

ARTSPACE ANNUAL REPORT 2024





ACKNOWLEDGEMENT OF COUNTRY

Artspace acknowledges the Gadigal people of the Eora Nation as the Traditional Custodians of the lands and waters on which Artspace stands. We acknowledge and pay our respects to all Aboriginal and Torres Strait Islander peoples and their Elders, past and present, as the custodians of the world's oldest continuous living culture.

Today, Aboriginal and Torres Strait Islander peoples from all over Australia live, work, and create on Gadigal Country. Artspace pays deep respect and gratitude to the Aboriginal and Torres Strait Islander peoples who are audiences, collaborators, and artists that we engage with. This was and will always be, Aboriginal land. Artspace is committed to implementing its Reconciliation Action Plan: Innovate, and to continue the on-going journey towards reconciliation. Artspace is dedicated to building an arts sector with reconciliation at its heart.

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VISION

Ever changing, ever challenging, Artspace is where audiences engage with 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 a leading independent, not-for-profit contemporary art space in the Asia Pacific. We receive government support from the Federal Government through the Creative Australia and the New South Wales (NSW) State Government through Create NSW, alongside the ongoing and valuable contribution of our dedicated community of partners and benefactors.

EXECUTIVE REPORT

On 15 December 2024, Artspace celebrated one year since the public reopening of our revitalised home at The Gunnery, marking a milestone in our transformation into a fit-for-purpose, multi-platform contemporary art space. This pivotal moment reflects a decade-long vision led by Alexie Glass-Kantor, former Executive Director and Michelle Newton, the Interim Executive Director. Throughout this dynamic era of growth and international recognition, their stewardship has shaped a bold and ambitious future for Artspace.

This year also saw a major leadership transition, with the resignation of Alexie from her role in September, following an impactful 11-year tenure. Michelle was appointed Interim Executive Director in May 2024 and will continue in this capacity through to June 2025. Under her leadership, Artspace has navigated a complex period of organisational change, ensuring strategic continuity while maintaining a focus on the expanded artistic program and revenue generation across government funding, philanthropy and venue for hire.

Throughout 2024, Artspace remained committed to its multi-platform programming approach, with notable achievements including:

- The Banner Series, a high-impact public art and landmarking strategy that includes large-scale, public-facing banners on the north-western façade of The Gunnery to amplify our visibility with over 4,958 pedestrians engaging daily with our program.
- The international premiere of *Re-Stor(y)ing Oceania* at Ocean Space, Venice, co-commissioned with TBA21–Academy, a ground-breaking Pacific-led exhibition comprising two site-specific commissions by artists Latai Taumoepeau and Elisapeta Hinemoa Heta and curated by artist Taloi Havini. The premiere coincided with the opening of the 2024 Venice Biennale.
- The international premiere of *Christopher Kulendran Thomas: Peace Core*, a co-commission with WIELS (Brussels), FACT (Liverpool) and Artspace featuring a large scale 24-channel video installation.
- The launch of the inaugural Gala Fundraiser and Benefit Auction, raising \$231,000 in gross revenue with the generous support of 31 alumni artists. This event enhanced Artspace’s fundraising capabilities, establishing a strong foundation for a bi-annual fundraising initiative that will be instrumental in cultivating our philanthropic community and broadening future support.
- The launch of the major new co-commission in partnership with the Art Gallery of NSW featuring *PAHIT MANIS, Night Forest* by Artspace Studio Program artist Leyla Stevens. The new commission considered how stories and philosophies from the Indonesian island of Bali can guide conservation efforts.
- Gillian Kayrooz awarded the 2024 NSW Visual Arts Fellowship (Emerging).
- Artspace receiving the 2024 Impact Award from Time Out for its role in transforming Sydney’s cultural landscape.
- The 2025 artistic program was developed through a series of workshops and discussions involving the whole team. This includes an integrated curatorial strategy for exhibitions in the Main Gallery – *Restor(y)ing Oceania, Amongst the Clouds*, the NSW Visual Arts Fellowship (Emerging) and Christopher Kulendran Thomas’s *Safe Zone* – to align with the Ideas Platform the Banners and the expanded public programming initiatives.

¹ City of Sydney, Walking Counts, Cowper Wharf Road, 2013–2024: <https://www.cityofsydney.nsw.gov.au/public-health-safety-programs/walking-counts>, accessed 25 May 2025



A strategic commitment to Board renewal led to the appointment of two new directors in September: artist Ramesh Mario Nithiyendran and Zoe Paulsen, Director of Sydney Contemporary. We also farewelled long-serving directors Amanda Love and Michael Baldwin, and in December, Peter O'Connell. We thank them for their significant contributions to Artspace.

Audience engagement grew significantly in 2024, driven by international co-commissions and the national exhibition tour, contributing to Artspace's expanded programming reach. Artspace reached a total audience of 281,314 across onsite and offsite platforms, including an additional estimate up to 1.6 million people encountering our program through the Banner Series Commission—marking a substantial increase from 176,610 in 2019. While onsite visitation slightly decreased (21,504 in 2024 vs. 22,146 in 2019), this reflects more accurate tracking via our new people counter system, which provides critical insights into visitor behaviour and engagement patterns related to Artspace's programming as well as private venue for hire events.

In November, Artspace secured a \$350,000 increase in Multi-Year Funding from Create NSW, effective from January 2026. This critical investment supports the delivery of our 2025–28 Strategic Plan and addresses rising operational demands post-redevelopment. We continue to advocate for increased core funding to ensure long-term sustainability.

In 2024, Artspace demonstrated strong progress toward long-term organisational sustainability. The net operating deficit (excluding the leasehold adjustment) for the year ended 31st December 2024 was -\$23,485. The net leasehold adjustment in 2024 is \$-123,368, (2023: -\$46,784), increasing the 2024 deficit from an operating result of -\$23,485 to -\$149,583.

The year marked another significant milestone in philanthropic engagement, Artspace attracted unprecedented support through the inaugural Gala Fundraiser and Benefit Auction. A total of \$829,069 was secured through donations and sponsorships, surpassing the annual fundraising target. Philanthropy accounted for 34% of total income, underscoring the critical role of individual donors and foundations in sustaining our vision. Revenue diversification remains a strategic priority. Artspace is actively testing commercial opportunities, including venue-for-hire, as part of a broader strategy to build a sustainable, multi-stream economic model.

As we look ahead, Artspace is focused on delivering the ambitions of our 2025–28 Strategic Plan—deepening impact, broadening access, and championing artistic excellence, and continuing to serve as a vital cultural platform for artists and audiences alike. We extend our sincere thanks to our dedicated team, Board, artists, partners, supporters, and audiences whose collective contributions continue to shape Artspace's enduring role as a leading centre for contemporary art in the Asia Pacific.

Spirit Level (Tina Havelock Stevens and Jo Lloyd) performance, Gala Fundraiser and Benefit Auction, 2024. Artspace, Sydney, 2024. Photo: Anna Kučera

² Visitation figures for the Banner Series Commission are calculated separately using City of Sydney Walking Counts to preserve data integrity.



OUR IMPACT

CONTRIBUTION TO THE CULTURAL LANDSCAPE

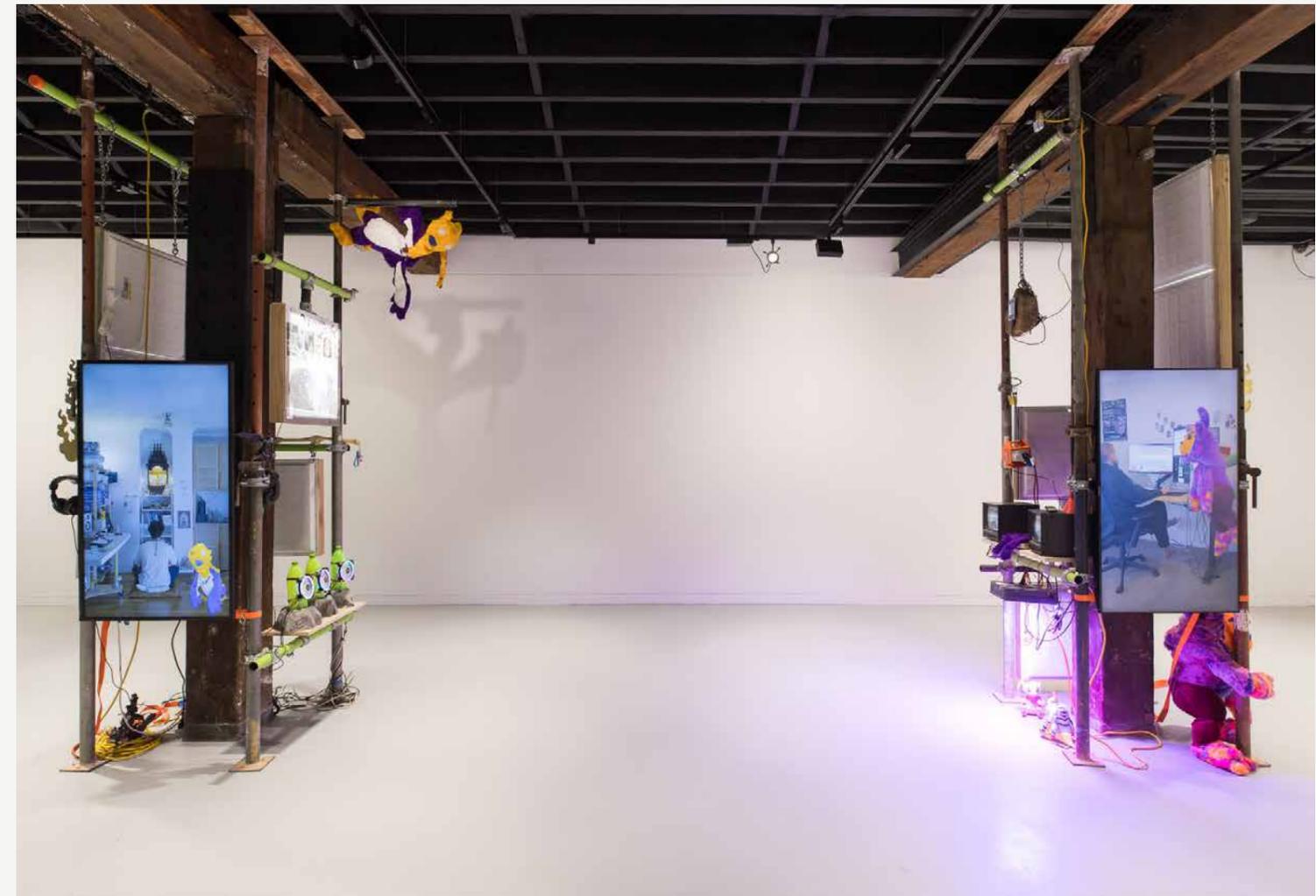
- 16** NEW ARTWORKS SUPPORTED
- 7** EXHIBITIONS OPEN TO THE PUBLIC
- 4** NATIONAL EXHIBITION TOURING PRESENTATIONS IN REGIONAL AND METROPOLITAN CENTRES
- 3** MAJOR SOLO CO-COMMISSIONS PRESENTED IN PARTNERSHIP WITH INTERNATIONAL PEERS
- 2** PUBLIC COMMISSIONS THROUGH THE BANNER SERIES
- 28** PUBLIC PROGRAMS ONSITE, OFFSITE AND ONLINE

