monthly, National Indigenous Times, Australian Arts Review, SBS National Indigenous Television, Art Guide Australia. Given the unpredictability of COVID-19 lockdowns and travel restrictions since 2020, to make our artistic programs accessible to audiences we organised a series of online public programs around the exhibition. These had more than 300 live attendees and the recordings have since been viewed over 400 times on our website and social media channels.

The last onsite exhibition before Artspace's relocation from The Gunnery was the group exhibition *the pleasurable, the illegible, the multiple, the mundane*, which received overwhelmingly positive feedback from audiences. It also attracted significant media coverage, including an interview on 2Ser radio between exhibition curator Talia Linz and broadcaster Ellen Formby. Time Out writer Stephen Russell commented that the exhibition was 'spectacular and powerful', and Chloé Wolifson wrote that it 'exquisitely captures what it is to be human'.

International presentations in 2021 attracted the attention of popular media and critical journals, with coverage across continents. One of our major exhibitions for the year, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA*, co-curated with our Korean partner SeMA, received tremendous coverage nationally and internationally. In a piece for Artist Profile, Jessyca Hutchens wrote, 'this show embraces a transcultural exchange, while attempting to unsettle the idea of promoting cogent national narratives'. Moreover, the digital project associated with the exhibition received more than 150,000 impressions on Instagram. Jonathan Jones's solo exhibition at Palais de Tokyo, *untitled (transcriptions of country)*, also attracted significant attention from international media. In an article published on Art Review, Jane Ure-Smith described the show as 'exploring the relationship between Indigenous Australian and the land, highlighting the political, historical, cultural and spiritual importance of the concept of 'country'.

Image: Top 10 posts from Artspace's Instagram (@artspacesydney), 2021

## Education, Community Outreach & Stakeholder Engagement

Artspace continues our engagement with local outreach programs, attending weekly meetings with the Woolloomooloo Working Group that have taken place online since 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 is an ongoing member of the Woolloomooloo Working Group's Greening and Beautification subcommittee that is collaborating to make the area a more dynamic, engaging and safe environment for local communities and visitors.

We supported the Ozanam Street Art Gallery mural project along the busy Brougham Lane that leads from Kings Cross Station towards Woolloomooloo. Artspace Associate Curator Elyse Goldfinch joined the judging panel that selected the eighteen artists from a public open call. The project included local and community members associated with Ozanam, alongside emerging and professional artists from across NSW.

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 through the redevelopment of The Gunnery building, assisting new audiences to connect with the full breadth of Artspace's offerings. A dedicated education and outreach space and expanded resources in the redeveloped building will facilitate in-person and online access to program opportunities with students and community groups from Sydney to regional NSW and beyond. This will bolster Artspace's long-term educational goals that were first set out in our 2017 Strategic Business Case that instigated the NSW Government investment in The Gunnery.

We view education and learning as the catalyst for exchange, discussion and organisational relevance. Artspace aims to foster community outreach and nurture its reach, offering unique experiences and career pathways for emerging art practitioners and industry leaders, delivering strategic education and engagement programs that align with primary, secondary and tertiary curriculum and interests. This year we were able to reconnect with limited education groups because of COVID-19 restrictions and the closure of The Gunnery for redevelopment, including students from Bathurst High, UNSW Art & Design, Sydney Design School, National Art School and Australian Catholic University. These groups engaged with diverse aspects of the Artspace program, including our One Year Studio Program, which offered unique opportunities for students and community groups to engage with practising artists and the processes of making work.

Artspace's partnership with the National Art School also enabled increased professional development opportunities for Master and Doctoral students through fortnightly critical group sessions held by Artspace staff, engaging in a regular program of mentorship targeted at emerging practitioners. This programming offers the next generation of artists and arts professionals' exposure to high-level industry knowledge and skills development.



Image: Possum skin wristband workshop, led by Carol McGregor, 2021, Artspace, Sydney. Photo: Richard Phillips

# ORGANISATIONAL DYNAMISMS AND SUSTAINABILITY



The Gunnery Working Group was established in 2021 and consists of representatives from Artspace, Create NSW, Dunn & Hillam and key construction team members. This group meets fortnightly to ensure the continued momentum of the redevelopment project and to enable the realisation of key goals and achievements. This group will continue to collaborate until the completion of the project.

Through ongoing consultation and working sessions with Artspace and Create NSW, Dunn & Hillam’s architectural plans for The Gunnery were finalised, with the main entrance reoriented to Forbes Street Plaza to create greater connection with the neighbourhood and Harbour foreshore. These plans support upgraded spaces for education, learning and outreach programs, digital broadcast, a publicly accessible archive from 1983–onwards, a commercial kitchen, and a 250m<sup>2</sup> multi-purpose space for talks, symposia, performances and other forms of public programming that will be balanced with venue-for-hire events to increase self-generated revenue. The second floor will see the redevelopment of several studios as well as the inclusion of a large shared social area and communal kitchen, providing a gathering space for studio artists. The architectural plans were submitted as a Development Application to City of Sydney in November 2021.

