

ART
SPACE

National Art School

ARTSPACE

Annual Report 2022

Prepared by Artspace

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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. Our expansive, multi-platform approach to programming includes new commissions, exhibitions, performances, studio residencies, publishing, public programs, learning and outreach initiatives, and advocacy. Artspace is where artists of all generations test new ideas and shape public conversation. Embracing risk, experimentation, collaboration and advocacy, Artspace’s mission is to support community vibrancy through a deeper engagement with contemporary art.

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.



Render of exterior architectural features of The Gunnery building, Dunn & Hillam Architects, artistic impression of the Forbes Street Plaza façade landmarking created in collaboration with Formist and Artspace, featuring Chun Yin Rainbow Chan's, 生果文 *Fruit Song* (detail), 2022

Executive Report

In 2022, Artspace staff and Board focused on the organisation's next strategic growth phase and executing Artspace's transformation into a world-class, multi-platform contemporary art space with an expanded artistic program. In 2023, The Gunnery is set to reopen with new and revitalised spaces to support onsite programming, and Artspace will occupy the entire building for the first time in the organisation's history. Underpinned by an exclusive 35-year tenancy and a multi-million dollar redevelopment package from the NSW Government, the physical transformation will enable the expansion of our reach, engagement and programs. New, larger programming spaces and a more flexible layout will match our spirit of agility and innovation, allowing us to meet the developing needs of our communities and the ambitious projects we support. The transformation will include these key elements:

- increased floor space from two floors to all three floors of the building
- restoration and upgrade of all three floors, including universal access throughout the building
- reorientation of the entrance to Forbes Street Plaza, providing greater connection with the local neighbourhood to strengthen our vibrant cultural precinct
- enlarged exhibition galleries on the ground floor and additional project spaces to support new work throughout the building, including on its exterior
- new facilities on the first floor for learning, outreach, digital broadcast, performance, public programs and venue hire
- three new artist studios offered rent free through Artspace's One Year Studio Program, increasing the number of studios from seven to ten
- improved back-of-house facilities including new offices, a catering kitchen to support events, and a production workshop with greater functionality and renewed critical infrastructure, including the updating of communications, digital, HVAC, waste management and security systems

The Gunnery remained closed throughout 2022, with significant delays for the approval of the Development Application by the City of Sydney, and as a consequence construction began in late December.

Artspace continued to operate from our temporary location at the National Art School (NAS). We delivered an expanded artistic program, 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 offsite programming which included two flagship exhibitions, international co-commissions, national touring programs, public programs, publishing initiatives and curatorial advocacy. The breadth and diversity of our program could not have been achieved without strong partnerships with

regional and international peers, benefactors, and broad audiences, offering a truly global experience to all stakeholders. The scope of the 2022 program was ambitious and expansive – despite the building delays – with Artspace actively supporting:

- A creative workforce – 178 artists and collectives, and other cultural practitioners; 9 full-time employees, and 18 casual staff across installation and front-of-house
- 9.9% of total expenditure towards artists fees
- 2 flagship exhibitions – the Biennale of Sydney's *rīvus* and the NSW Visual Arts Emerging Fellowship – presented in partnership with NAS
- 9 presentations of Artspace exhibitions *Just Not Australian*, Mel O'Callaghan's *Centre of the Centre* and *52 ACTIONS* in regional and metropolitan centres across Australia, as part of our national touring program
- 1 new international co-commission – Wiradjuri/Kamilaroi artist Jonathan Jones's *untitled [transcriptions of country]* – with the Palais de Tokyo, France, representing the 10th edition of our Commissioning Series
- 1 major international survey exhibition with the Seoul Museum of Art (SeMA), South Korea – 경로를 재탐색합니다 *UN/LEARNING AUSTRALIA* – bringing together 35 artists and collectives and five Indigenous art centres
- Marco Fusinato and Artspace Executive Director Alexie Glass-Kantor's representation for Australia at the 59th Venice Biennale with *DESASTRES*, a 200-day durational live performance in the Australian Pavilion
- A total of 690,103 audience members who had direct contact with Artspace's programming across multiple program sites

Key financial highlights of the 2023 result include:

- The net operating surplus of the company for the year ended 31st December 2022 was \$94,502 (2021: net operating surplus of \$194,099)
- Total self-generated income from fundraising, philanthropic donations and strategic partnerships has increased by 6% year on year to \$425k (24%), from \$399k (22%) in 2021
- The delay of The Gunnery redevelopment project resulted in the deferral of a key, high profile exhibition and other programs into 2023. Despite this, Artspace has continued to directly invest in artists, writers and other creative practitioners through employment, creative development opportunities and presentation of their work; net program expenditure is \$45k over the previous year's spend, (2022 \$550k and 2021 \$505k)
- Management have continued to provide prudent stewardship of expenditure across core, while benefiting from savings on lease expenses; core expenditure is \$56k over the previous year's spend, (2022 \$1,163 and 2021 \$1,108k)
- The delay to The Gunnery opening has contributed to a surplus of \$95k. This follows accumulated contributions to reserves from COVID assistance in 2021 and 2020, The net benefit of \$469k (\$194k in 2021 and \$275k in 2020), deemed by the Board as resilience funds. While above Australia Council recommendations (minimum level of reserves equalling net assets is 20% of total expenditure), the company maintains reserves of 50% of annual expenses (2021: reserves at 47%), to be expended according to the Board approved strategic priorities for The Gunnery reopening plan.

In 2022, cultural change has been a key consideration in parallel to the physical transformation of The Gunnery. This pivotal moment in Artspace's history has represented an opportunity for us to leverage our redeveloped home to expand our ethos of advocacy and support through a matrix of accessibility, inclusivity and diversity. A significant cultural shift is the intention to support Aboriginal and Torres Strait Islander leadership at Artspace, as well as support and maintain a high rate of employment of Aboriginal and Torres Strait Islander staff and contractors in line with our *Reconciliation Action Plan: Innovate 2023–25* (RAP), developed in collaboration with Terri Janke and Company. Our RAP will be launched in 2023. We will continue to grow our Aboriginal and Torres Strait Islander participation by being artist-led, audience- and community-focused, and to build culturally safe work, exhibition and studio spaces. For Artspace to remain a relevant and long-lasting organisation, we must ensure greater levels of inclusion and respect for First Peoples and their knowledge.

Our achievements in 2022 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 of Directors; 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.

¹Artspace Reconciliation Action Plan: *Innovate 2023–25*, p.17.

2022 REACH

54 NEW WORKS SUPPORTED
178 ARTISTS, COLLECTIVES AND CULTURAL PRACTITIONERS SUPPORTED
2 EXHIBITIONS OPEN TO PUBLIC IN PARTNERSHIP WITH NATIONAL ART SCHOOL
9 NATIONAL TOURING PRESENTATIONS IN REGIONAL AND METROPOLITAN CENTRES
1 MAJOR SOLO COMMISSION
2 INTERNATIONAL PRESENTATIONS
36 PUBLIC PROGRAMS ONSITE AND ONLINE

58,536 AUDIENCES OFFSITE NATIONALLY
504,005 AUDIENCES OFFSITE INTERNATIONALLY
127,562 AUDIENCES ONLINE
57,971 WEBSITE VISITS
18,892 FACEBOOK FOLLOWERS
32,249 INSTAGRAM FOLLOWERS
4,865 TWITTER FOLLOWERS
12,940 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	2022 MEASURE	2021 MEASURE	2020 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF ARTSPACE STUDIOS			
Australian	-	125	172
International	-	1	4
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE			
Australian	51	90	95
International	3	4	18
TOTAL NEW WORK SUPPORTED			
Australian	148	189	254
International	44	4	19

Breakdown of Audience Reach [Onsite Visitation]

SUCCESS FACTOR	2022 MEASURE	2021 MEASURE	2020 MEASURE
City of Sydney (LGA) residents	*	*	35%
Greater Sydney (excl. Western Sydney)	*	*	20%
Western Sydney	*	*	12%
All other State (NSW) residents	*	*	18%
Domestic cultural tourism (interstate)	*	*	12%
International cultural tourism	*	*	3%

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

Audience Visitation for Artspace Program Onsite, Touring & International Commissions

SUCCESS FACTOR	2022 MEASURE	2021 MEASURE	2020 MEASURE
Sydney (onsite)	-	4,227	11,409
Online engagement	127,562	142,960	208,857
Sydney (offsite, excl. Western Sydney)	10,300	123	153
Western Sydney (offsite)	25,059	2,036	-
Regional NSW (offsite)	10,954	29,094	37,611
Brisbane (offsite)	-	-	19,444
Australian Regional (off site excl. NSW)	12,223	19,332	31,526
International (offsite)	504,005	-	477,850
Total audiences	690,103	197,772	786,850

Financial Viability

SUCCESS FACTOR	2022 MEASURE	2021 MEASURE	2020 MEASURE
% Reserves ratio (net assets/ annual expenditure)	50%	47%	38%
% Self-generated revenue/ total annual turnover	24%	22%	23%
% artist fees to total expenditure*	9.9%	8.6%	-

*This KPI is now being monitored as of 2022.



EXPANDED ARTISTIC PROGRAM

E X H I B I T I O N S

rīvus 23rd Biennale of Sydney

12 March – 13 June 2022
Group Exhibition
NAS Gallery, The Drawing Gallery, Chapel

Rivers, wetlands and other salt and freshwater ecosystems featured in the 23rd Biennale of Sydney (2022), titled *rīvus*, as dynamic living systems with varying degrees of political agency. Rivers are the sediment of culture. They are givers of life, routes of communication and places of ritual, but also sewers and mass graves. They are witnesses and archives, our memory. They have also been co-opted as natural avenues for the colonial enterprise, becoming sites of violent conflict driven by greed, exploitation and the thirst to possess. Indeed, the Latin root *rīvus*, meaning a brook or stream, is also at the origin of the word 'rivalry'.

rīvus, presented at National Art School (NAS) in partnership with Artspace, was imagined as a subterranean river once buried that resurfaced. Across three buildings participants explored displacement, erasure, impeded flows and stagnant waters. They guided visitors through submarine universes, both real and imagined. Language, song and storytelling were used to connect to the spirits of the land and waters. Marks made by the body called forth watery beings from the past and the future.

Artists: Jumana Emil Abboud (Palestine/England), Dineo Seshee Bopape (South Africa), Boral River (Bangladesh), Carolina Caycedo (Colombia/USA), Erin Coates (Australia), Cian Dayrit (Philippines), Jessie French (Australia), Joey Holder (England), Pushpa Kumari (India), Latent Community (Albania/Greece), Martuwarra River (Australia), National Committee of the Friends of Myall Creek Memorial and local First Nations Communities (on Gamilaroi/Gamilarray/Gomeroi Country, Australia), Wura-Natasha Ogunji (Nigeria/USA), Duke Riley (USA), and Teho Ropeyarn (Angkamuthi/Yadhaykana, Australia)

Curatorium: José Roca, Artistic Director; Paschal Daantos Berry (Head of Learning and Participation, Art Gallery of New South Wales); Anna Davis (Curator, Museum of Contemporary Art Australia); Hannah Donnelly (Producer, First Nations Programs, Information + Cultural Exchange) and Talia Linz (Curator, Artspace)

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.