CONNECTING WITH COMMUNITIES

- 21,504** AUDIENCES ONSITE
- 53,807** AUDIENCES OFFSITE NATIONALLY
- 206,003** AUDIENCES OFFSITE INTERNATIONALLY
- 161,223** AUDIENCES ONLINE
- 1.6M** ESTIMATED VIEWERS FOR THE BANNER SERIES COMMISSION
- 97,000** WEBSITE VISITS
- 17,000** FACEBOOK FOLLOWERS
- 34,282** INSTAGRAM FOLLOWERS
- 12,941** NEWSLETTER SUBSCRIBERS

INVESTING IN CREATIVE INDUSTRIES

- 113** CREATIVE WORKFORCE OF ARTISTS, COLLECTIVES AND OTHER CULTURAL PRACTITIONERS SUPPORTED INCLUDING MUSICIANS AND PERFORMERS; 7 FULL-TIME EMPLOYEES, AND 31 CASUAL STAFF ACROSS INSTALLATION, FRONT-OF-HOUSE, OPENING NIGHT AND INVIGILATION
- \$1.2 MIL** INVESTED IN CREATIVE AND ARTISTIC STAFF SALARIES AND SUPPORT FOR BROADER VISUAL ARTS SECTOR THROUGH FEES AND COMMISSIONING ARTISTS AND OTHER CREATIVE PRACTITIONERS



Kalanjay Dhir, *Coming Down*. Installation view, 2024 NSW Visual Arts Fellowship (Emerging), Artspace, Sydney, 2024. Photo: Anna Kučera

KEY PERFORMANCE INDICATORS

Number of new works presented by artspace

Artspace has identified the following high-level success factors to be addressed over four years from 2021–24.

Success Factor	2024 Measure	2023 Measure	2022 Measure
New works developed with support of Artspace studios			
Australian	-	-	125
International	-	-	1
New works commissioned and presented by Artspace			
Australian	16	14	51
International	3	-	3
Total new works developed and presented			
Australian		14	148
International			44

Audience visitation for Artspace program (Onsite, national exhibition touring and international partnerships)

Success Factor	2024 Measure	2023 Measure	2022 Measure
Sydney (onsite)	21,504	-2,874	-
Sydney (Banner Series, public art commission)	1.6M		-
Online engagement	161,223	124,987	127,562
Sydney (offsite, excl. Western Sydney)	-	31,675	10,300
Western Sydney (offsite)	-		25,059
Regional NSW (offsite)	6,666	14,196	10,954
Australian Regional (offsite excl. NSW)	47,141	33,440	12,223
International (offsite)	206,003	658,170	504,005-
Total audiences	2,042,537	865,342	690,103

Financial viability

Success Factor	2023 Measure	2022 Measure	2021 Measure
% reserves ratio (net assets/annual expenditure)	32%	44%	50%
% self-generated revenue/total annual turn-over	40%	40%	24%
% artist fees to total expenditure*	9%	3%	9.9%

*COVID-19 restrictions and the redevelopment of The Gunnery building prevented Artspace from conducting an audience survey between 2021–23 to inform the breakdown of audiences. A fourth edition of the audience survey will be conducted in 2024 six months after reopening The Gunnery building to the public.

PERFORMANCE AGAINST GOALS



Embroidery workshop with Adorned Collective for Jonathan Jones, *untitled (transcriptions of country)*, 2021–23, Artspace, Sydney, 2024.
Photo: Cassandra Hannagan

EXPANDED ARTISTIC PROGRAM

Exhibitions

Artspace develops its exhibition program through a collaborative curatorial process and prides itself on working closely with artists. Artists drive what we do. Artspace understands that the best exhibitions are developed through a durational process that evolves over time, enabling responsive and reciprocal relationships with artists.

Artspace's expansive program is shaped by our commitment to work closely with living artists across generations, career stages and art forms. Art and ideas drive what we do. Our multi-platform approach includes onsite, offsite, and digital exhibitions and projects; new commissions and co-commissions; national and regional touring; learning and outreach initiatives; public programs; publishing; and artist residencies. Our curatorial process is collaborative, and we regularly partner with peer institutions in Australia and internationally who share our ethos of reciprocity.



Jonathan Jones: untitled (transcriptions of country)

15 Dec 2023 – 11 Feb 2024

Artspace

Based on research undertaken in Australia and France, this exhibition considered the colonial transportation, trade and translation of Australian native plants and animals, as well as Australian Aboriginal portraits, objects and music, and their associated knowledges, by examining the 1800–1803 French expedition under the command of Captain Nicolas Baudin.

The French explorers amassed extraordinary collections. Countless plants and animals, along with the largest known ensemble of Sydney Aboriginal objects, were taken back to France and installed at the Château de Malmaison. But with the demise of Napoléon, the exact fate of the Australian animals is unknown, the significant collections were largely lost or forgotten, and the story remains untold.

Jones presented a collection of collaborative elements – a series of embroideries that transcribe the plant specimens collected in Sydney, a set of wreaths and historical portraits, a moving image work, soundscape, and planting installation. These artworks ponder the process of translation and how concepts, practices and stories distort as they move away from their homelands and caretakers. The artist explained: “I’m curious about how we come to terms with objects that were collected and are now lost to the archive; how these objects can morph into new forms of dialogue, become tools of reciprocity and repatriation within the framework of decolonisation.”

As the world’s refugee crisis continues to grow and displacement dominates our contemporary experience, understanding how Indigenous concepts, practices and stories can be translated across cultures is more than ever relevant. The exhibition *untitled (transcriptions of country)* spoke to the way seeds can flourish in new environments, to how Aboriginal understanding of Country and respectful sharing of knowledge can connect people and communities

Research and exhibition developed by Jonathan Jones with the support of Elders Aunty Julie Freeman and Uncle Charles Madden. Co-commissioned and co-curated by Artspace, Sydney and Palais de Tokyo, Paris
Developed in close collaboration with and supported by Arts & Cultural Exchange (ACE), with additional assistance from Adorned Collective

Collaborators: Anaita Abdul Azim, Anamika, Rabia Azizi, Gail Barclay, Liam Benson, Somchai Charoen, Khyati Niket Gathani, Lida Heidari, Farzana Hekmat, Khal Bibi Hekmat, Stu Hunte, Carla Kapinga, Heifa Kazemi, Hilin Kazemi, Floura Khosh Kish, Lille Madden, Kyle Leonard, Matt Mckay, Jazz Money, Ginette Morato, Shabnam Mukhi, Luke Mynott, Shannon Nakayama, Zahra Nawabi, Genevieve O’Callaghan, Wendy Osmond, Ayusha Prasad, Fariba Rahimi, Maveryn Reid, Marina Robins, Junghee Seeto, Penelope Seidler, Sharadha Sivaram, Seethalakshmi Srinivasan, Victor Valdes, Matthew Walsh, Susan Ling Young, Kathryn Yuen

Curators: Daria de Beauvais (Curator Palais de Tokyo), Alexie Glass-Kantor and Michelle Newton

Jonathan Jones, untitled (transcriptions of country) is co-commissioned and co-curated by Artspace, Sydney, and Palais de Tokyo, Paris. Research and exhibition developed by Jonathan Jones with the support of Elders Aunty Julie Freeman and Uncle Charles Madden. The project is developed in close collaboration with and supported by Arts & Cultural Exchange (ACE), with additional assistance from Adorned Collective. The project is also supported by Creative Australia and is proudly funded by the NSW Government through Create NSW, the Australian Government through the Australian Cultural Diplomacy Grants Program, Australia Now France 2021–22, an initiative of the Australian Government celebrating Australia’s creative excellence, diversity and innovation, our Commissioning Partner Andrew Cameron AM and Cathy Cameron, the Embassy of France in Australia, the City of Sydney and the Copyright Agency’s Cultural Fund. The Gunnery redevelopment is proudly funded by the NSW Government through Create NSW.