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 offered rent-free to 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 Gunnery redevelopment builds a stronger, more resilient organisation through access to new revenue streams and driving artistic excellence in the visual arts. The impacts that will be generated for Artspace as a valued community arts organisation and as the sole tenant of The Gunnery are identified as:

**Artist support:** Increased provision of studios and exhibiting spaces as well as creative development opportunities that facilitate the production of new work and career pathways for artists and other practitioners, allowing Artspace to further invest in artists and advocacy. The generosity of space and multi-platform opportunities embedded into the redevelopment plans will equip artists to make ambitious new works that are foundational to the future of their practices.

**Regional connection:** Connecting with our communities across a wider geography in NSW and interstate through hybrid digital and physical programming, making contemporary art more accessible to more people. The redevelopment will amplify our capacity to champion interdisciplinary collaborations and new technologies, and to develop new regional partnerships that build towards a more sustainable visual arts ecology.

**Education:** The expansion of education programs spanning primary, secondary and tertiary sectors is a crucial driver for organisational growth and will transform Artspace into an important classroom resource for a host of educational institutions. New education and learning, and outreach facilities will provide a platform for artists with socially engaged practices to work directly in dialogue with the community. They will also strengthen the link between Artspace and the AGNSW in a way that greatly improves access points to arts and culture, with a particular focus on deepening engagement with student groups and young people.

**Significant contribution to NSW tourism:** Investment in the Gunnery supports the growth and expansion of Artspace, directly contributing to increased visitation and visibility in the national and international cultural tourism market as well as the vibrancy of the East Sydney creative precinct.

**Operating sustainability:** Accessing increased resources to establish and strengthen diverse, innovative and transformative partnerships is a priority for the organisation. The redevelopment will not only catalyse new growth across programming and business operations it will also help to future-proof Artspace for the next generations.

## Cultural Infrastructure

Artspace has leased the ground and second floor of The Gunnery in Woolloomooloo from the NSW Government since 1993. In 2021, Artspace commenced negotiations with Create NSW to secure a sublease occupying the entirety of The Gunnery and to become the sole resident for the first time in its 30-year tenancy. Our vision is to reimagine The Gunnery as a world-class, multi-platform, contemporary art space that hosts an expanded artistic program and provides 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.

In 2020, the NSW Government committed over \$5 million to revitalise The Gunnery building with universal access across all three floors, expanded exhibition spaces, increased rent-free artist studios and a greater connection to the local neighbourhood and Sydney Harbour foreshore. 2021 saw the commencement of this redevelopment project, with several major milestones met during the year, laying the groundwork for a significant strategic growth phase and the future sustainability of the organisation.

In March 2021, Dunn & Hillam were appointed as the architecture leads for the redevelopment of The Gunnery. This sees a continuation of a robust working relationship between Artspace and Dunn & Hillam after working together on the redevelopment of Artspace’s main entrance and front-of-house in 2016.

Image: The Gunnery groundfloor designs in progress, including expanded exhibition spaces, Dunn & Hillam Architects, 2021

## Relocation

In August 2021, Artspace was required to commence its relocation from The Gunnery. Led by Artspace Production Manager Court Williams and Front of House and Curatorial Assistant Yuanyu Li, Artspace packed and moved the contents of the entire building over three weeks, which required the management of multiple logistical and resourcing challenges at the height of Sydney's COVID-19 lockdowns dramatically impacting movement and access. Artspace's workshop, equipment, archive and other organisational assets were moved to secure storage and the Artspace offices were relocated. Many studio artists were remote during this time and unable to be onsite at The Gunnery to vacate their studios. Artspace worked closely with these artists to ensure the appropriate pack down of studios and the delivery of all work and studio contents to relevant recipients. This process involved a high level of consultation and coordination, ensuring that everything that needed to be retrieved was packed appropriately and delivered to the right place. Artspace committed to providing the resources and care needed to liaise with each artist and their unique needs.

In October 2021, after undertaking the refurbishment of a former drawing studio and transforming it into a functioning office space, Artspace commenced temporary tenancy at the National Art School (NAS). Artspace has since continued to operate out of NAS while developing and delivering its touring, programming and digital initiatives. Artspace's tenancy at NAS has also bolstered the ongoing partnership between the two organisations, which saw them commence working together to plan and develop the co-delivery of multiple programs and events, including the 23rd Biennale of Sydney in 2022. Artspace will continue to operate out of NAS until the completion of the re-development of The Gunnery.