AUDIENCES

Number of days open to the public:	92
General attendance:	7,106
Public programs onsite:	910
Education/Outreach groups:	184
Other/private events:	339
Total audience	8,539

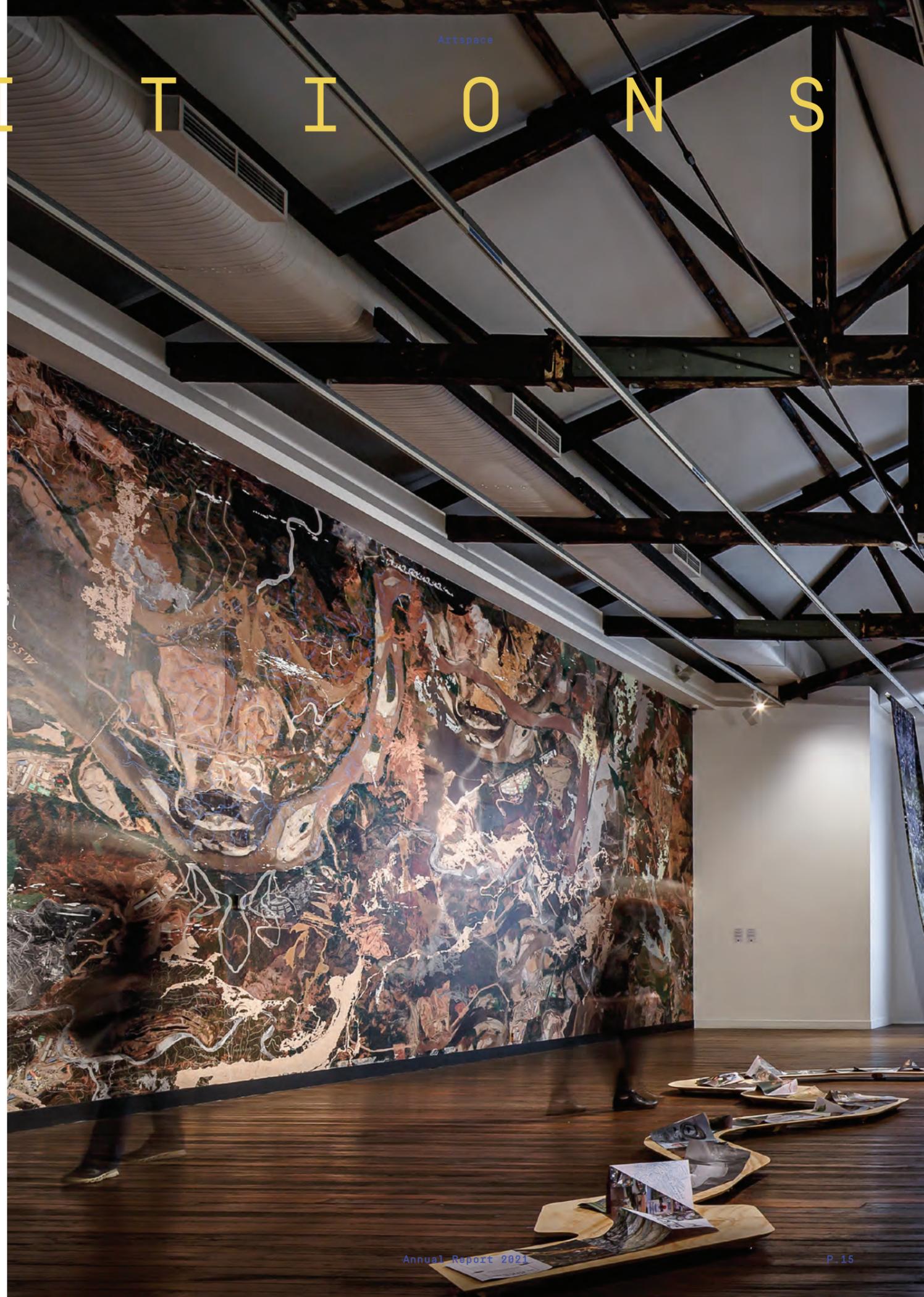
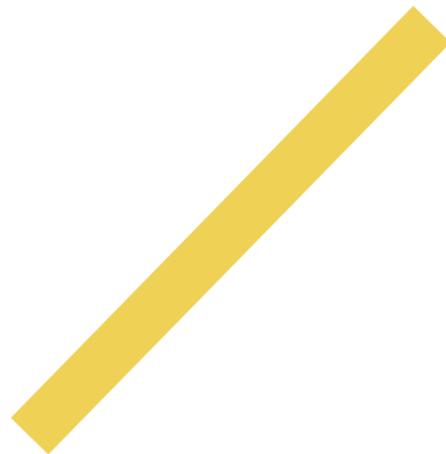


Image: Carolina Caycedo, *Serpent River Book and Serpent Table*, 2017; *Yuma, or the Land of Friends*, 2021. Courtesy the artist. Presentation at the 23rd Biennale of Sydney was made possible with generous assistance from the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season. Installation view, 23rd Biennale of Sydney, *rīvus*, National Art School, 2022. Photography: Document Photography



2022 NSW Visual Arts Emerging Fellowship

25 August – 11 September 2022

Group Exhibition

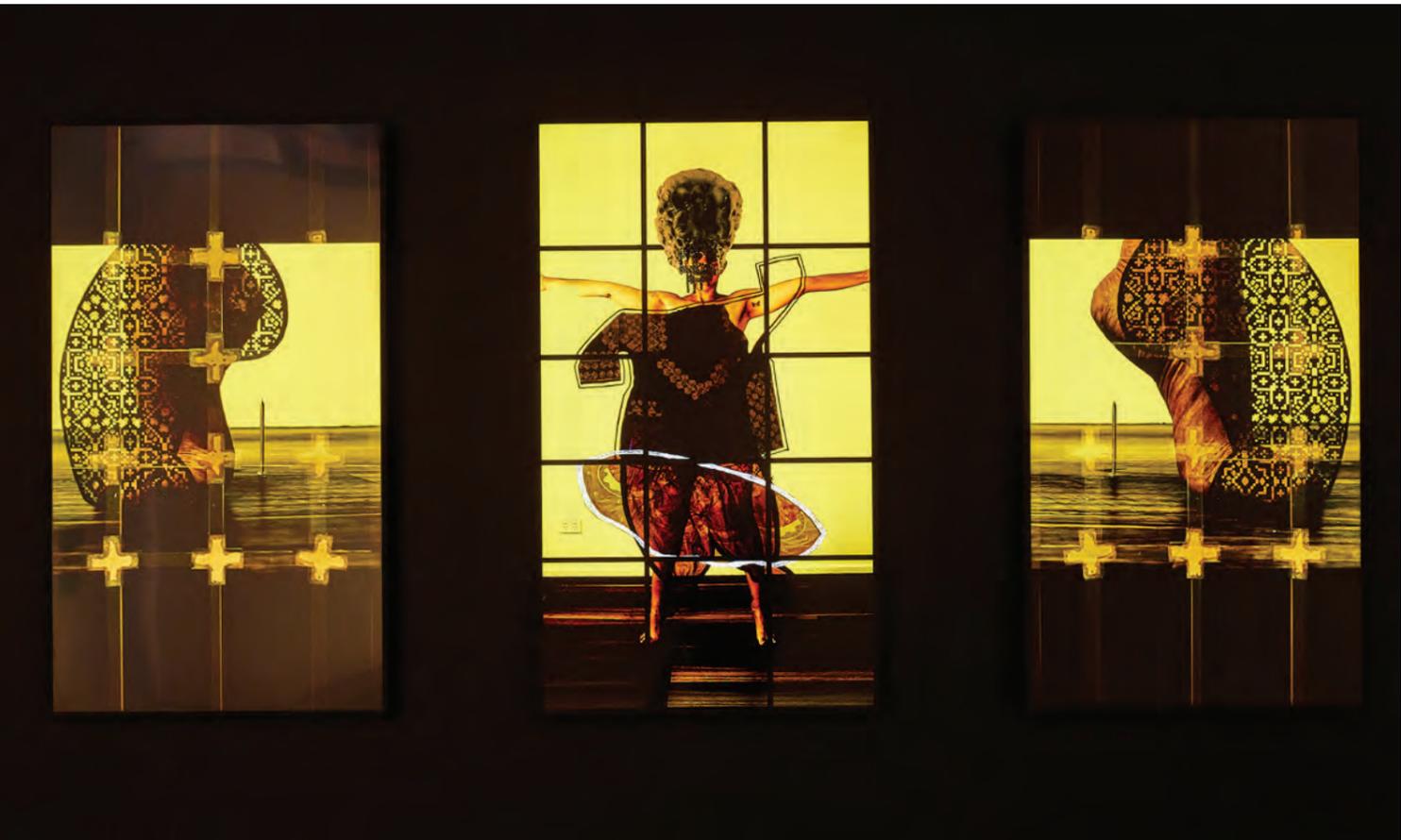
NAS Gallery

The 2022 NSW Visual Art Emerging Fellowship (VAEF) featured six artists and collectives who engage with the poetics and possibilities of memory, time and transformation. Through experimental material play, using media ranging from the ephemeral to the unexpected – silk banners, stitching, digital collage, handmade kites, expanded painting, song, even explosives – their works engaged in the sharing of stories and negotiating the politics of the current moment.

Artists: Eddie Abd, Chun Yin Rainbow Chan, Cindy Yuen-Zhe Chen, Joe Wilson and Chanelle Collier, Emily Parsons-Lord, and Genevieve Felix Reynolds

Recipient 2022 NSW Visual Arts Emerging Fellowship: Eddie Abd

Curatorium: Alexie Glass-Kantor, Elyse Goldfinch, Scott Elliot (NAS)



AUDIENCES

Number of days open to the public:	18
General attendance:	905
Public programs onsite:	573
Education/Outreach groups:	86
Other/private events:	197

Total audience **1,761**

Images: (Top, from left) Alexie Glass-Kantor, Executive Director, Artspace, The Hon. Ben Franklin, MLC, Minister for the Arts, 2022 NSW Visual Arts Emerging Fellowship Recipient Eddie Abd with her daughter. Photo: Tim Connolly; (Bottom) Eddie Abd, *Silk cuts*, 2022. Installation view, NAS Gallery, Sydney, 2022. Photo: Tim Connolly

1층 전시실
EXHIBITION
HALL 1F



INTERNATIONAL PROGRAMMING



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

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

Audiences
 Number of days open to the public: 74 days
 Total audience: 81,760

▲ **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

Audiences
 Number of days open to the public: 70 days
 General attendance on site: 28,688
 Public programs onsite: 141
 Online public program engagement/Public programs online: 514
Total audience: 29,343

Artists:

- Abdul Abdullah
- Brook 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. Wirripanda
- 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]*

26 November 2021 – 20 February 2022

Solo Exhibition, co-curated with Palais de Tokyo, France

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. This exhibition was an exploration of colonial transport, trade and the acclimatisation of Indigenous plants, animals and objects along with the colonisation of local knowledge.

The exhibition drew on the extraordinary collections gathered by a French expedition, led by Captain Nicolas Baudin, to what was then known as New Holland at the beginning of the nineteenth century. Baudin's was one of the most extensive scientific expeditions ever undertaken in Australia, with the 'discovery' of more than 2,500 new species. His team returned to France with countless living plants and animals, as well as a collection of Sydney Aboriginal objects.

untitled (transcriptions of country) was compiled of multiple parts, including embroideries, sculptures, a soundscape and video. Three hundred plants, preserved from Baudin's trip and held at the National Herbarium in Paris, were reproduced as handmade embroideries by community members in Sydney. Sculptures, based on traditional Indigenous materials and portraits of Aboriginal people, were displayed on the walls. The soundscape was inspired by a ceremonial Aboriginal corroboree transcribed during the expedition, while a commissioned video work by Wiradjuri filmmaker Jazz Money told the story of the project and its context.

Jonathan Jones's new work was co-commissioned by Artspace, Sydney, and the Palais de Tokyo, Paris, representing the tenth edition of our Commissioning Series. The exhibition will relaunch Artspace in 2023 and be accompanied by a significant publication, a series of public programs, a professional development program for Aboriginal and Torres Strait Islander peoples led by Jones, and a national tour. This project is 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 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 has been supported by Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette. Research and exhibition developed by Jonathan Jones with the support of elders Aunty Julie Freeman and Uncle Charles Madden.



AUDIENCES

Number of days open to the public:

74 days

Total audience

81,760

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*

14 December 2021 – 6 March 2022

Group Exhibition, co-curated with Seoul Museum of Art, South Korea

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

Significantly, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* profiled 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 was 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 encouraged participants to engage in cross-cultural dialogue, revealing parallel trajectories, crossover points and contradictions that resonated in both Australia and South Korea. For the duration of the exhibition, participating artists, collectives and art centres took 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 detailed knowledge systems, self-presentations and forms of resistance that challenge standard representations of Australia. It was 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* amplified artistic practice that represents contemporary issues vital to Australia and the region.

Artists: Abdul Abdullah, Brook 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.