Audiences

Number of days open to the public: 51

Public programs onsite: 7

Public programs onsite total attendance: 602

Other/private events attendance: 16

Total Attendance: 5100



Jonathan Jones, *untitled (transcriptions of country)*, 2021–23. Installation view, Artspace, Sydney, 2023. Photo: Zan Wimberley

24th Biennale of Sydney: Ten Thousand Suns

9 Mar – 10 Jun 2024

The title for the 24th Biennale of Sydney *Ten Thousand Suns* conveyed divergent images and multiple histories, voices, and perspectives. The singular life-giving body that is the sun has - been known under thousands of different names in as many languages. Each name carries with it a different cultural viewpoint-The image of many suns evokes projections of a scorching world, both in several cosmological visions and in our moment of climate emergency and of a world ablaze. Yet, *Ten Thousand Suns* also conveyed the joy of cultural multiplicities affirmed, First Nations understandings of the cosmos brought to the fore, and carnivals as forms of resistance rallying against colonial oppression and dehumanisation. The 24th Biennale of Sydney worked within these different layers, acknowledging the deep crises derived from colonial and capitalist exploitation while refusing to concede to an apocalyptic vision of the future. The 24th Biennale of Sydney proposed instead the radiance and warmth of ten thousand suns, illuminating a collective future, not only possible, but necessary to be lived in irrepressible joy and plenitude, in common humanity.

Artists exhibited at Artspace: Doreen Chapman, Adebunmi Gbadebo, Li Jiun-Yang, r e a, Eric-Paul Riege, Sana Shahmuradova Tanska and Trevor Yeung

Artistic Directors: Cosmin Costinaş and Inti Guerrero

Audiences

Number of days open to the public: 86

Public programs onsite: 8

Public programs onsite total attendance: 1330

Other/private events attendance: 356



2025 NSW Visual Arts Fellowship (Emerging)

5 Jul – 8 Sep 2024

Profiling the dynamism and breadth of emerging contemporary artistic practice, the NSW Visual Arts Fellowship (Emerging) VAF(E) is an annual program and exhibition presented by Artspace since 1997 in partnership with Create NSW. For more than 120-years, the Fellowship has been a pivotal project for generations of artists and continues to define new directions in contemporary artistic practice in NSW. Create NSW convened an independent judging panel of esteemed colleagues determining the finalists, who participated in the process of mentorship and engagement with Artspace curators leading up to the 2024 exhibition. Artspace worked closely with each of the finalists in the lead up to the final exhibition, offering curatorial direction, advocacy and professional development.

The 2024 NSW VAF(E) exhibition was grounded in an invitation. The six artists each invited audiences to cross a threshold and encounter diverse contexts, cultures and sites, in an active negotiation of time and space. Things were in flux, undergoing transformation, levitating and in suspension, or becoming hybridised, inciting the notion that nothing is ever fixed. Through this lens, the artists urged us to interrogate our pasts, contemplate our present and speculate on our futures, in an attempt to understand who we are today and how we may connect with each other tomorrow.

The six finalists participated in an exhibition at The Gunnery at Artspace in July 2024, with the Fellowship recipient announced at the official exhibition launch. The selected recipient received \$30,000 to undertake a self-directed program of professional development.

The 2024 NSW Visual Arts Fellowship (Emerging) is proudly supported by the NSW Government through Create NSW, in partnership with Artspace.

Artists: Kalanjay Dhir, Remy Faint, Charlotte Haywood, Gillian Kayrooz, Kien Situ and Talia Smith
2023 NSW Visual Arts Fellowship (Emerging) recipient: Gillian Kayrooz

Curatorium: Alexie Glass-Kantor, Sarah Rose, Yuanyu Li

Audiences

- Number of days open to the public: 59
- Public programs onsite: 5
- Public programs onsite total attendance: 496
- Other/private events attendance: 575
- Total Attendance: 4112



(above) Remy Faint, *Apparition Loom*, 2024. Installation view, 2024 NSW Visual Arts Fellowship (Emerging), Artspace, Sydney, 2024. Photo: Anna Kučera; (below) 2023 NSW Visual Arts Fellowship (Emerging) Recipient Gillian Kayrooz. Photos: Anna Kučera

Tamara Henderson, *Slug in the Mug*

25 Oct – 5 Jan 2025

Slug in the Mug was Canberra-based artist Tamara Henderson’s first solo exhibition in an Australian public institution. In *Slug in the mug*, Henderson delved deep into alchemy, Earth systems, and symbolic and material transformations.

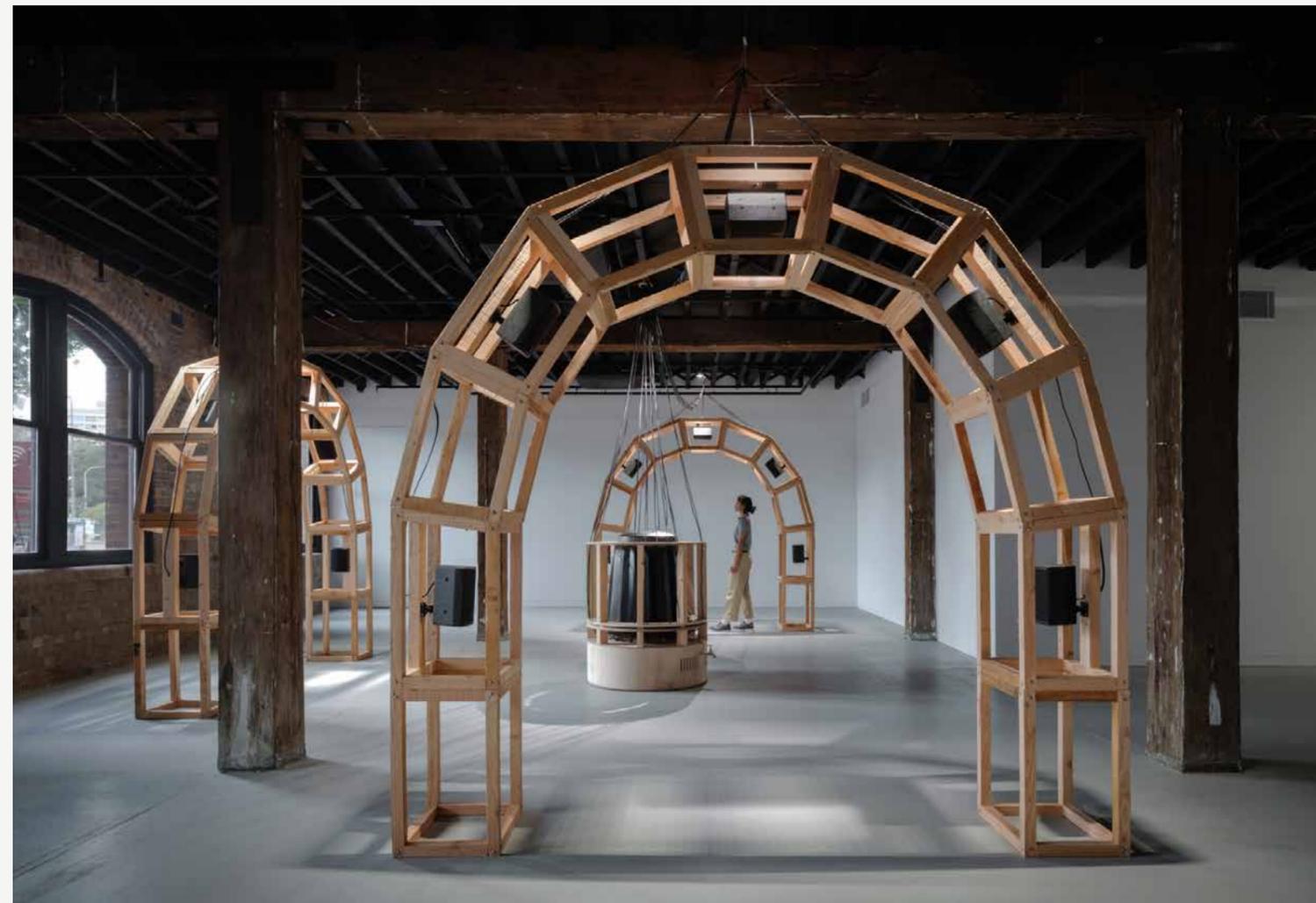
Turning her attention to those unsung heroes of the ecosystem – earthworms, Henderson created a significant new body of work. The largely unseen and industrious earthworm became the catalyst for her explorations into the energetic vitality of metabolic processes, composting, and the deep entanglement between the body of the earth, and the other bodies of the Earth. The exhibition included a major installation with glass and ceramic sculptural works, a sound installation, new paintings and textile works, and a 16mm film. It joyfully considered the intelligence and beauty of the planetary in ways that gently, but radically decentred the human.

Curator: Katie Dyer

Audiences

Number of days open to the public: 57

Total Attendance: numbers to be reported in 2025



Studio Program

Each year, Artspace offers ten rent-free studios which support and facilitate the professional development of artists at all stages of their careers, from emerging through to established. The Studio Program has provided artists with the space to work freely, test new ideas, engage with each other and connect with our national and international peer networks and audiences. This program offers much-needed space for experimentation and the development of new work. Further to this, the program facilitates opportunities for critical support through advocacy and dialogue with Artspace staff and other national and international arts professionals that have positive and direct impacts on the artists' careers.