## Financial Sustainability

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 restricted public-facing activities. Due to various government funding initiatives and financial support for the small-to-medium arts sector, as well as the deferral expenditure on programs that were rescheduled in 2022, Artspace's financial results were positively impacted in 2021, allowing for funds to be carried forward to meet programming commitments in 2022.

Key elements of the COVID-19 measures in 2021 benefiting Artspace included (total \$198,178):

- Federal Government Jobkeeper payments to support the retention of staff, \$55,000
- NSW Government Jobsaver payments to help maintain employee headcount from 18 July to 30 November, \$127,678
- NSW Government business grant of \$15,000

Key financial highlights of the 2021 result include:

- The net operating surplus of the company for the year ended 31st December 2021 was \$194,248 (2020: net operating surplus of \$275,414)
- Operating surplus included as outlined, COVID assistance funds in the year of \$198,178, without which the organisation would have reported a deficit of -\$3,929
- Total self-generated income from fundraising, philanthropic donations and strategic partnerships has increased by 8% year on year to \$441k, from decline of -\$44% (\$408k) in 2020; this is still under the pre-pandemic level of \$586k in 2019

Financial sustainability indicators based on adjusted turnover of \$1.5m, excluding COVID-19 assistance and NSW Government 'restart' stimulus:

- Total self-generated revenue at 30% of total adjusted turnover, on par with 2020 of 31%, while under 2019 of 38%. This reflects a stabilisation of the impact fueled by the COVID-19 pandemic.
- Combined Multi-Year Funding from Create NSW and the Australia Council at 70% of total adjusted turnover (adjusted for COVID-19 assistance and NSW restart stimulus), compared to 68% in 2020 and 62% in 2019
- Net Assets at 49% of expenditure (above the Australia Council benchmark)





## 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. Each director plays a vital role in achieving the organisation's objectives and brings a wide range of skills to artistic excellence and cultural integrity, financial 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.

In 2021, Artspace farewelled Khaled Sabsabi from the Board and we warmly congratulate him on his appointment to the Board of the Biennale of Sydney. A member of Artspace's Board since 2017 and alumni of our 2016 One Year Studio Program, we would like to acknowledge and thank Khaled for his advocacy, commitment to artists, and invaluable contribution to Artspace's vision.

Following his departure, Bougainville-born Brisbane-based artist Taloi Havini was appointed to the Board in May 2021. Havini is an alumnus of Artspace's Commissioning Series, having presented *Reclamation* for the eighth edition of the series in 2020. *Reclamation* was Taloi's first solo presentation in Australia. This work was a co-commission with the Samdani Art Foundation and presented in partnership with Sydney Festival and the Dhaka Art Summit. In 2016, the Artspace Board mandated to increase the number of artist representatives on the Board from two to three. Havini now joins Daniel Boyd and Mikala Dwyer to represent the interests of our artist community.

The Board meets six times a year to direct strategic planning and KPIs to be achieved over the year, including outcomes related to fundraising, infrastructure, governance, stakeholders, sustainability and human resources. The 2020-22 strategic session affirmed 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 directors 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.

## 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 [resigned April]

Taloi Havini [appointed May]

Leisa Sadler [Treasurer]

Peter Wilson

Michelle Newton [Company Secretary]

## Executive

### Executive Director

Alexie Glass-Kantor

### Deputy Director

Michelle Newton

## Team

### Curator

Talia Linz

### Communications Coordinator

Richard Phillips [ceased November]

### Development and Public Engagement Manager

Lola Pinder [ceased May]

### Development Manager

Alanna Irwin [commenced August]

### Associate Curator and Executive Assistant

Elyse Goldfinch

### Associate Curator and Front of House Coordinator

Johanna Bear

### Production Manager

Court Williams

### Front of House and Curatorial Assistant

Yuanyu Li

## Installation Team

Dylan Batty

Julien Bowman

Kalanjay Dhir

Kevin Diallo

Luke O'Donnell

Jack Wotton

## Weekend Front of House

Amelia Lazberger

Tim Marvin

Michael Sprott

Dorcas Tang

Alana Wesley

## Casual Staff

Sam Abbott

Mackenzie Benato

Hannah Carroll Harris

Beatrice Hernandez

Dean Qiulin Li

Andrea Qiqi Huang

Fabian Jentsch

Louis Pratt

Hal Witney

## 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 like to thank all those who have supported Artspace through 2021, in particular our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Champions, Advocates and Supporters.

**BENEFACTORS**

**Commissioning Circle**

Andrew & Cathy Cameron AM  
Anonymous

**Future Fund for Living Artists**

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

**Superfriends**

Dianne and Peter O’Connell

**Champions**

Lisa Chung  
Penelope Seidler AM  
Vivienne Sharpe  
Ursula Sullivan & Joanna Strumpf

**Advocates**

James Hill  
Annette Larkin  
STATION

**Supporters**

James Hill  
Annette Larkin

Major Government Partners



National Touring Partner



Cultural Partners



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