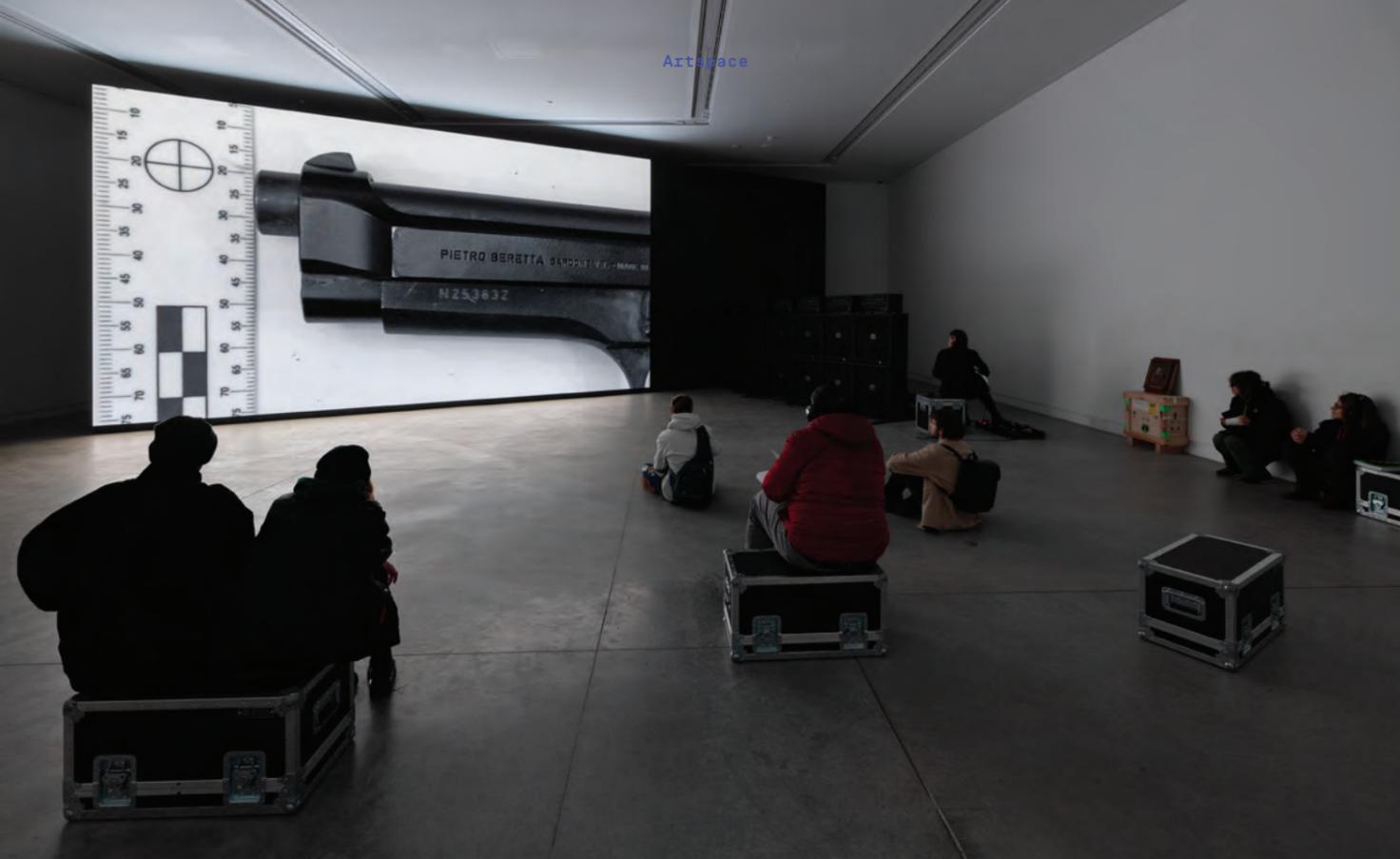
경로를 재탐색합니다 UN/LEARNING AUSTRALIA was supported by the Australian Embassy in the Republic of Korea; the Australia-Korea Foundation of the Department of Foreign Affairs and Trade; and the Australian Government through the Australian Cultural Diplomacy Grants Program, and through the Australia Council for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

AUDIENCES

Number of days open to the public:	70
General attendance onsite:	28,688
Public programs onsite:	141
Online public program engagement/ Public programs online:	514

Total audience **29,343**

Image: Installation view, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA*, Seoul Museum of Art, 2021–22. Photo: Yoonjae Kim



Marco Fusinato DESASTRES

Australia Pavilion for the 59th International Art Exhibition of La Biennale di Venezia
23 April - 27 November 2022

Curated by Alexie Glass-Kantor, commissioned by Australia Council for the Arts

Curated by Artspace Executive Director Alexie Glass-Kantor, *DESASTRES* was presented to the public for the entirety of La Biennale Arte 2022.

The large-scale, immersive artwork saw Marco Fusinato improvising slabs of noise, saturated feedback and discordant intensities with an electric guitar, triggering a deluge of disparate and disconnected images onto a freestanding floor-to-ceiling LED wall. The pavilion was simultaneously a de facto studio and a space for research where Fusinato could test cause and effect in real time. The images were sourced via a stream of words put into an open search across multiple online platforms, and the immersion of sound and image was open for the audience to interpret and make sense of.

DESASTRES was a culmination of Fusinato's interests in experimental music, underground culture, mass media imagery and history painting. The performance explored the topics of labour, perseverance, and absenteeism through the artist's ongoing presence (and absence) in the space. The title was influenced by the output of Japanese doom metal band Corrupted, whose lyrics are always written in Spanish, and the context in which Goya made his series *Los Desastres de la Guerra* (1810-20).



AUDIENCES

Number of days open to the public:

200

Total audience

393,416

Images: Marco Fusinato, *DESASTRES*, 2022, solo durational performance as installation 200 days. Installation views, Australia Pavilion, 59th International Art Exhibition of La Biennale di Venezia, 2022. Photographer: Andrea Rossetti; [right] Marco Fusinato, *DESASTRES*, 2022, Australia Council for the Arts and Lenz, Milan, Italy, 2022. Photo: Lenz Marco Fusinato, a page from the Score for *DESASTRES*, 2022, facsimile on Edition Peters manuscript paper 45.5 x 30.3 cm. Courtesy the artist and Anna Schwartz Gallery



Triple Pocket Napkin Fold

25 July - 29 July 2022

Artist: GHOST

Online Commission

GHOST is a facilitative entity based between Rotterdam and Marseille, co-founded by Madison Bycroft (AUS), Kari Robertson (UK) and Natalia Sorzano (COL). Interested in experimental forms of assistance, collaboration, authorship and exhibition making, this mobile entity runs irregular programmes and events (screenings, performance events, exhibitions) across alternative locations (a boat, a botanical garden, a community centre) as well as galleries and cinemas, so far in Rotterdam, New York, Bogotá and Marseille and Sydney.

A three-part series commissioned by Artspace, *Triple Pocket Napkin Fold* took place on an interactive and experimental website featuring the work of 12 national and international artists, poets, musicians, and theatre makers.

Artists: Aloardi, Angela Schilling, Cannach MacBride, Dani Reynolds, Dean Bowen, Isabel Marcos, Karin Iturralde Nurnberg, La Leche Travesti, Megan Cope and Isha Ram Das, Milena Bonilla, Ogutu Muraya and The Postpeople.

Streaming: 59

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 as, 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 Ideas Platform is generously supported by Andrew Cameron AM and Cathy Cameron.

NATIONAL & REGIONAL TOURING

NATIONAL & REGIONAL TOURING

▲ *Just Not Australian*

NorthSite Contemporary Art Centre, QLD
5 November 2021 - 5 February 2022
Days open to the public: 80 days
Attendance: 1,258 [Viewing of Terror Nullius: 50]

Caboolture Regional Art Gallery, Moreton Bay, QLD
9 April - 18 June 2022
Days open to the public: 51 days
Attendance: 1,681

Port Pirie Regional Art Gallery, SA
2 July - 4 September 2022
Days open to the public: 65 days
Attendance: 1,875

Walkway Gallery, Bordertown, SA
17 September - 30 October 2022
Days open to the public: 44 days
Attendance: 3,346

New England Regional Art Museum, NSW
18 November 2022 - 29 January 2023
Days open to the public: 63 days
Attendance: numbers report in 2023

■ *52 ACTIONS*

Penrith Regional Gallery
27 August - 20 November 2022
Days open to the public: 86 days
Attendance: 25,059

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

Western Plains Cultural Centre, NSW
20 November 2021 - 27 February 2022
Days open to the public: 97 days
Attendance: 10,954

Anne & Gordon Samstag Museum of Art, SA
1 July - 30 September 2022
Days open to the public: 68 days
Attendance: 4,063

Hyphen Wodonga, VIC
19 November 2022 - 29 January 2023
Days open to the public: 69 days
Attendance: numbers report in 2023

52 ACTIONS Group Exhibition

Artspace's acclaimed *52 ACTIONS* began its 3-year national tour at Penrith Regional Gallery. *52 ACTIONS* features works from 52 Australian artists and collectives across generations, geographies and cultural backgrounds. Working in a wide variety of mediums, together they highlight the diversity, complexity and dynamism of contemporary Australian art.

As the title suggests, *52 ACTIONS* is grounded in art as action. The artists explore and reflect on what art is, what it can do within the gallery and far beyond: art as a political motivator, a cultural transmitter, a means for understanding, a tool for shifting perspectives, holding memory, bridging divides and inciting change. These ideas are intimately connected with the role of the artist, from facilitator to provocateur, creator to witness.

Guided by the local, the artists' actions speak to critical global concerns including systemic discrimination, climate change, forced migration and colonial legacies. Notions of freedom are ever present, as is the sacred knowledge of First Peoples, the importance of family and community, and speculations about our shared future.

The exhibition has evolved from Artspace's online commissioning platform of the same name, which from 2020 to 2021 presented new works each week by the 52 participants on Artspace's website and standalone Instagram @52artists52actions. The touring exhibition brings together a selection of these works and others in an adaptive, site-specific exhibition that is responsive to each unique context.

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

52 ACTIONS was developed and curated by Artspace, Sydney. The exhibition is touring nationally with Artspace, Sydney, with support from Museums & Galleries of NSW. This project is proudly funded by the NSW Government through Create NSW. It has been assisted by the Australian Government through the Visions of Australia program and through the Australia Council for the Arts, its arts funding and advisory body. It is also supported by the City of Sydney and by the Copyright Agency's Cultural Fund.

Images: [Top] Rolande Souliere, *How to Make A Pu\$\$y Hat*, 2020-22, installation with photographs, tablets, videos, acrylic racks, nail polish, table and chair/s, glitter mat, rings, glass jar, nail files, cuticle pusher, nail clipper, table mirror, nail acrylic sculpture, diamante q-tips case, brochures. Installation view, 2022 and (Bottom) Diego Bonetto, *Wild Edibles Foraging* workshop, *52 ACTIONS* open day, Penrith Regional Gallery, Sydney. Photos: Document Photography





Just Not Australian Group Exhibition

Just Not Australian brings together 19 artists across generations and diverse cultural backgrounds to deal broadly with the origins and implications of contemporary Australian nationhood. With works ranging from the late 1990s right through to newly commissioned pieces, they are united by their desire to take Australia's 'official' history to task, making space for people and events that have, often wilfully, been sidelined or omitted.

The exhibition 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 wheeled out for certain political agendas and to propagate nationalistic fantasies of what it means to be Australian. Predicated on an us-versus-them dichotomy, at its core the term is intended to exclude: at stake is a sense of belonging. Yet far from a simple equation, a consideration of what's not Australian ultimately leads to questions of what is, and it is here that the artists in *Just Not Australian* weigh in. Consciously enlisting tactics of larrikinism, satire and resistance, they present a multifarious nation divided across numerous issues, from immigration and border protection to land rights and Indigenous sovereignty, bigotry and xenophobia to resource exploitation and climate change. And as its title suggests, *Just Not Australian* also acknowledges that these matters do not just affect Australia but are indeed being addressed the world over.

Just Not Australian 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: Abdul Abdullah, Hoda Afshar, Tony Albert, Cigdem Aydemir, Liam Benson, Y Eric Bridgeman, Jon Campbell, Karla Dickens, Fiona Foley, Gordon Hookey, Richard Lewer, Archie Moore, Vincent Namatjira, Nell, Raquel Ormella, Ryan Prestley, Joan Ross, Soda Jerk, Tony Schwensen

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.