Artspace has taken an opportunity to review the aims, structure, and potential of our Studio Program to better meet the evolving needs of artists. In 2025, Artspace will shift to a staggered, two-year residency model. This decision follows months of consultation, ensuring that our support is not only generous in spirit but transformational in impact. While our Studio Program has long provided vital, rent-free space in Sydney, we believe this is no longer enough. Our ambition is to offer more than relief from cost—it is to create an environment where artists can sustain and elevate their practice, both during and beyond their time at Artspace.

Since 2015, Artspace's commitment to artist-led practice has been exemplified by the 'Free for Artists' model. This bold initiative eliminated rental fees for studio residents, made possible through the Future Fund for Living Artists—a major fundraising campaign that demonstrated deep support from our benefactor community. Over a ten-year horizon, this model aimed to support 70 artists and provide them with the time and space to experiment, develop new work, and connect with curators and peers.

The reopening of The Gunnery in 2023 expanded our capacity from seven to ten studios. The response to the 2023 Open Call—174 applications—highlighted not only the demand for affordable studio space in Sydney, but also the desirability of Artspace's program. Extending residencies to two years gives artists more time to produce meaningful, ambitious work, and develop the critical relationships necessary to thrive. Importantly, it allows for deeper engagement with curators, mentors, and the broader art ecology.

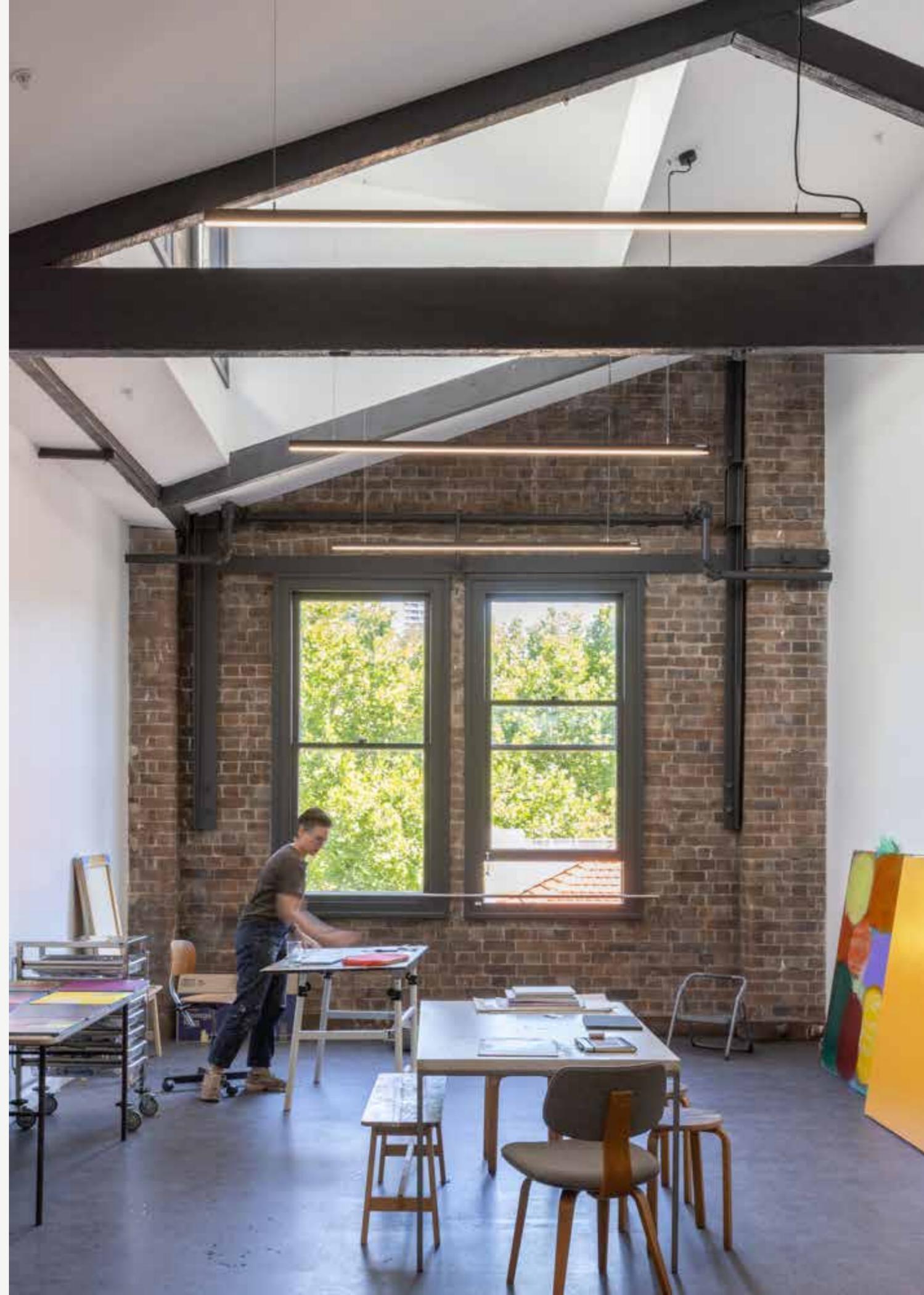
We now believe Artspace must move beyond simply providing rent-free spaces to become a place where an artist's career is transformed. By offering engaged curatorial support and visibility within the Australian and international arts sector, the studio program should become a pivotal juncture in an artist's development, allowing them to financially sustain a practice into the future. The residency should also be a time for artists to critically reflect on their work thus far, with opportunities for rigorous exchange with their peers and curators, and targeted professional development.

Studio 11 will shift to short-term residency space not only for visual artists but writers, performers and curators, allowing Artspace to support the cultural sector at large. As per the recommendations below, the 2025 studio program will support both long, medium and short-term residencies, encouraging artistic growth while also ensuring fair and equitable opportunities for artists living in Sydney.

The artists in the 2024 One Year Studio Program were offered a residency extension until 31 May 2025, to establish June as the new intake month for all future cohorts.

2024 One Year Studio Program Supported by:

David Cleary, Peter Wilson & James Emmett SC, FDC Construction & Fitout, Amanda & Andrew Love, Susan Manford Studio, Tim Olsen, Susan Rothwell, Ursula Sullivan & Joanna Strumpf, Alenka Tindale, and the Turnbull Foundation.



2024
ONE YEAR
STUDIO
PROGRAM



JACK BALL



LATAI TAUMOEPEAU



JAZZ MONEY



THEA ANAMARA PERKINS



LEYLA STEVENS



BRIAN FUATA



JULIA GUTMAN



GEMMA SMITH



DAVID M THOMAS



TINA HAVELOCK STEVENS

2024 One Year Studio Program artists: Jack Ball; Latai Taumoepeau; Jazz Money; Thea Anamara Perkins; Leyla Stevens. Photos: Anna Kucera; Brian Fuata. Photo: Robyn Wilson; Julia Gutman. Photo: Magdalene Shapter; Gemma Smith. Photo: Anna Kucera; David M Thomas; and Tina Havelock Stevens. Photo: Anna Kucera.

Studio 11

As part of the Artspace Studio Program, Studio 11 is an additional, smaller space that hosts short-term residencies to support interdisciplinary practice and research-based artists working across art forms. This includes access to the Multipurpose Space and Franco Belgiorno-Nettis Archive to support new work in development and expand research-based outcomes. It is currently filled through Artspace partnerships and expressions of interest.

Artists include Emily Hunt (Berlin, Germany), Vincent Namatjira OAM (Indulkana, APY lands, South Australia), and Mathew McWilliams (Paris, France).



Emily Hunt in Studio 11 during her studio residency at Artspace for upcoming *The Grotto* at Art Gallery of NSW, 2024. Photo: Anna Kučera

Art Gallery of New South Wales and Artspace partnership

Leyla Stevens
PAHIT MANIS, Night Forest
 2 Nov 2024 – 16 Feb 2025
 Art Gallery of New South Wales
 25 Oct – 5 Jan 2025

Leyla Stevens is the first artist to be selected for a new ongoing, annual co-commission between the Art Gallery of New South Wales and Artspace. The partnership supports an artist or collective from Artspace’s Studio Program to develop a new work for presentation at the Art Gallery, as part of the new Contemporary Projects series, in collaboration with curators from both institutions.

PAHIT MANIS, Night Forest by Australian–Balinese artist Leyla Stevens considers how stories and philosophies from the Indonesian island of Bali can guide conservation efforts. Pahit manis means ‘bittersweet’ in Bahasa Indonesia, suggesting that these are stories of both hope and lament at a time when our environment is under threat.

This exhibition looks to storytelling traditions that can promote care for the natural and spirit worlds, including wayang kulit, a form of shadow puppet theatre, and Tantri tales, traditional fables that often feature animal protagonists. In particular, it references a group of pen-and-ink works on paper made in the villages of Batuan and Sanur during the 1930s – Bali’s late colonial period.

Four of these works are presented in the exhibition space while others are brought to life in a meditative new film by Stevens that combines animation, performance and contemporary painting documentation, with a soundtrack of field recordings from one of Bali’s last old-growth forests. The result is a captivating experience that invites you to consider Bali’s past, present and future anew.

Curators: Katie Dyer and Johanna Bear (Assistant Curator, Contemporary Australian Art, Art Gallery of New South Wales)

Co-curated by Artspace and the Art Gallery of New South Wales, the exhibition is part of the Contemporary Projects series at the Art Gallery.

Audiences

Number of days open to the public: 58
 Total Attendance: numbers to be reported in 2025



Leyla Stevens, *PAHIT MANIS, Night Forest*, 2024. Installation view, Art Gallery of New South Wales. Photo: Felicity Jenkins; Leyla Stevens, *PAHIT MANIS, Night Forest*, 2024 (production still) © Leyla Stevens. Photo: Dodik Cahyendra

Ideas Platform

The Ideas Platform is a project space adjacent to the Main Galleries that serves as a testing ground for experimental, open-ended, and expanded creative practice. With a focus on process as much as (if not more than) outcome, it is underpinned by the simple concept that ‘if you have an idea, we have a platform.’ The Ideas Platform presents a diverse calendar of projects each year including curated exhibitions, performances, independent publishing, interventions, workshops, screenings, research projects, symposia and socially engaged initiatives.

Supported by Andrew Cameron AM and Cathy Cameron

Debra Phillips: *LOUPE*

15 Dec 2023 – 11 Feb 2024

‘As an artist rather than a historian, my work with archives is speculative, creative, partial and personal. Drawing on both the institutional archive of Artspace and my own personal photographic archive, *LOUPE* creates a link between this current moment of Artspace’s transformation and the inception of the organisation four decades ago.’

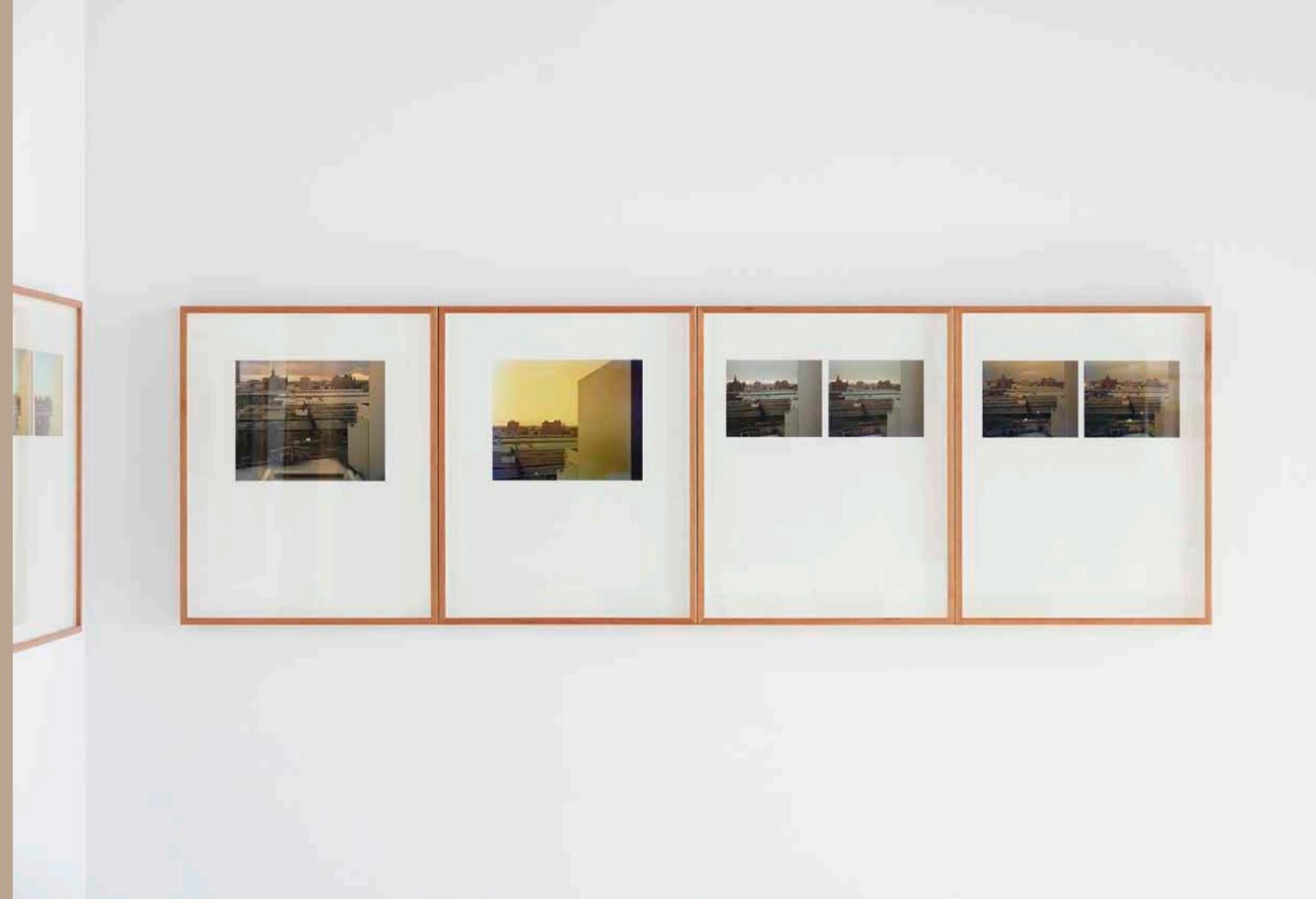
– Debra Phillips

Debra Phillips’ *LOUPE* was an artist-led, archive-focused project presented in the Ideas Platform as part of the exhibition program for the reopening of The Gunnery building in December 2023. In her practice, Phillips often explores systems of knowledge and their intersection with daily life to generate questions around history-making, economics, geography, and politics, with an interest in interrogating public and private archives and collections. Phillips was given an open invitation to engage with and respond to material across the breadth of Artspace’s extensive 40-year archive. This is due to her longstanding association with Artspace, having had a solo exhibition in 1990 at Artspace’s original premises at 11 Randle Street, Surry Hills, and again in 1993 at The Gunnery building. Additionally, Phillips lived and worked in a studio above Artspace from 1983 – when Artspace was established – until 1998. The Randle Street building, where the organisation was originally located, was unfortunately destroyed by fire in 2023.

The exhibition featured 22 photographs looking out over Central Station taken by Phillips from her studio in 1984. Randle Street (views from studio windows 1–15) were made using a traditional large format 4 x 5” camera. The trace of aging visible in the colour negatives alluded to the passing of time, furthered by the accumulative nature of the work which depicted subtle changes in perspective, light, weather and activity observed across several days. There was an innate sense of transience in the representation of concentrated and repeated processes of looking out at the world; of situating oneself in a time and place; here and there, then and now.

These photographic works were accompanied by *LOUPE*, a 24-page newspaper style publication produced by the artist, which gathered visual material drawn from or responding to the first two years of Artspace’s public activities. Ranging from the first exhibition *A Different Perspective* in 1983 to *Koori Art ’84*, *LOUPE* documented a selection of Artspace’s archival material including slides, video stills, audio cassette cases, photographs, books, catalogues and posters. The publication was offered as a gift for audiences to take with them. Each copy included a small snapshot-scale print from polaroid photographs Phillips made at Randle Street during the early 1980s – a memento of the first Artspace for the visitors to the newly transformed Artspace.

Curator: Sarah Rose



REA: GARI (language)

7 Mar – 10 Jun 2024

In March 1987 a poster began appearing on the streets of New York City. All black, bar a single pink triangle, it read SILENCE = DEATH. Aware that their own increasingly urgent conversations regarding the ongoing HIV/AIDS epidemic were not reflected in broader discourse, the Silence=Death Collective, led by Avram Finkelstein, had created one of the most iconic slogans of activist history.

In the wake of the 2023 Voice referendum, queer Gamilaraay/Wailwan/Biripi artist r e a took Finkelstein's poster as inspiration to parallel the underlying politics that align both queer and blak bodies. On the exterior of The Gunnery building, r e a's large banners depicted the words for sun in the Gamilaraay, Wailwan and Biripi languages of the artist's parents and grandparents. The work continued inside Artspace in the Ideas Platform, here interjected by SILENCE = DEATH and LAND = RIGHTS, layering dual messages for audiences to decipher.

r e a positioned blak, queer power as unavoidable and immutable as the rise and fall of the sun; the light at the end of tunnel.