Images: [top] *Just Not Australian*. Installation view, New England Regional Art Museum, 2023. Photo courtesy of New England Regional Art Museum; [bottom] *Just Not Australian*. Installation view at Tweed Regional Gallery & Margaret Olley Art Centre, 2020. Photo courtesy of Tweed Regional Gallery & Margaret Olley Art Centre.



Mel O'Callaghan, *Centre of the Centre* Solo Exhibition

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*.



PUBLIC PROGRAMS



Images: (Clockwise) Myall Creek Gathering Cloak event hosted by Artspace at National Art School. Speakers included: Carol McGregor, Adele Chapman Burgess, Jolea Isaacs, and Ivan Roberts OAM in conversation with Hannah Donnelly and Keith Munro. Photo: Dorcas Tang; 23rd Biennale of Sydney Opening weekend, 2022. Photo: Jodie Barker; Real DMZ Project Screening, National Art School, 2022. Photo: ?; Sydney Contemporary Panel Discussion, (left to right) Michelle Newton, Angelo Candalepas, Janet Lawrence, Chef Rafael, Pinaree Sanpitak, Amanda Cole and Michaela Gleave.

Images: (Top) Richard Bell, *Embassy*, 2013-. Installation view 경로를 재탐색합니다 *UN/LEARNING AUSTRALIA*, 2021, Seoul Museum of Art; (Bottom) Screenshot of online zoom webinar, from *Embassy* programs including Aileen Moreton-Robinson and Richard Bell, 2022.

P U B L I C

P R O G R A M S

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.

경로를 재탐색합니다 *UN/LEARNING AUSTRALIA*

4 February, 4-7pm AEDT

Embassy - Day 1: Richard Bell, with a screening of *N'INGLA A-NA*

Live via Zoom, Moderated by Michelle Newton

To open the Embassy programs, artist Richard Bell discussed his work *Embassy*, 2013-, and reflected on the history of the 1972 Aboriginal Tent Embassy. This program included a screening of the 1972 film *N'INGLA A-NA*, directed by Alessandro Cavadini, which documents the original Aboriginal Tent Embassy and surrounding protests.

5 February, 4-6pm AEDT

Embassy - Day 2: Larissa Behrendt and Il Lee

Live via Zoom, Moderated by Michelle Newton

For the second day of *Embassy* programs Il Lee, Attorney at Law of APIL-Advocates for Public Interest Law, presented a lecture discussing the legal structures, segregation, and climate of hatred impacting refugees and migrants in South Korea. Following this, Lee was in conversation with Larissa Behrendt, Distinguished Professor and Director of Research and Academic Programs at the Jumbunna Indigenous House of Learning at the University of Technology Sydney.

6 February, 4-5pm AEDT

Embassy - Day 3: Richard Bell and Abdul Abdullah

Live via Zoom, Moderated by Johanna Bear

경로를 재탐색합니다 *UN/LEARNING AUSTRALIA* artists Richard Bell and Abdul Abdullah discussed life, art, and politics. Each with distinct and diverse practices, they both interrogated discrimination and inequitable power structures in their works, rethinking Australian nationhood and identity.

8 February, 4-5.30pm AEDT

Embassy - Day 4: Jeram Yunghun Kang

Onsite at Seoul Museum of Art, Seoul

On the fourth day of Embassy programs, visual art and activist Jeram Yunghun Kang explored safe spaces and the refugee experience in South Korea, focusing on his series *Amran's bus*, 2018-. This program looked at how society can better understand, support, and empathise with asylum seekers.

9 February, 4-6pm AEDT

Embassy - Day 5: Aileen Moreton-Robinson and EuyRyung Jun

Live via Zoom, Moderated by Michelle Newton

For the final day of *Embassy* programs, EuyRyung Jun, Professor of Cultural Anthropology, Chonbuk National University, presented a lecture on the gendered politics of anti-multiculturalism and anti-refugee sentiments in South Korea. Following this, Jun was in conversation with Aileen Moreton-Robinson, Distinguished Professor and Professor of Indigenous Research, School of Social Science at the University of Queensland.

12 February, 4-5.30pm

Lecture | Stephen Gilchrist, *Unbelonging to Australia: Asserting Indigenous Sovereignty*

Live via Zoom

Belonging to the Yamatji people of the Inggarda language group, Stephen Gilchrist is an art historian, lecturer and curator. He presented a lecture expanding on ideas in his essay, *Unbelonging to Australia: Asserting Indigenous Sovereignty*, commissioned for the *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* publication, discussing Indigenous sovereignty in Australia, what artmaking means to Indigenous Australians, how it connects to sovereignty, and what we can do to unlearn Australia.

19 February, 1-2.30pm

Lecture | Soo-Min Shim, *The Body of a Nation*

Live via Zoom

Arts writer Soo-Min Shim is currently undertaking a PhD in Art History and Theory at the Australian National University where she is writing her thesis on Korean-Australian art. In this lecture she expanded on ideas in her essay *The Body of a Nation*, commissioned for the *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* publication. Shim discussed histories of Australian and Korean cultural relations, focusing on the rise in bi-cultural exhibitions and artistic projects during the 1990s, and more recent developments in Australia's understanding of its relationship with Asia.

27 February, 3-4.30pm

Artist Talk | Judy Watson

Live via Zoom

Judy Watson discussed her artistic practice and works in *경로를 재탐색합니다 UN/LEARNING AUSTRALIA*, detailing how water, language, memory manifest in her practice to reveal Indigenous histories and connections with place.

4 March, 3-4.30pm

Artist Talk | IVI

Live via Zoom

IVI lead artists Ruha Fifita, Minaira Fifita and Sheida Vazir-Zadeh discussed *Kato Kakala*, a new konga ngatu (painted barkcloth), and how their artistic practice brings together communities to collaborate, converse, and foster mutual understanding.

5 March, 3-4.30pm

Conversation | Alex Martinis Roe and Agrafa Society in *Conversation, Unlearning Towards Alliances*

Live via Zoom

Artist Alex Martinis Roe in conversation with Agrafa Society, a Seoul-based curatorial and editorial collective. Together they discussed email correspondence shared over several months during the development of *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* and how this connects with Martinis Roe's interest in intersectional solidarity.

Offsite

8 March
Biennale of Sydney Artists' Party
 National Art School

To celebrate the opening of the 23rd Biennale of Sydney: *rīvus* presented by National Art School in partnership with Artspace, this evening featured performances, DJ sets, and a paid bar.

10 March
Conversation | Erin Coates, Jessie French & Teho Ropeyarn in conversation with Paschal Daantos Berry & Talia Linz
 Drawing Gallery, National Art School

23rd Biennale of Sydney participants Erin Coates, Jessie French and Teho Ropeyarn in conversation with Paschal Daantos Berry and Talia Linz (Biennale of Sydney Curatorium).

16 March
Art Forum | Walkthrough with Talia Linz
 NAS Gallery, Drawing Gallery and Chapel, National Art School

A tour with *rīvus* curator Talia Linz, sharing insights into the 23rd Biennale and the work of the thirteen participants exhibiting at NAS.

16 March
Artist Talk | Adrián Villar Rojas with Elyse Goldfinch
 Cell Block Theatre, National Art School

Participating artist Adrián Villar Rojas presented a lunchtime lecture with Artspace Associate Curator Elyse Goldfinch.

24 March
Screening | REAL DMZ PROJECT
 Cell Block Theatre, National Art School

In conjunction with the exhibition *Negotiating Borders*, Sydney at the Korean Cultural Centre Australia (28 January – 29 March 2022), Artspace hosted a screening program at the National Art School as part of their weekly after-hours program NAS NEO.

Negotiating Borders, Sydney was a touring exhibition in partnership with the REAL DMZ PROJECT, a contemporary art project based on research conducted on the Demilitarized Zone (DMZ) in South Korea and its border area. Through collaborations with artists, as well as other experts in different fields of study including history, sociology, architecture and ecology, the REAL DMZ PROJECT has been conducting research and producing artworks, exhibitions, publications and more that examine not only geographical borders but also invisible borders such as ideological and psychological divides that operate in life and society.

14 April
Workshop | King of the Birds
 Rayner Hoff Project Space, National Art School

A ceramic workshop that encouraged communal art-making while listening to the First Nations' King of the Birds story, connected to Dunghutti Country. Clay forms echoing bird nests and eggs were created, inspired by the ongoing artwork Nyanghan Nyinda Me You by Uncle John Kelly and Rena Shein, who facilitated the workshop.

30 April
Conversation | The Myall Creek Gathering Cloak
 NAS Gallery, National Art School

Undertaken as part of the 180th Anniversary of the Myall Creek Massacre, and facilitated by Wathaurung artist Carol McGregor, the Myall Creek Gathering Cloak embedded the stories of the local community and the National Committee of the Friends of Myall Creek including its Aboriginal and non-Aboriginal members.

28 April
Conversation | Seth Birchall with Johanna Bear
 Sullivan+Strumpf Gallery

Seth Birchall, a former Artspace Studio artist, in conversation with Artspace Associate Curator Johanna Bear for the opening of Birchall's solo exhibition *The Garden is Watered* at Sullivan+Strumpf.

14 May
Conversation | Happening: Reflections from the Curatorium – Anna Davis and Talia Linz
 Cell Block Theatre, National Art School
 The Waterhouse at The Cutaway, Barangaroo

Happening: Reflections from the Curatorium connected directly to the pre-Biennale Instagram live series, 'In Process: Notes from the Curatorium'. This talk series addressed the intricacies of curating collectively through highlighting the rich benefits, challenges and lessons learnt during the development of *rīvus*.

1 June
Art Forum | In conversation with Johanna Bear, Elyse Goldfinch and Yuanyu Li
 Black Theatre, National Art School

Johanna Bear, Elyse Goldfinch and Yuanyu Li (Curatorial Assistant) discussed finding their feet in the arts and the key projects and roles they have undertaken across curating, writing and advocacy. They shared their experiences mounting exhibitions in artist-run, commercial and institutional spaces and how they worked closely with artists to support experimental practices at organisations including Firstdraft, Runway Journal and Artspace itself. This event was a candid conversation around opportunities for emerging arts workers and offered insights into arts ecologies in Australia and beyond from three different perspectives.

1 June
Datathon: Forecasting local impacts of travelling exhibitions | Michelle Newton, organised by Data to Power
 Live via Zoom

The Discussion Forum focused on current institutional strategies and practices to explore how different museums determine hosting places and institutions for their international exhibitions, factors considered in their decision-making, and how AI, machine learning or data-intensive approaches could automate and aid these processes.

9 June
History, memory, separation and loss | Wura-Natasha Ogunji in conversation with Talia Linz
 NAS Gallery, National Art School

Wura-Natasha Ogunji is a visual and performance artist based in Lagos, Nigeria. Her visual art practice includes creating works on paper using hand stitched lines in thread, graphite and ink, as well as videos and public performances. Water, and particularly the Atlantic Ocean with its history as a passage for slave trading between Africa and the Americas, influence her works.

10 June***Will I still carry water when I am a dead woman?* | Performance by Wura-Natasha Ogunji**

From NAS Gallery to Art Gallery of NSW

As part of *rīvus*: 23rd Biennale of Sydney, Nigerian-American artist Wura-Natasha Ogunji staged her public endurance performance *Will I still carry water when I am a dead woman?* First performed in Lagos, Nigeria in 2011, the piece explores the relationship between physical labour, presence, poetry and social change. As with much of her performance art, Ogunji is particularly interested in engaging questions of public space, power and politics. With this performance Ogunji asks: What is the significance of enacting physical labour as a philosophy of transformation, rather than a demonstration of struggle? What is the place of poetry, presence and beauty within this dialogue?

15 June**Art Forum | In conversation with Alexie Glass-Kantor and Elyse Goldfinch**

Black Theatre, National Art School

Alexie Glass-Kantor and Elyse Goldfinch discussed their collaboration with Marco Fusinato and the development and realisation of the *DESASTRES* project in the Australian Pavilion.

16 March**Panel Discussion | José Roca, Talia Linz and James Gatt**

UNSW Galleries

23rd Biennale of Sydney, Artistic Director José Roca, Talia Linz and independent curator James Gatt explored contemporary and collaborative models of curating.