The text on the Banners and walls translated 'sun' in three languages:

YARAAY: Gamilaraay

DHUNI: Wailwan

TOONAU: Biripi

The text around the sun on the floor translated in Gamilaraay:

bunbul: meeting place

guurrama-li: resist, stand strong

burranba-li: cause a change

GARI (language) was commissioned by Biennale of Sydney and Artspace in collaboration with r e a.

r e a, *GARI (language)*, 116 Posters, 2024. Installation view, Artspace, Sydney, 2024. Photo: Document Photography



Parramatta Artists' Studio: to look each other in the eye

5 Jul – 4 Aug 2024

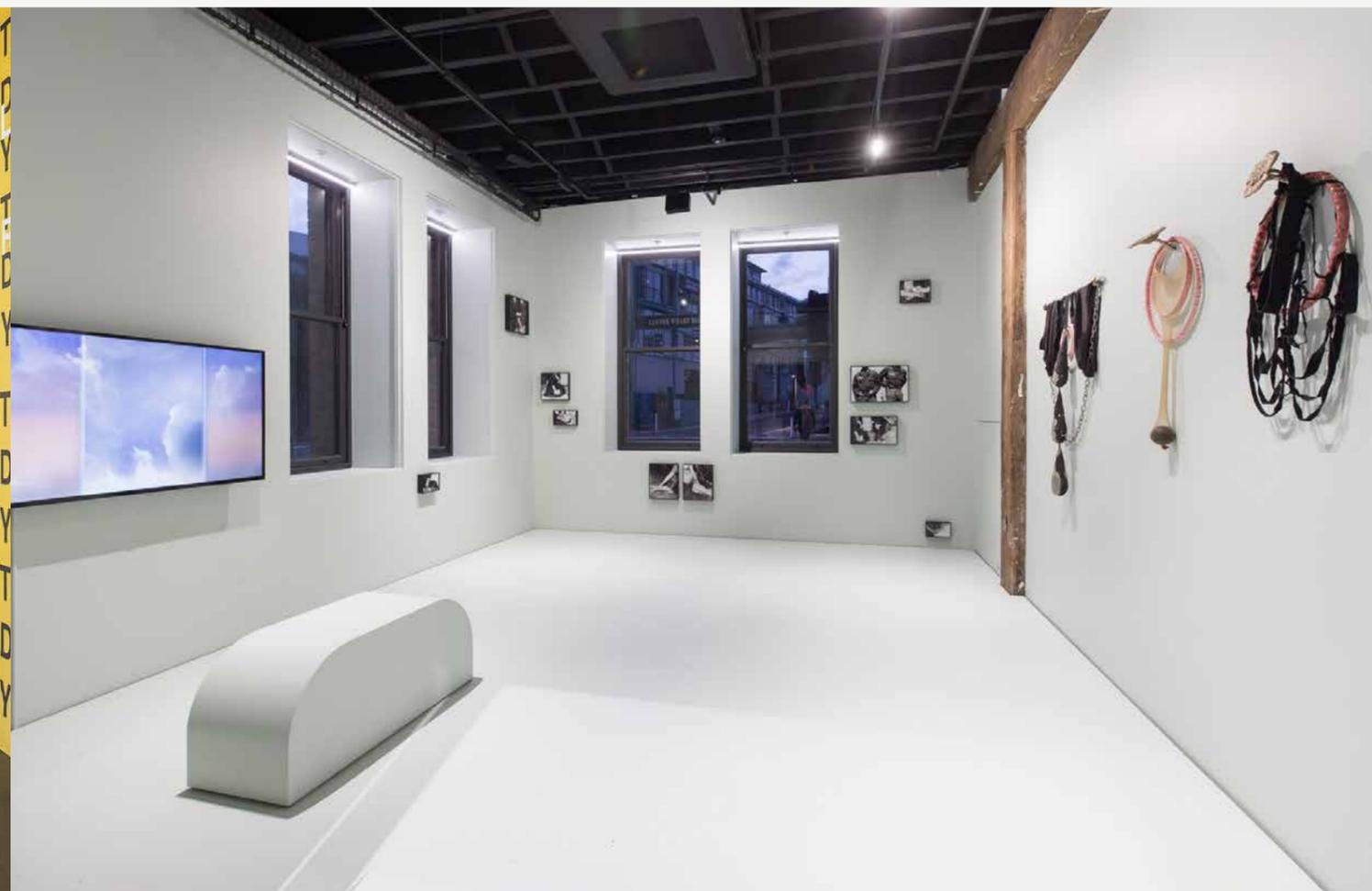
to look each other in the eye was the seventh annual Parramatta Artists Studios (PAS) presentation at Artspace. Featuring artists Owen Leong, Ali Tahayori and Jodie Whalen, this edition explored the compelling relationships between desire, intimacy, personal histories, and altered states of being.

Alluding to the proverb 'the eyes are the windows to our soul', the exhibition invited the viewer to pass through portals or membranes to look inwards (and outwards) into our internal and introspective landscapes. Through sculpture, video and photography, the artists reminded us of the role of optics and positionality. Their works considered how we each see the world as distinct and able to morph, fracture or transform. To look someone in the eye is to hold them in a reciprocal exchange. Sometimes this connection is within the lens of intimacy, or power, or sometimes of both. To gaze is to see and be seen, to have oneself reflected and refracted back in an act of comfort and discomfort. Offering both moments of revelation and concealment, the works offered thresholds into the ways we see ourselves and each other.

Curators: Katie Dyer and Sarah Rose

Presented by Artspace, Sydney in partnership with Parramatta Artists Studios.

(left to right) Jodie Whalen, *We already know how to build a time machine*, 2023; Ali Tahayori, *Archive of Longing series*, 2023; Owen Leong, *Submission, Suck, Lick*, 2024, *Swallow*, 2023. Installation view, *Parramatta Artists Studios: to look each other in the eye*, Ideas Platform, Artspace, Sydney, 2024. Photo: Anna Kučera



Rachael Helmore // *from moment to moment to moment*

9 August – 8 September 2024

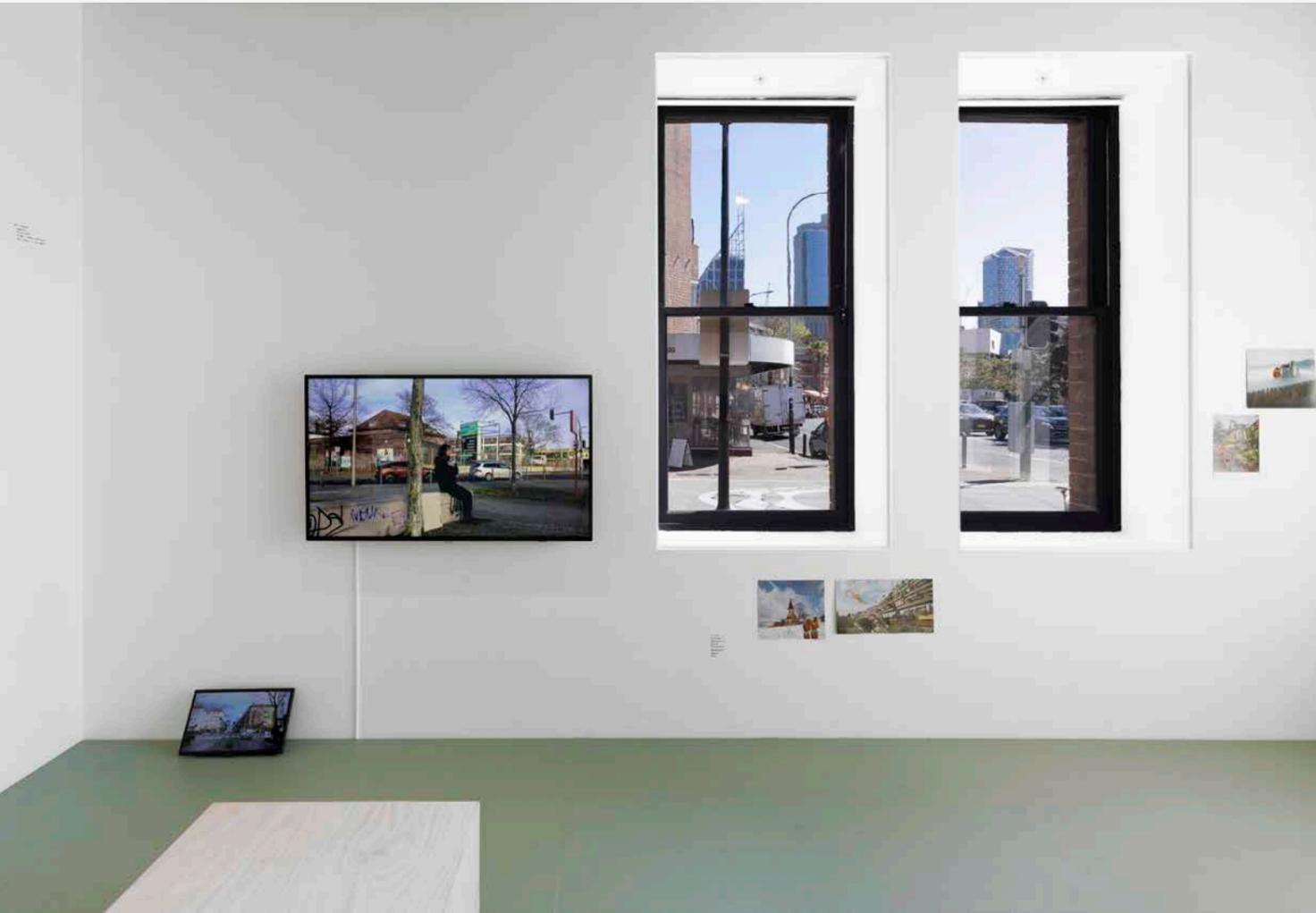
from moment to moment to moment was a solo exhibition of works by artist Rachael Helmore. Spanning important periods of Helmore's career, it featured performance, video, drawing and collage. The exhibition was an exploration of time – both fleeting and fixed – investigating the ways we physically, emotionally and mentally map our surroundings. It contemplated how we traverse and collectively share space from moment to moment to moment.

Helmore was a recorder, seeking to capture elusive encounters of everyday life and the world around her. Her body of work focused on intuitive and observational processes. Recording and translating interactions between people, objects and landscapes, she evolved her own visual language, which sought to understand the urban and natural spaces people inhabit and move through.

Exploring memory and trace, Helmore's artistic practice made visible the intangible forces that connect us. Looking out to look in, her works draw careful attention to gentle and more subtle exchanges between the external world and our internal selves. *from moment to moment to moment* invited audiences to share in her investigations and navigations into what is seen and what is not, bringing an embodied awareness to our relationships with place, time and movement.

The exhibition was co-curated by Yuki Kawakami and Sarah Rose with support from Rachael Helmore's family and friends.

Rachael Helmore, *from moment to moment to moment*, 2024. Installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer



Shireen Taweel: *Cosmographic*

25 October 2024 – 5 January 2025

Through her practice, Shireen Taweel considers the history of migration and pilgrimage woven throughout the Arab Science of astronomy, mathematics and technologies of celestial navigation. Her recent work follows an inquiry into the intersection of science and faith, and how this has contributed to present understandings of cosmology and technological advancement. Her research culminates in a speculative imagining of future Space travel without the colonial narratives of possession and occupation.

Cosmographic provided insight into the artist's work in development, featuring a range of manuscripts, maps, star charts, notations, drawings, translations, photographs and maquettes. Bringing these objects together, Taweel reached back into the history of celestial navigation to envision a decolonial futurism.

Curator: Sarah Rose

Shireen Taweel, *Astro Architecture*, 2023. Installation view, *Cosmographic*, Artspace, 2024. Photo: Hamish McIntosh



Banner Series

The Banner Series brings a rotating series of artworks to the exterior of The Gunnery building. The commissioned banners are a site for artists to contemplate, disrupt and experiment, providing a lively, constantly changing enhancement to our built environment. The highly visible banners with sightlines to the city provide a strong connection to Woolloomooloo and surrounding suburbs and broadcast Artspace as a cultural destination. The 2024 series included three artist commissions.

Dennis Golding: *Colouring Memory*

15 Dec 2023 – 7 Mar 2024

For Artspace's inaugural Banner Series, Kamilaroi/Gamilaraay artist Dennis Golding created a new work inspired by his childhood and urban upbringing in Sydney. The artist grew up in Redfern where, like Woolloomooloo, detailed iron lacework adorns the fences and balconies of the Victorian-era terrace homes in the area.

One side of *Colouring Memory* showed an original lacework panel, a vestige of Australia's colonial history and the imported trade of iron-mongering. In his broader practice, Golding has adapted the structural form of these panels to reference the tradition of First Nations shield-making, often etched with totemic figures and landscapes.

On the opposite side, the artist fashioned a contemporary motif that reveals his background in graphic design. Golding's colourful floral shield deliberately alluded to European ideas of heraldry, but was overlaid with Indigenous Australian plants including Gynea lily, lilly pillies, eucalypt, banksia and flannel flower. Using plant life to evoke memories of place, home and Country. Indeed, Golding's Grandfather's Country in north-western New South Wales means 'place of many flowers' in Gamilaraay – Galarinabaray (Collarenebri). His floral intervention spoke to traditional owners of Country and their ongoing connection to land and culture. Here Golding asserted Indigenous history and knowledge, metaphorically (and artistically) dismantling the fence – a colonial imposition that implies ownership and separation.

As a young child, the artist often watched his mother and grandmother paint Australian native plants and animals on large canvas and sheen fabrics. *Colouring Memory* echoes and honours their artmaking and the cultural knowledge passed on through the act of creation.



r e a: GARI (language)
7 March – 16 September 2024



Exterior of Artspace in The Gunnery, featuring new commission by r e a, *GARI (language)*, 2024. Photo: Document Photography

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CONFER WIKARY ROADWAY

ARTSPACE

David M Thomas: *Shapes We Haven't Seen Before*

20 Sep 2024 - 22 Jan 2025

David M Thomas is an artist who makes deeply personal works that relay an openness to the possibilities and resonances around him. Physical and psychic experiences inform his paintings and drawings, which are created through observation and automatic processes, producing enigmatic abstract works. *Shapes We Haven't Seen Before* gave form to ideas, energies, and associations that were both visible and invisible.

Thomas was part of the Artspace One Year Studio Program. His studio with its magnificent, yet malevolent view on to Sydney Harbour – framed as it is by naval warships and speculative real estate developments – played an integral part in the creation of the commissioned banners. The shared practice he began with Suzanne Howard before her physical passing in 2018, also informed the work and guided his artistic process. These influences, combined with practices like séance rituals, drew life from other dimensions and points of perception, revealing lively forms that wove together material and immaterial relations, thoughts and spaces.

Originally made directly onto canvas drop sheets found on Bland Street, behind Artspace, Thomas began the process of transforming these objects into paintings and continued to evolve them for the large-scale Banner Series. He incorporated the black spray-painted forms and curious stencilled figures already on them. The ambiguous dramatic shapes were then entwined with new mystic forms he projected onto them. *Shapes We Haven't Seen Before* was a dance between found objects, gestures, projected shapes and imagined spirit realms.



Exterior of Artspace in The Gunnery, featuring new commission by David M Thomas, *Shapes We Haven't Seen Before*, 2024. Photo: Katherine

International Partnerships

Artspace builds capacity for artistic and cultural vibrancy through international partnerships. Working collaboratively with leading contemporary arts organisations, Artspace supports artists and the broader community through new co-commissions, which provide crucial opportunities to grow professional networks, broaden audience reach and increase visibility and momentum for Australian artists.

Re-Stor(y)ing Oceania

Ocean Space, Venice
23 March – 13 October 2024

Re-Stor(y)ing Oceania is commissioned by TBA21–Academy and Artspace, Sydney. It was first presented at TBA21–Academy’s Ocean Space, Venice and produced with OGR, Torino, in 2024.

Re-Stor(y)ing Oceania is a ground-breaking Pacific-led exhibition comprising two site-specific commissions by artists Latai Taumoepeau and Elisapeta Hinemoa Heta and is curated by Bougainville-born artist Taloi Havini. *Re-Stor(y)ing Oceania* invites audiences through story, song, performance, action and activism to connect with communities living on the islands and atolls of the Southern Hemisphere and to listen to their voices and demands for greater climate justice. Heta’s architectural installation *The Body of Wainuiātea* is designed as a space for exchange and sharing that embodies ritual and ceremony guided by the Māori concept of tikanga. Taumoepeau’s work *Deep Communion sung in minor (ArchipelaGO, THIS IS NOT A DRILL)* is designed to engage visitors, who, through their movements, become protagonists in a collective ritual and send an invocation to protect the ocean. Throughout the project a series of conversations, performances and actions will take place with the public, Pacific communities and sporting teams.

Attendance: 45,003

Christopher Kulendran Thomas: *Safe Zone*

WIELS, Brussels, Belgium
7 September 2024 – 5 January 2025

A pioneer of post-AI art, Christopher Kulendran Thomas has been using Artificial Intelligence technologies over the last decade to make genre-defying work that examines the foundational fictions of Western individualism. For this commission, he employed the editing style of early ‘corecore’ videos on TikTok, where arbitrary video and music is combined for emotional affect, projecting meaning into meaninglessness. The footage featured in *Peace Core* however is anything but meaningless – it is from a morning in America that is carved into collective memory: September 11, 2001.

In this 24-channel video work, television footage was continually algorithmically auto-edited into a hypnotic meditation, synchronised with an ever-evolving soundtrack composed using AI tools that kept remixing the soundtracks that were broadcast that morning. The geopolitical shifts and repercussions of the so-called ‘War on Terror’ that erupted were felt across the globe including in Tamil Eelam – Kulendran Thomas’s family homelands – and which continue to be felt in independence movements around the world today.

Bathing in the warm light of this historical singularity *Peace Core* drew overlooked connections between the cultural legacies of the West and the violence that has followed in its wake, straddling three event horizons – one that was seen in real time at the twilight of the broadcast era; another that occurred in its geopolitical aftermath, but went largely unreported for years; and a third that we face now at the dawn of a technological convergence in the era of artificial intelligence.