18 June**Conversation | Yuriyal Eric Bridgeman and Gordon Hookey in conversation with Talia Linz - *Just Not Australian***

Caboolture Regional Art Gallery

Artists Y Eric Bridgeman and Gordon Hookey discussed their individual practices, and the complexities around representation, visibility, resistance and belonging.

30 March**Conversation | Julia Gutman and Elyse Goldfinch**

Sullivan+Strumpf Gallery

Artist Julia Gutman in conversation with Elyse Goldfinch, and arts writer and researcher Jo Higgins.

24 August**2022 NSW Visual Arts Emerging Fellowship [VAEF] Recipient Announcement and Artist Party**

Cell Block Theatre, National Art School

Official opening of the 2022 NSW Visual Arts Emerging Fellowship exhibition.

31 August**Art Forum | Walkthrough with Alexie Glass-Kantor and 2022 NSW VAEF finalists**

NAS Gallery, National Art School

A walkthrough with artists Chun Yin Rainbow Chan, Cindy Yuen-Zhe Chen, Joe Wilson and Genevieve Felix Reynolds.

3 September**Artist Talks | 2022 NSW Visual Arts Emerging Fellowship**

NAS Gallery, National Art School

Fellowship finalists Eddie Abd, Chun Yin Rainbow Chan, Cindy Yuen-Zhe Chen, Chanelle Collier, Joe Wilson, Emily Parsons-Lord and Genevieve Felix Reynolds discussed their works for the 2022 NSW Visual Arts Emerging Fellowship exhibition with Elyse Goldfinch.

11 September**Talk Contemporary | Creative Juices: Working with Visual Artists in Other Creative Fields**

Sydney Contemporary, Carriageworks

Artist Pinaree Sanpitak and Chef Rafael, artist Janet Lawrence and architect Angelo Candalepas, and artist Michaela Gleave and composer Amanda Cole in conversation with Michelle Newton.

17 September**Conversation | Pinaree Sanpitak and Michelle Newton**

Yavuz Gallery

Held in conjunction with Sanpitak's solo exhibition, *The Body and The Vessel*, which coincided with her inclusion in *The Milk of Dreams* at the 59th Venice Biennale.

3 November**Conversation | Lara Merrett and Alexie Glass-Kantor**

Sullivan+Strumpf Gallery

A conversation between Lara Merrett and Alexie Glass-Kantor about the artist's latest solo exhibition *By my side, walking*.



Image: 52 *ACTIONS* open day, Eddie Abd's mask making workshop, Penrith Regional Gallery, Sydney. Photo: Document Photography.

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



P U B L I S H I N G

Image: *A Glossary of Water*, 2022. Edited by José Roca and Juan Francisco Salazar. Photo: Stan Marten

Barka

The Aboriginal people of the Murray–Darling Basin had their own Basin Plan, long before the federal parliament legislated the current one in 2012. That Basin Plan is 267 pages long. It has thirteen chapters and twelve schedules. [...] In contrast to our parliamentarians of the 2012 Australian Parliament, the Aboriginal Basin Plan was this: "Don't be greedy. Don't take any more than you need to, and respect everything around you."
—Richard Beasley, 2021



Badger Bates, *Ngatyi blowing a rainbow at Peery Lake*, 2009



rivus: A Glossary of Water | Publication for the 23rd Biennale of Sydney, 2022

A Glossary of Water is a 573-page companion to *rivus*. It is an artist book, scholarly reference and beautiful object, printed sustainably on excess paper stock of different types and weights, giving the profile of the publication the look and feel of the sediment of a river. The glossary invites creative submergences into water's knotted and rippling figurative, material and aesthetic modalities – an enticement to being in relation with water and with rivers through words and imaginings.

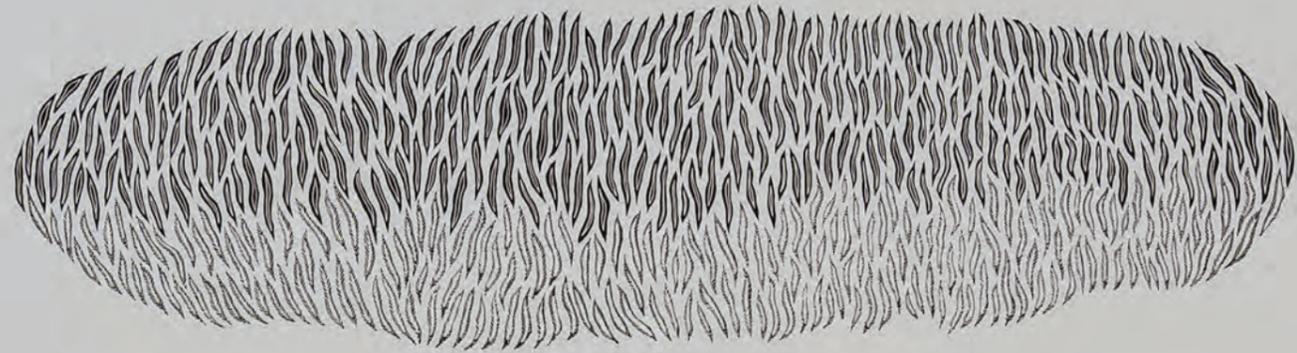
Edited by Artistic Director José Roca and Juan Francisco Salazar, with support from the Curatorium.

Designed by Zolo Studio. Published by the Biennale of Sydney, 2022.

Jonathan Jones, *untitled [transcriptions of country]*, 2023

Jonathan Jones' solo exhibition *untitled [transcriptions of country]* will be accompanied by a publication that reflects on the central themes of the project, including collective healing and learning about local Aboriginal culture, Country and plants. The rich array of voices folded into this publication ponder processes of translation and how concepts, practices and stories distort as they move away from their homelands and caretakers.

Contributors: Uncle Charles Madden (Gadigal elder), Auntie Julie Freeman (Gorawral/Jerrawongarla elder), Jeanine Leane (Wiradjuri historian/author/poet), Rachel Piercy (Muruwari curator), Yamane Fayed (Arts & Cultural Exchange Producer), Uncle Badger Bates (Barkandji elder), Julie Gough (Trawlwoolway artist), Carol Cooper (curator/historian), Uncle Peter Yanada McKenzie (Eora/Anaiwan elder), Keith Vincent Smith (historian/writer), Joel Davison (Gadigal/Dunghutti poet), Ace Bourke (curator), and Claire Coleman (Noongar writer).



PERFORMANCE AGAINST GOALS

EXPANDED ARTISTIC PROGRAM

Artspace continued to deliver an ambitious artistic program in 2022 while located offsite at NAS. This was underpinned by four strategic priority areas:

- Delivering an expanded artistic program that supports living artists across generations to experiment and test new ideas, forms and strategies in the production and presentation of contemporary art
- Providing access, equity and opportunity for artists and arts practitioners through advocacy, international and national partnerships with peer cultural organisations, and curatorial support and development
- Expanding the scope and diversity of audiences through community-building activities across all of Artspace's programs and platforms
- Positioning Artspace as one of Australia's leading contemporary arts organisations through multi-year government funding, philanthropy and benefaction, strategic partnerships and joint public-private investment in cultural infrastructure

Accordingly, Artspace continues to be a nationally and internationally recognised institution for contemporary art in the Australian arts ecology, the Asia Pacific and beyond.

Through a range of initiatives, Artspace offers a multi-platform and expansive approach to programming that embodies our commitment towards innovation, collaboration and exchange. This is demonstrated by supporting and encouraging Australian artists towards risk and experimentation through the production of diverse and alternative means of artistic expression. This is furthered by a drive to shape public conversation, provide a platform for provocation, and facilitate increased opportunities for diverse audiences to encounter the artists and ideas of our times.

In 2022, Artspace sustained and built on these commitments through thematic exhibitions, commissioning and co-commissioning new work, international partnerships, national and regional touring, community engagement, public programs, and publishing. Our 2022 expanded artistic program saw 192 new works presented, of which 54 were new commissions. This sustained artistic output demonstrates Artspace's role as a catalyst and advocate for the dynamism of the Australian arts sector, investing substantially in greater visibility for artists across generations and career stages.

New Work Presented

Artspace continued to champion the work of the Australian arts sector, providing opportunities for artists and creative practitioners to develop and exhibit ambitious new work across a multitude of contexts and platforms.

The 2022 NSW Visual Arts Emerging Fellowship (NSW VAEF) built on our ongoing commitment to supporting emerging artists' professional development through curatorial support, mentorship and dialogue. This edition of the NSW VAEF was presented at NAS Gallery as part of our broader partnership with the National Art School. Executive Director Alexie Glass-Kantor, Associate Curator Elyse Goldfinch and National Art School's Gallery Coordinator Scott Elliot formed a curatorium to support the development and presentation of the finalists' works. The exhibition featured 19 new works by artists Rainbow Chan, Cindy Yuen Yu Chen, Emily Parsons Lord, Joe Wilson and Chanelle Collier, Genevieve Felix Reynolds, and Eddie Abd, who was the recipient of the \$30,000 Fellowship.

As part of *riivus*, 23rd Biennale of Sydney, 15 artists were supported by Artspace, including 8 significant new commissions by Australian artists Jessie French, Teho Ropeyarn and Erin Coates, communities from the Boral River in Bangladesh and the Martuwarra River, and international artists Dineo Seshee Bopape and Cian Dayrit.

Through international engagement and partnerships, Artspace continues to platform Australian artists at an international level, providing greater visibility, access to professional networks and expansion of audiences.



In 2022, our presentations of new works in international contexts included:

- Jonathan Jones' *untitled (transcriptions of country)* at Palais de Tokyo, Paris
- 재탐색합니다 *UN/LEARNING AUSTRALIA* at Seoul Museum of Art, South Korea
- Marco Fusinato's *DESASTRES*, curated by Alexie Glass-Kantor at the 59th Venice Biennale

Through our ongoing partnership with Museums & Galleries of NSW, Artspace has the increased capacity to fulfil our commitment to diversify audiences in rural and remote areas and invest in leading Australian artists through a touring program of solo and group exhibitions, supported by education programs, public programs and events. In 2022, *Just Not Australian* toured to five locations across Queensland and South Australia, including three newly-commissioned works by Fiona Foley, Archie Moore, and Raquel Ormella. Mel O'Callaghan's solo exhibition and major new commission *Centre of the Centre* toured to three locations across New South Wales, South Australia, and Victoria.

52 ACTIONS launched in 2022 as a regional touring exhibition in partnership with Museums & Galleries of NSW.

Artspace continued to focus our support on living Australian artists through the development and presentation of new works. Premiering at the Penrith Regional Gallery, participating artists Eddie Abd, Brook Andrew, Diego Bonetto, Chun Yin Rainbow Chan and James Tylor were commissioned to present new works that expanded on their original actions as well as to the local community and the Gallery's collection.

Artspace continued to expand our program through hybrid forms including collaborating with artists to produce digital programs and online outputs. Artspace commissioned a three-part series, *Triple Pocket Napkin Fold*, by artist collective GHOST, a facilitative entity co-founded by Madison Bycroft (AUS), Kari Robertson (UK) and Natalia Sorzano (COL), based between Rotterdam and Marseille. Featuring the work of 12 national and international artists, poets, musicians and theatre makers, this online commission took place on an interactive and experimental website through Artspace's Ideas Platform.

ADVOCACY FOR ARTISTS, CURATORS, WRITERS AND OTHER CULTURAL PRACTITIONERS

Skills Development

Artspace is committed to skills development and collective learning for the creative workforce through knowledge sharing, mentorships and professional capacity-building. We provide curatorial support and financial investment from project inception to realisation, open curatorial dialogue in a professional environment, and introductions to peer institutions, cultural practitioners and international visiting curators. In 2022, Artspace's curatorial team visited the studios of over 30 artists both nationally and internationally, further strengthening our commitment to supporting artists and their career growth.

We are deeply committed to supporting emerging artists and promoting artistic skills and advocacy through various programs, including the NSW Visual Arts Emerging Fellowship (VAEF). This program, in collaboration with Create NSW, is a vital component of Artspace's activities, offering emerging artists in NSW an unparalleled opportunity for professional growth through curatorial mentorship and production support. Artspace actively engages with the Fellowship finalists, providing them with curatorial guidance and feedback to help them achieve professional excellence. Due to pandemic lockdowns, the 2021 VAEF had to be postponed and was finally showcased at NAS Gallery in 2022. Despite the delay caused by the pandemic, the curatorium facilitated rigorous and in-depth conversations with the artists, providing them with a platform to showcase their work, exchange ideas, and gain valuable insights from experienced curators. By fostering these conversations and providing support to emerging artists, we continue to actively promote the growth and advancement of the visual arts ecology in NSW.

Artspace has established a strong partnership with the National Art School (NAS), where we are temporarily located while the Gunnery transformation project continues. This ongoing partnership has provided numerous opportunities for Artspace staff to mentor and support NAS Master of Fine Arts students from every department by hosting group crit sessions and studio visits. This has proven to be incredibly beneficial for emerging artists who have gained valuable insights and professional mentorship from experienced industry professionals. In addition to offering mentorship to NAS students, Artspace staff have been invited to participate in various events and talks organised by the School, including panel discussions, art forums and artist talks. These engagements provide opportunities for Artspace staff to share their industry insights and knowledge with young practitioners, allowing them to expand their understanding of contemporary art and build valuable relationships and networks within the industry. Our collaboration with NAS has enabled Artspace to contribute to the development of the next generation of artists, fostering a supportive and creative community that values the importance of collaboration, mentorship and professional development.

Artspace is committed to providing support for artists and practitioners through peer-to-peer mentorships, as well as fostering creative and career pathways. The CAO network, with Alexie Glass-Kantor as Chair, Michelle Newton as Public Officer,

and Elyse Goldfinch and Sarah Rose as Coordinators, has been instrumental in providing ongoing mentorship, connection and exchange to support the small-to-medium sector. In addition, Artspace staff members serve on numerous boards, which include:

- Alexie Glass Kantor: Arts Industry Representative, Academic Board, National Art School; Curatorial Advisory Board, Sydney Contemporary; and member of the Council of Advisors, Museum of Art and Design (MCAD), Manila
- Michelle Newton: Chair of Cementa Inc; Board member for Create NSW's Visual Arts Artform Advisory Board; and committee member for Parramatta Artists' Studios Program Advisory Group
- Elyse Goldfinch, co-chair, Firstdraft
- Johanna Bear, Chair, Runway Journal
- Yuanyu Li, Digital Producer, Runway Journal
- Sarah Rose, co-chair, AIRspace Projects

Furthermore, Artspace is committed to ensuring all staff have access to professional development opportunities, enabling them to develop new skills and experiences that can be applied to their current roles and their future career in the arts. In 2022, Artspace staff actively used their allocated professional development time to support emerging artists through independent curatorial and publishing projects. These include:

- *The Stand Ups*, curated by Elyse Goldfinch at Bus Projects, Melbourne, March – April 2022, featuring artists Cybele Cox, Dean Cross, Chris Dolman, EJ Son, and Melanie Jame Wolf
- *UNSTABLENESS*, curated by Yuanyu Li at AIRspace Projects, Marrickville, April 2022, featuring artists Funa Ye and Pengfei Yin
- *the moon's new fury*, curated by Johanna Bear at KINGS Artist-Run, Melbourne, April – May 2022, featuring artists Manisha Anjali, Naomi Blacklock, Sundari Carmody, Orson Heidrich, Anna May Kirk, Anna Pogossova, and Meng-Yu Yan 颜梦钰
- *Rift* 隙, curated by Johanna Bear at Tin Sheds Gallery, Sydney, May – July 2022, featuring a solo presentation of works by artist Kien Situ 司徒建
- *Pillow Talk*, curated by Sarah Rose at Abstract Thoughts Gallery, Darlinghurst, October 2022, featuring artists Jennifer Brady, Chelsea Coon, J Davies, Jamila Main, and Nicola Smith
- *The Void In Between Two Worlds*, curated by Yuanyu Li at Prop Gallery, Ashfield, November 2022, featuring artists Fei Gao and Lǐ Xīng Yǔ (Echo Li)
- Art Monthly Australasia, Autumn 2022 issue, guest-edited by Talia Linz with new commissions by writers Susie Anderson (Wergaia, Wemba Wemba), Madeleine Collie, James Gatt, IVI in conversation with Captain 'Aunfo Havea Funaki Spatula, Anabelle Lacroix on Clare Milledge; and artist pages by Alex Cerveney, and Tabita Rezaire

These initiatives demonstrate Artspace's commitment to advocacy for contemporary art practice in Australia, fostering pathways for arts professionals to support their peers and develop industry networks to build stronger and more resilient artistic communities, while also contributing to the broader visual arts sector.



Image: Joe Wilson and Chanelle Collier, *Kites, tails, banner in a foyer*, 2022. Installation view, NAS Gallery, Sydney, 2022. Photo: Tim Connolly

Communications

Artspace has continued to build on a thorough communications strategy that aligns with the organisation's strategic priorities. While the redevelopment of The Gunnery continues, we have taken the opportunity to craft a foundational communications plan that will directly impact our communication channels.

While Artspace's digital platforms have been our major touchpoints, our temporary relocation to NAS has shifted strength in our partnerships, providing us with the capabilities to continue our programming and diversify our audiences. Our partnership with NAS has enabled two major onsite exhibitions to support 19 new works during their presentation – the 23rd Biennale of Sydney and the 2022 NSW Visual Arts Emerging Fellowship. *rivus*, 23rd Biennale of Sydney, brought an increase of onsite visitation and opportunities for engagement through public programs with over 12,276 people visiting the Biennale at NAS.

Enhancing our digital infrastructure through the development of a new website and rebranding for our launch in late 2023 will increase our capacity to develop accessibility and audience engagement across all channels of communication.

Since engaging with external public relations company Kabuku, our national media reach and visibility has expanded significantly. The partnership has directly nationally resulted in 25 features across mainstream and niche publications including Art Monthly Australasia, FBI Canvas, Eastside radio, Arts, 2RRR, and SBS's Arabic, Chinese and Cantonese channels. Working closely with the 2022 NSW Visual Arts Emerging Fellowship finalists, we engaged with local media outlets, cultivating meaningful connections between artists, arts practitioners and the media.

Our multi-year national touring partnership with M&G NSW has allowed three Artspace exhibitions to visit nine regional galleries and museums across Australia. With *52 ACTIONS* commencing its physical tour at Penrith Regional Gallery, exhibiting artists engaged directly with local audiences through a suite of diverse public programs. The exhibition received a tremendous response from audiences and attracted 28 features from media publications.

Artspace continued to support artists through international partnerships with major institutions, three major solo commissions and international presentations carried over from 2021. Jonathan Jones' *untitled (transcriptions of country)* at Palais de Tokyo attracted a total of 81,760 onsite visitation during the 74 days of the exhibition.

경로를 재탐색합니다 *UN/LEARNING AUSTRALIA* gained international and national media coverage. In an article published by Artist Profile, Jessyca Hutchen wrote in reference to Richard Bell's *Prelude to a Trial (Bell's Theorem)*, 2011 and itinerant extension of the Aboriginal Tent Embassy – *Embassy*, 2013-ongoing: 'It is this kind of double-motion the show attempts overall – an Australian survey show as a process of unlearning it must reinhabit the very myths it attempts to dispel.'

More than 370,000 visitors from across the world engaged with the multi-sensory installation and performance *DESASTRES* at the 59th International Art Exhibition La Biennale di Venezia. The presentation attracted the attention of a wide range of media outlets including OCULA, Art Forum, Australian Financial Review, VAULT, The Sydney Morning Herald, Artlink, ABC Radio National, Artshub and Truly Aus. Jane Ure-Smith from the Financial Times Weekend said: 'For Fusinato the work is about conflict generally. 'Destruction by humans is eternal. But I'm interested in keeping the meaning open, so anyone coming in will see something in these images that the person next to them might not see.'

2022
TOP
10

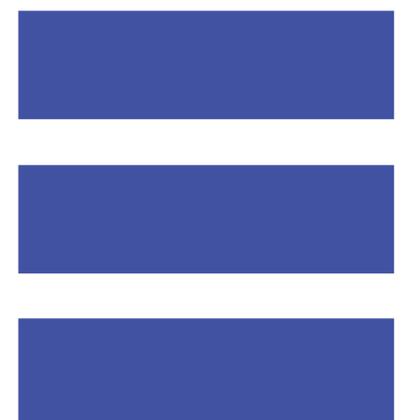
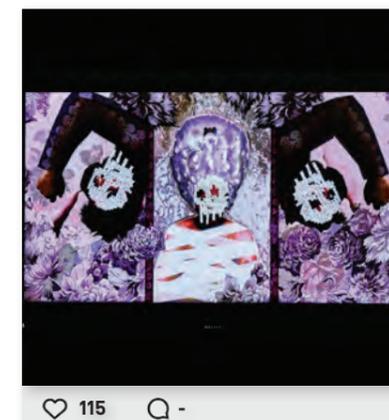
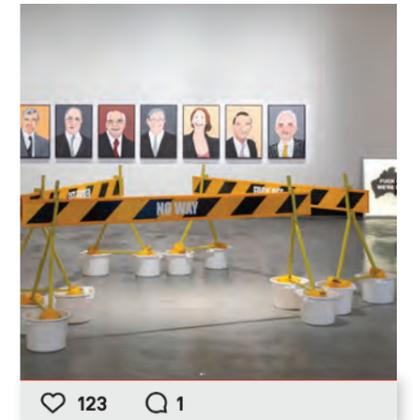
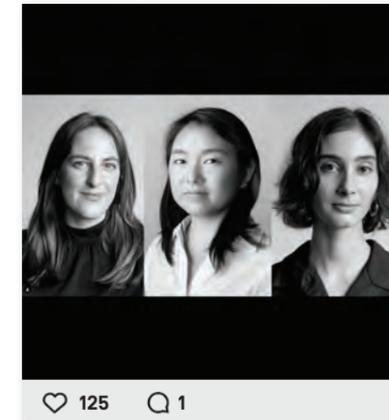
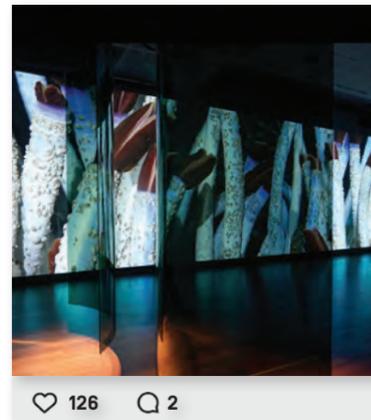
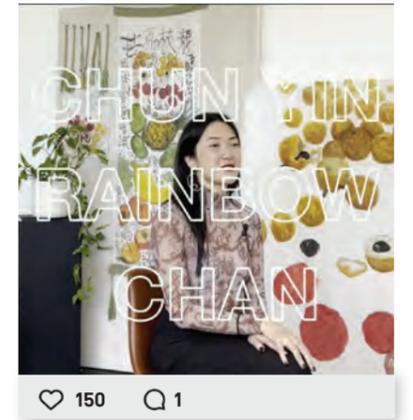
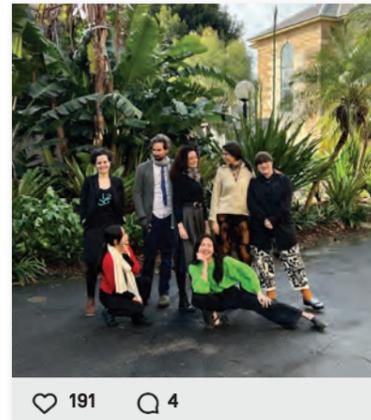
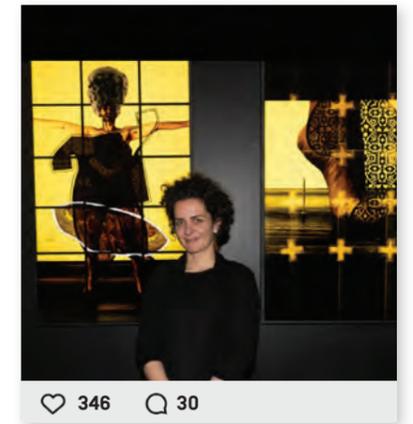
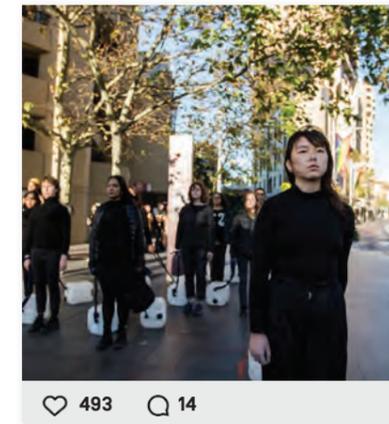


Image: Top 10 posts from Artspace's Instagram (@artspacesydney), 2022



C O M M U N I T Y
V I B R A N C Y

Cultural Infrastructure

Artspace has leased the ground and second floor of The Gunnery in Woolloomooloo from the NSW Government since 1993. In 2020, the NSW Government committed a multi-million dollar redevelopment package to support the re-imagining of The Gunnery as a world-class, multi-platform, contemporary art space that supports artistic excellence. This transformation will allow us to meet the developing needs of our communities and the ambitious projects we support. Through Artspace, The Gunnery will continue to be a welcoming and inclusive place of gathering for communities, anchored in Woolloomooloo.

The Gunnery Working Group (established in 2021 and consisting of representatives from Artspace, Create NSW, Dunn & Hillam Architects and key construction team members) continued to work together throughout 2022 to ensure the continued momentum of the redevelopment project and to enable the realisation of key goals and achievements.

2022 saw the finalisation of the architectural designs for the entirety of the building, allowing for increased exhibitions spaces, refurbished offices and workshop, the inclusion of dedicated education and archive areas, and the enhancement of artist studios. A Heritage Interpretation Plan was finalised, ensuring that key historical aspects of the building and its site are acknowledged and upheld. All key operational services and systems were also determined, ensuring that The Gunnery is positioned as a successful and efficient heritage building to support Artspace's vision.

The redevelopment project experienced delays as a result of necessary fire safety upgrades. After a thorough review of The Gunnery, fire engineering experts determined that it was necessary for this heritage building to be brought up to current standards of the Building Code of Australia (BCA). The BCA has significantly more rigorous standards than when The Gunnery building was refurbished in 1990s, especially in regards to short-stay residential which have strict fire safety requirements. As a result of these upgrades, we were required to remove the residential studios from our onsite programming. In order to continue this important aspect of our programming and our ability to support artistic practice, we are working with Create NSW to secure funding for two studio style apartments in Woolloomooloo.

The challenges of the redevelopment project experienced in 2022 have undoubtedly resulted in a range of provisioning works and solutions that will ultimately future-proof The Gunnery for the years ahead, ensuring its compliance and conservation for use as a world-class, multi-platform, contemporary art space. In December 2022, construction teams took occupation of The Gunnery in preparation for the DA being finalised in early January 2023, when demolition work was scheduled to commence.

In addition to the redevelopment, final negotiations for Artspace's 35-year sublease of The Gunnery took place in late 2022. The sublease is a critical component to the vision and redevelopment of the building in its entirety. With Artspace never having had more than two 5-year subleases across our 40-year history, it is incredibly exciting for the organisation to secure a 35-year sublease with exclusive tenancy across all three floors of The Gunnery building. The surety of tenure in the building creates a secure foundation for a thriving and sustainable arts ecology; something that artists and audiences truly need. Artspace could not have arrived at this moment without the critical and ongoing support from federal and state governments as well as our committed community of benefactors and partners.

Image: *Just Not Australian*, 2019. Installation view, Wollongong Art Gallery, NSW. Photo: Document Photography; (overleaf) *52 ACTIONS*, public program inspired by OLC Art Collective, 2022. Penrith Regional Gallery, Home of the Lewers Bequest, Sydney, 2022. Photo: Document Photography



Engagement and Outreach

In 2022, Artspace continued to engage with our diverse audiences through exhibitions, public programming, professional development opportunities and engagement with learning and community groups. Our temporary location away from The Gunnery, though presenting some challenges to audience development, allowed us to develop innovative and responsive programming solutions. As well as online programs, in-person programs were presented at a variety of our partner institutions including NAS, University of New South Wales, Palais de Tokyo, SeMA, and Caboolture Regional Art Gallery.

Artspace's programs with learning institutions enable students to engage directly with artists, exhibitions and contemporary practice, demonstrating leadership in the sector and providing an important cultural resource. Despite the physical limitations of welcoming learning groups to a space, we continued to engage with secondary and tertiary groups from across regional and metropolitan NSW. In 2022, Artspace held learning programs with the National Art School, Forest High School, the Ponds High School, St John's College, Dubbo, the Art Gallery of NSW Society, the University of Sydney, the National Committee of the Friends of Myall Creek, Newcastle Art School, Kempsey High School, and the English Language School.

In particular, our location at NAS saw a strengthening of our existing connections with their cohort of staff and students; an important demographic of both emerging and established local practitioners. Artspace organised and participated in a variety of public programs held onsite at NAS, including artist talks, discussion panels, and Art Forum, NAS's suite of lunchtime lectures. Artspace's education partnership with the National Art School continued throughout 2022, with weekly group crit sessions facilitated by Artspace staff. This presented Master and Doctoral students with increased professional development opportunities, offering our local emerging practitioners exposure to high-level industry knowledge and a space for critical feedback and dialogue.

Connections with our local communities enable Artspace to build strong relationships and links between contemporary art, culture and the public. As a member of the Woolloomooloo Working Group, Artspace partners with local social service providers to support community access and participation. In 2022, our partnership with Ozanam Learning Centre continued to deliver outreach programs with those deemed at risk of homelessness or social isolation, offering inclusive spaces for people to connect with contemporary art, including through workshops and commissions for the *52 ACTIONS* tour. Five artists from the OLC Art Collective contributed artworks to the exhibition's first presentation at Penrith Regional Gallery, and with support from a City of Sydney grant, we will continue to work with the collective to create further collaborative artworks for presentation at the exhibition's future venues. The digital components of *52 ACTIONS*, including the web-based archive and Instagram profile, continued to be invaluable online learning tools which demonstrate high visitation and engagement.

As we look ahead to the reopening of The Gunnery, we are developing our vision for future education programs and building capacity for the growth of our learning audiences. In late 2022, the new role of Associate Curator, Residencies, Learning and Outreach was created and appointed. This sees a full-time member of staff specifically dedicated to these programming areas for the first time in Artspace's history, strategically strengthening our capacity to deliver learning and outreach programs. This dedication of staffing, time, space and other vital resources is crucial in connecting with our communities, growing our audiences, and deepening engagement with our expanded artistic program.

Strategic Partnerships

Artspace forges and maintains strong strategic partnerships to ensure the greatest possible capacity and support for artists and the development of their practices. Artspace's deep partnerships with peer institutions, government, the education sector and social service providers continually develop, building towards our strategic objectives of artistic excellence, audience and community engagement, and international and regional connectivity. Collectively, they will continue to provide expanded expertise, resources and critical mass to create opportunities for artists that will have a local, regional, national and international reach and impact.

EXHIBITIONS

Artspace has been an exhibiting partner of the Biennale of Sydney for over 25 years, connecting audiences with Australian and international artists working at the forefront of global contemporary art practice. For the 23rd Biennale of Sydney in 2022, Artspace presented *rivus* in partnership with the National Art School (NAS), co-curated by Artspace Curator Talia Linz as part of a cross-institutional curatorium led by Artistic Director José Roca. The Biennale of Sydney partnership is fundamental to Artspace's program and its role as a cultural advocate and meeting place for audiences to encounter new ideas, practices, and ways of thinking.

The NSW Visual Arts Emerging Fellowship is offered by the NSW Government through Create NSW to enable a visual artist at the beginning of their career to undertake a self-directed program of professional development. With over 100 years of history, the Fellowship is a key exhibition for profiling the dynamism and breadth of emerging contemporary artistic practice in NSW. Now in its 23rd year at Artspace, it continues to define new generations of contemporary art practice for both artists and audiences.

REGIONAL TOURING

On a national scale, Artspace's extensive regional touring program is supported by our longstanding partnership with Museums & Galleries of NSW (M&G NSW), giving artists and their work opportunities beyond a single presentation to engage with diverse audiences across regional and metropolitan Australia. Originally developed in partnership with Sydney Festival, *Just Not Australian* was presented in 2022 at NorthSite Contemporary Art Centre (QLD), Caboolture Regional Art Gallery, Moreton Bay (QLD), Port Pirie Regional Art Gallery (SA), Walkway Gallery, Bordertown (SA) and New England Regional Art Museum (NSW). Mel O'Callaghan's *Centre of the Centre* reached the Western Plains Cultural Centre (NSW), Anne & Gordon Samstag Museum of Art (SA), and Hyphen Wodonga (VIC). O'Callaghan's solo exhibition was originally co-commissioned by Artspace, the University of Queensland Art Museum, Brisbane, and Le Confort Moderne, Poitiers.

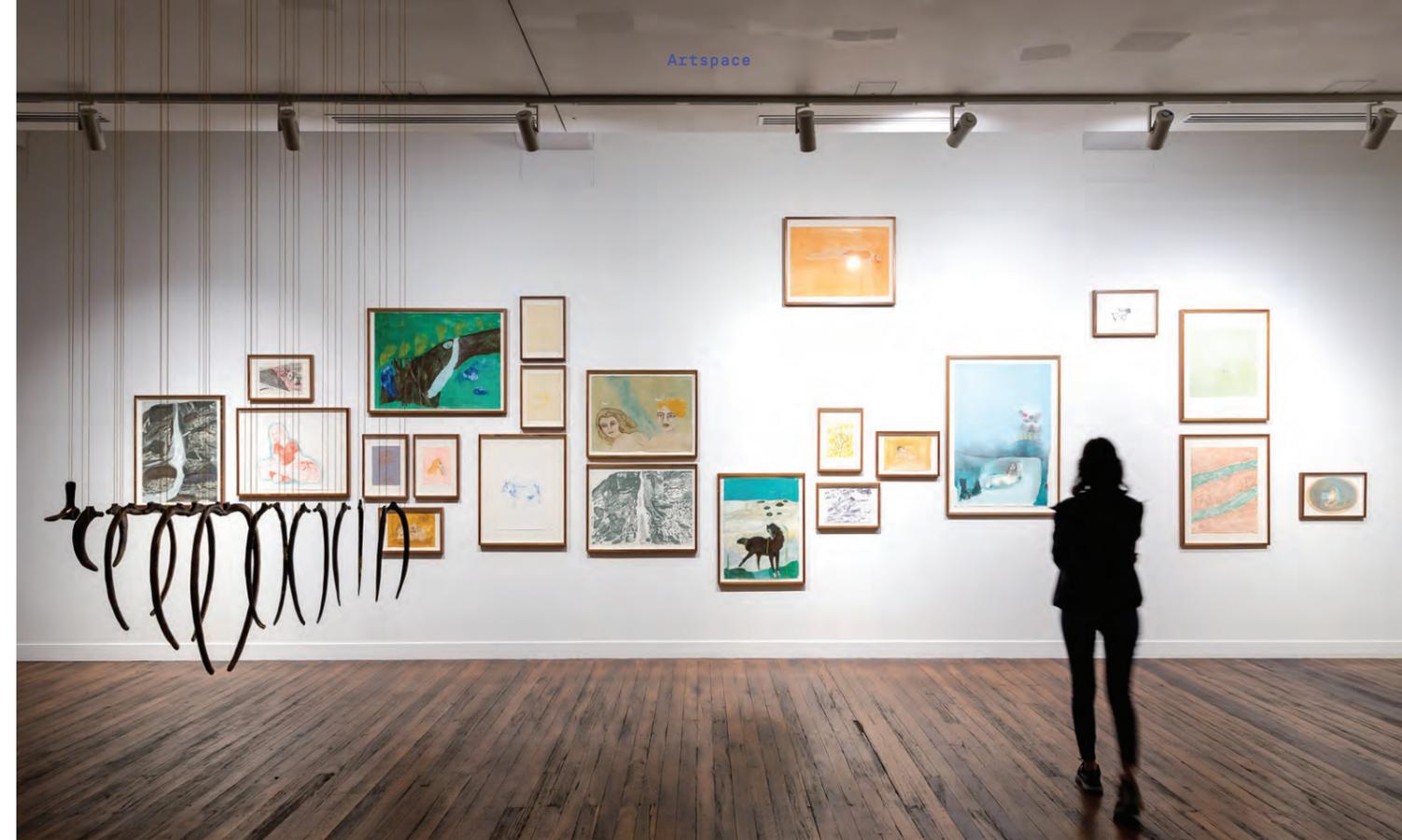
The *52 ACTIONS* nationwide tour launched at Penrith Regional Gallery (NSW), premiering a new and expanded co-curatorial model that presents site-responsive programs in active collaboration with regional partner venues and directly supports 52 Australian artists to present their work to wide-ranging regional visitors and digital audiences. *52 ACTIONS* will continue to tour nationally with support from Museums & Galleries of NSW, Visions of Australia, the NSW Government through Create NSW, and the Australia Council for the Arts.

INTERNATIONAL CO-COMMISSIONS

The global reach of the Artspace program is made possible through significant partnerships with overseas institutions, supporting emerging and established artists from Australia and abroad to pursue new directions and realise their most ambitious projects. These projects play a vital role in producing opportunities and access to professional networks, new and different audiences, and greater visibility for Australian artists.

To date, these partnerships have culminated in 10 major projects as part of Artspace's Commissioning Series, including Jonathan Jones's *untitled (transcriptions of country)*, which premiered at the Palais de Tokyo in 2022. As Jones's first solo show in Europe and his most significant project to date, this co-commission provided strong visibility for leading Indigenous Australian art practice overseas and provided an opportunity to work closely with our strategic partners to ensure a shared understanding of ICIP protocols in an international context.

In 2022, *경로를 재탐색합니다 UN/LEARNING AUSTRALIA* continued at the the Seoul Museum of Art (SeMA), presenting works by 35 Australian artists and collectives and 5 Indigenous art centres that recalibrate preconceptions of Australia. Co-curated by Artspace and SeMA, the exhibition was expanded through a suite of public programs that included screenings and talks with artists, curators, academics and activists, presented in a hybrid format that online and in-person audiences internationally.



Fundraising

In 2022, Artspace launched the Transformation Campaign with a \$3 million target with the aim to continue building our strong community of benefactors and to secure private donations that directly support the subsequent five years of artistic programming. This campaign is geared towards steady growth in our benefactor base and durational forms of investment, including multi-year commitments from benefactors and ongoing strategic partnerships, providing a framework to ensure the continuity and generosity of our artistic program into the future. The Campaign will bolster the significant investment by the NSW State Government in the redevelopment of Artspace's home at The Gunnery building. The campaign will raise funds to fully activate the renewed building and generously support artists through new commissions, studio residencies, learning and outreach, public programming, and curatorial advocacy.

The goals and structure of the Transformation Campaign are grounded in a legacy of Artspace fundraising strategies that have consistently grown the resilience and capacity of the organisation. In 2015, Artspace launched the One Year Studio Program, which has successfully supported 42 artists with annual studio residencies provided entirely rent-free. This program has been made possible by the dedicated benefactors who support the Future Fund for Living Artists, which will continue in an expanded form as a part of the Transformation Campaign, with a new goal to support 350 artists and collectives over the next 35 years. Artspace's support network also extends to our online audiences, who responded to Artspace's 2017 Kickstarter campaign by raising over \$30,000 for artist fees, directly enabling our online commissioning initiative *52 ARTISTS 52 ACTIONS*. The Transformation Campaign will build on these solid foundations to deliver a range of creative development opportunities, made possible through the support of a visionary community of benefactors committed to seeing the organisation and the artists we work with thrive.

Image: Installation view of various artists from the 23rd Biennale of Sydney, *rivus*, 2022, National Art School. Photo: Document Photography.

ARTSPACE NEWSLETTER

No. 1 January 1983

Visual Art Centre Ltd, 11 Randle St, Surry Hills, NSW 2010, Australia. tel:(02) 212 5031

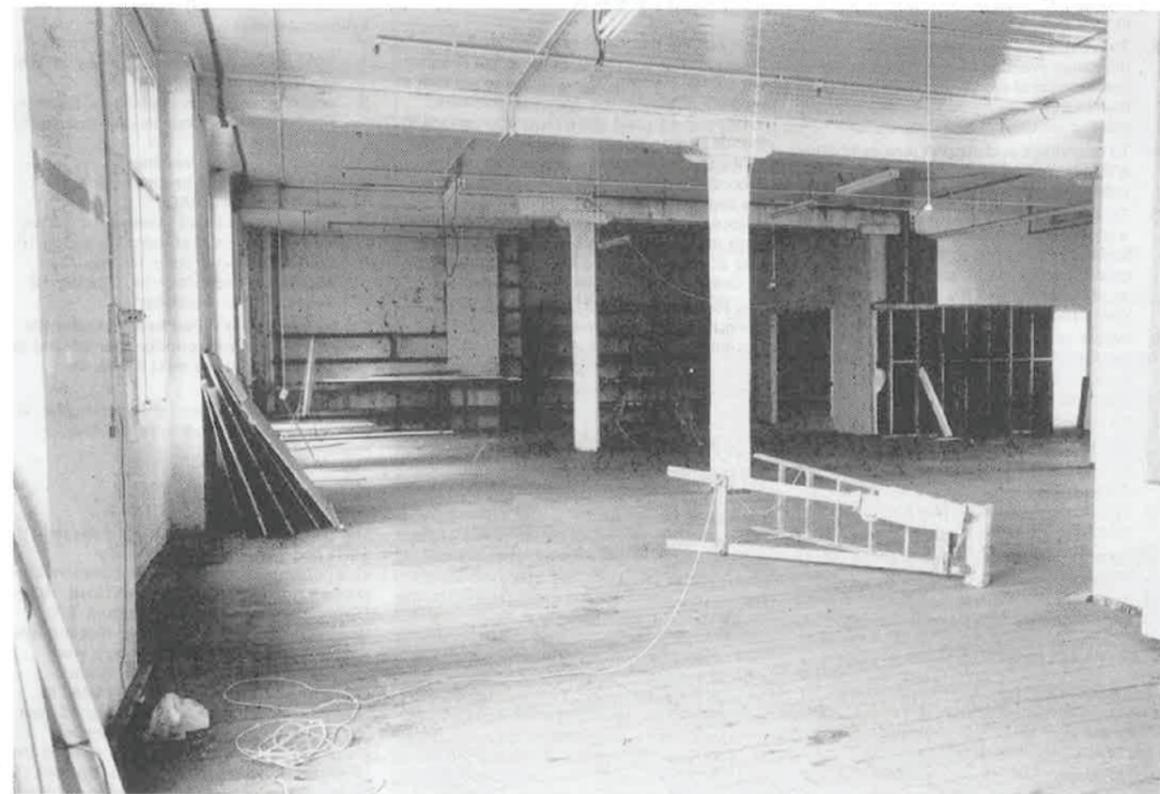


photo: R. Owen

ARTSPACE, 11 Randle St, Surry Hills

This is the first Newsletter from ARTSPACE for 1983. We intend printing a Newsletter every two months throughout the year (January, March, May, July, September, November) and we will be keeping you informed of Board business, how ARTSPACE operates, program details, whats on, sub-committee structures and roles, our future plans. We would welcome your ideas for other topics we could include.

Currently we are busy getting ARTSPACE ready for our opening on February 17. Volunteer workers have helped enormously with cleaning and painting. We badly need continuing help though — if you can use a paintbrush, can clean floors and ceilings, remove rubbish, make pedestals out of chipboard we would be extremely grateful.

Why do we need volunteer assistance? We are funded by the Visual Arts Board of Australia Council, the Cultural Activities Division of the N.S.W. Premier's Department and we have a small income from memberships but our budget is tiny. In 1983 we have \$30,000 from the Visual Arts Board and \$26,732.00 from the Premier's Department. A simplified, rough breakdown and expenditure for 1983 is:

Income	\$56,732.00
Expenditure	
Co-ordinator's salary	\$20,000.00
rent	11,200.00
program	20,000.00
equipment	1,000.00
renovations	4,432.00
	<u>\$56,732.00</u>

A detailed budget will be published in the next Newsletter.

VOLUNTEERS TO DATE

Geoffrey Batchen, Peter Crocker, Andrew Frost, Brett Hall, Peter Hamilton, Robert Irving, Carolyn Osterhaus, Les Shearman, Pat Whittingham.

WHY AN ART SPACE?

ARTSPACE came into being as a result of numerous well-attended public meetings and working parties which were held throughout 1981 in response to an initiative from the Visual Arts Board of the Australia Council. Sydney's lack of a central focus for contemporary art activities and the absence of a central source of information where the

concerns of contemporary art could be dealt with in a public manner is at variance with other Australian cities where organisations with similar aims have been in existence, in some cases, for more than ten years.

The intention is to develop such a centre for contemporary art in the central Sydney area to fill these needs for the benefit not only of the Sydney art community but of the community as a whole.

ARTSPACE is a company limited by guarantee and a non-profit organisation. The Board of Management of ARTSPACE is elected from the membership — the membership consisting of artists, artworkers and other interested people.

CURRENT STATUS

In November 1982 ARTSPACE took out a lease on the first floor of 11 Randle St, Surry Hills in order to set up operations. We are sharing the space with Art Network, the Australian art magazine, and Shane Simpson, art lawyer. Randle Street is ARTSPACE in microcosm. Over the next year or two we intend to consolidate, and to then move to bigger premises where we will be able to provide even better services for an even larger public.

ORGANISATIONAL DYNAMISM

Governance

Artspace is a non-profit organisation under the Australian Charities and Not-for-Profits Commission (ACNC). In line with Artspace's constitution, the Board is complemented by twelve directors, including the Executive Director, who each play a vital role in achieving the organisation's strategic priorities. They bring a wide range of skills to programming, strategy and planning, financial management, human resources, income generation and governance. Each director is appointed for a three-year plus three-year term. In 2020, this was extended to an extra three years for the current Board to provide continuity and see The Gunnery redevelopment through to completion in 2023. There are three artists appointed as directors who represent the interests of the key constituency of visual arts practitioners.

The Board meets six times a year to support strategic planning and KPIs to be achieved over the year, including outcomes related to finances, 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. This includes, but is not limited to:

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

A key outcome of the strategic session is that the Board and Executive 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

Taloi Havini

Leisa Sadler [Treasurer]

Peter Wilson

Michelle Newton [Company Secretary]

Executive

Executive Director

Alexie Glass-Kantor

Deputy Director

Michelle Newton

Team

Curator

Talia Linz

Associate Curator and Executive Assistant

Elyse Goldfinch [ceased August]

Associate Curator and Executive Assistant

Sarah Rose [commenced September]

Associate Curator and Front of House

Coordinator

Johanna Bear [ceased June]

Associate Curator, Residencies, Learning and Outreach

Rachael Helmore [commenced November]

Front of House Coordinator and Curatorial Assistant

Yuanyu Li

Development Manager

Alanna Irwin

Operations and Production Manager

Court Williams

Communications Coordinator

Masha Jayasiri [commenced May]

Installation Team

Dylan Batty

Julien Bowman

Nicholas Griffith

Alex Latham

Tim Mirabello

Luke O'Donnell

Athena Thebus

Gotaro Umematsu

Hal Witney

Front of House Team

Bridget Austin

Mary-Jane Chemuel

Beatrice Hernandez

Tim Marvin

Archy Obradovic

Michael Sprott

Alana Wesley

Brendan Zlatkis

Internship

Abigail Dohui Kim

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 foundations required to drive our ambitious artistic program of annual exhibitions, public programs, tours, education and audience engagement in Sydney, around Australia and overseas. We would like to thank all those who have supported Artspace through 2022 – in particular, our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Champions, Advocates and Supporters.

Thank you to Ross Lewin, Robert Postema for their expertise, guidance and time.

BENEFACTORS

Commissioning Circle

Anonymous
Andrew Cameron AM & Cathy Cameron

Future Fund for Living Artists

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

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

Superfriends

Dianne and Peter O’Connell

Champions

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

Advocates

James Hill
Annette Larkin

Current as of December 2022

Major Government Partners



National Touring Partner



Cultural Partners