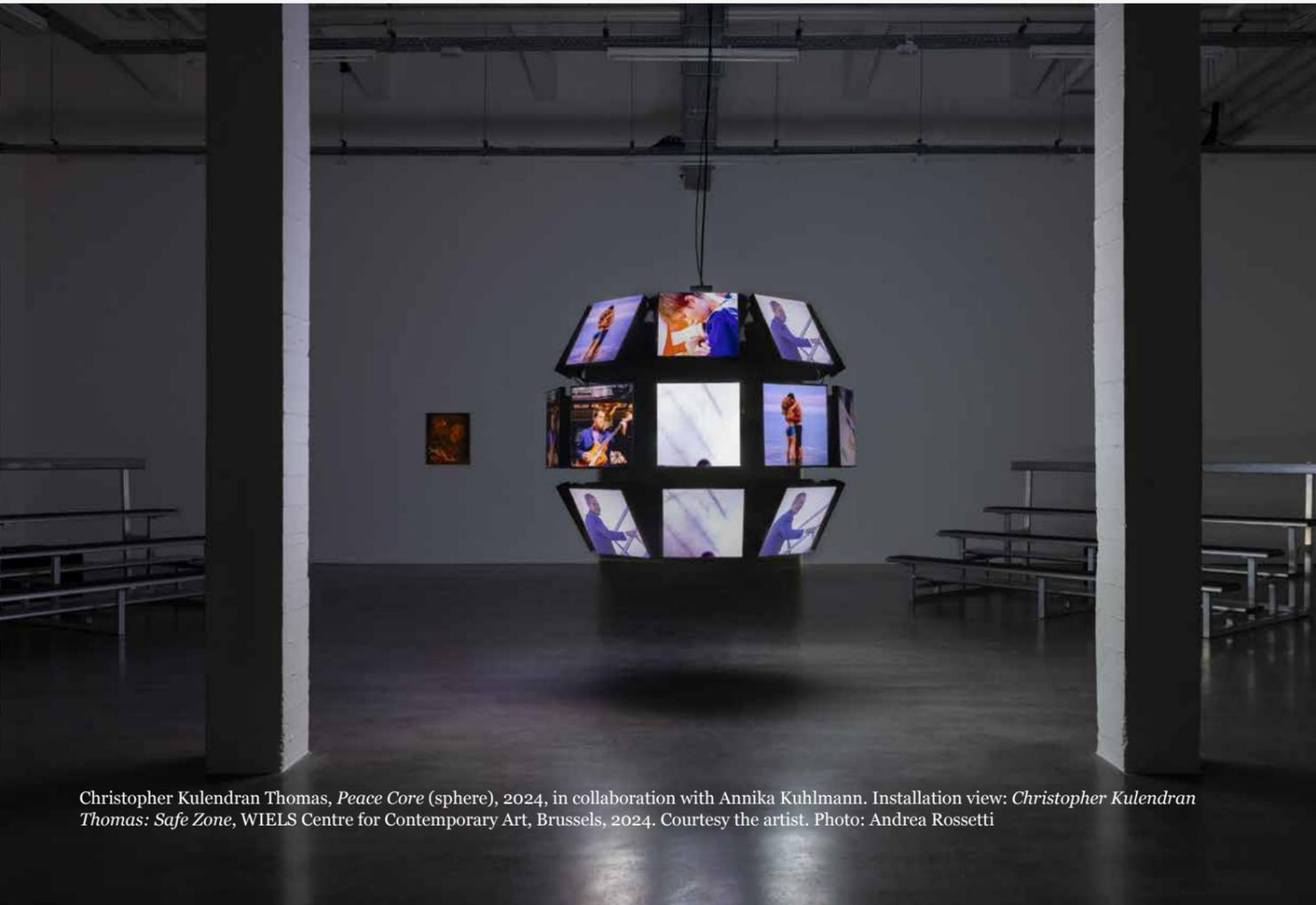
Co-commissioned by WIELS, Brussels, FACT, Liverpool, and Artspace, Sydney. Supported by The Medich Foundation.

Audiences

Number of days open to the public at WIELS: 102
Total Attendance: numbers to be reported in 2025



Deep Communion sung in minor (ArchipelaGO, THIS IS NOT A DRILL), 2024. Exhibition view of *Re-Stor(y)ing Oceania*, Ocean Space, Venice. Co-commissioned by TBA21–Academy and Artspace, and produced in partnership with OGR Torino. Photo: Giacomo Cosua



Christopher Kulendran Thomas, *Peace Core* (sphere), 2024, in collaboration with Annika Kuhlmann. Installation view: Christopher Kulendran Thomas: *Safe Zone*, WIELS Centre for Contemporary Art, Brussels, 2024. Courtesy the artist. Photo: Andrea Rossetti

National and Regional Touring

Artspace tours select exhibitions and projects across regional and metropolitan centres in Australia, providing access for broad audiences and communities. We work closely with artists, and partner galleries and venues to deliver site-responsive exhibitions and targeted public programs that resonate with local interests, politics, and demographics.

52 ACTIONS

Singleton Arts and Cultural Centre, NSW
2 December 2023 – 11 February 2024
Attendance: 1926

Museum & Art Gallery of the Northern Territory, NT
2 March – 2 June 2024
Attendance: 45,000

Gladstone Regional Art Gallery and Museum, QLD
22 June - 10 Aug 2024
Attendance: 2096

Glasshouse Regional Gallery, Port Macquarie, NSW
24 August – 3 November 2024
Attendance: 4740

Artspace's 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. Artspace is currently partnering with ten venues to deliver a nationwide exhibition tour, supported by Museums & Galleries of NSW.

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 are First Nations' perspectives, the importance of family and community, and speculations about our shared future.

The exhibition 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. In close collaboration with each venue, the exhibition brings together a selection of these works and others in an adaptive, site-specific tour 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 Eshrāghi, 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 Taumoepau, James Tylor, Unbound Collective, Ivey Wawn, Kaylene Whiskey, Min Wong, Chris Yee, Gutijarra Yunupijū, and 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 Creative Australia, its arts funding and advisory body. It is also supported by the City of Sydney and by the Copyright Agency's Cultural Fund

(above) 52 ACTIONS presented at Glasshouse Regional Gallery; 52 ACTIONS Installation view, Museum and Art Gallery Northern Territory. Photos courtesy of the galleries.



International Curators Program

Each year, Artspace hosts visiting artists, curators, writers, art historians and academics from around the world. These relationships are key to expanding dialogues and developing partnerships, as well as creating global opportunities and professional networks for Australian artists.

Artspace and The Keir Foundation International Curators Program focuses on curatorial advocacy and public programs. All of our international projects are based on the principle of reciprocity. We form collaborative partnerships with international colleagues that enable us to share information, networks and artistic content, reinforcing Australia's position within a system of international cultural exchange.

The Artspace and The Keir Foundation International Curators Program is developed and presented by Artspace with support from The Keir Foundation.

2024 Visiting International Curators include:

Helena Kritis, Chief Curator at WIELS Centre for Contemporary Art, Brussels*; John Tain, Curator of the 2024 Lahore Biennale*; Maria Lind, Director of Kin Museum of Contemporary Art, Kiruna; Margot Norton, Chief Curator at the Berkeley Art Museum and Pacific Film Archive, Berkeley; Olivia Aherne, Curator at Chisenhale Gallery, London*; Vivian Crockett, Curator at the New Museum, New York, and co-curator of 2026 New Museum Triennial; Isabella Rjeille, Curator at Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, and co-curator of 2026 New Museum Triennial; Hammad Nasar, Curator, Writer and Strategist**; X Zhu-Nowell, Artistic Director at the Rockbund Art Museum, Shanghai

*Research and travel is supported by Adelaide Contemporary Experimental, Arts South Australia in partnership with Artspace and Keir Foundation.

** Travel supported by Creative Australia.



Curator Talk with Margot Norton, Artspace, Sydney, 2025. Photo: Anna Kucera; Visiting International Curators: Isabella Rjeille, Vivian Crockett, Hammad Nasar, Olivia Aherne, X Zhu-Nowell, John Tain, Maria Lind, Helena Kritis

PUBLIC PROGRAMS

Our onsite and online initiatives are intricately connected to our exhibition and studio endeavours. Through complimentary public programs, Artspace aims to foster dialogue, critical inquiry, and the exchange of knowledge by featuring presentations from artists, curators, and leading thinkers from Australia and across the globe. Programs can include artist talks, performances, lectures, in-conversations, book launches, symposia, exhibition tours, open studios, film screenings and writing programs.

Book Launch | Close to the Subject: Daniel Browning In Conversation With Larissa Behrendt
Saturday 27 January 2024

Is the Australian media driven by a racist metanarrative? By simply exposing horror and dysfunction, has journalism failed to represent First Nations communities, ventilating racism, moral panic and outright lies in the process? This was a conversation with Bundjalung and Kullilli journalist, radio broadcaster and writer Daniel Browning, whose first book, *Close to the Subject* outlines a strengths-based approach that might just silence the white noise. Published by Magabala Books, *Close to the Subject* was launched jointly by Professor Larissa Behrendt and Executive Director Artspace, Alexie Glass-Kantor.

Performance Lecture | Mo Laudi (Ntshepe Tsekere Bopape)
Saturday 27 January 2024

A performance lecture by South African multidisciplinary artist and composer DJ Mo Laudi (Ntshepe Tsekere Bopape). Mo Laudi is a Stellenbosch University research fellow renowned for his significant contributions to Afro-electronic music and his club night and label Globalisto. Presented in partnership with Sydney Festival, the evening welcomed conversation and exploration, delving into sonic archives of resistance that seek to evoke communal connection, deep listening, healing, care and repair.

Floor Talk | Guided Walkthrough with ACE Embroiderers Collective
Saturday 10 February 2024

A guided walkthrough with the Arts & Cultural Exchange (ACE) Embroiderers Collective where audiences heard from some of the women as they delved deeper into the embroideries of native plant species which were created for *untitled (transcriptions of country)*.

Film screening | Insights from ACE's Embroiderers Collective
Saturday 10 - Sunday 11 February 2024
Gallery Lane Cove + Creative Studios

Insights from ACE's Embroiderers Collective is an educational film that looks at interviews with the ACE Embroiderers Collective's experience and process during their involvement in the exhibition *untitled (transcriptions of country)*. Filmed by Wiradjuri artist, poet, filmmaker and Artspace Studio Program artist Jazz Money. Edited by Marcus Wright. Produced by Yamane Fayed, Anne Loxley and Jonathan Jones.

Workshop | Embroidery Circle with ACE Embroiderers Collective
Saturday 10 February 2024

A free embroidery workshop facilitated by the ACE Embroiderers Collective and led by Anamika, where participants were invited to connect, learn and share through hand embroidery.

Curatorial Talks: *untitled (transcriptions of country)*
Sunday 11 February 2024

A series of curatorial talks facilitated by artist Jonathan Jones which spoke directly to the essays in the exhibition's publication titled, *untitled (transcriptions of country)*. Participating writers included: Carol Cooper, Curator and Historian; Anthony (Ace) Bourke, Curator and Writer; Rachel Piercy, Director Manning Regional Art Gallery; and Crystal Arnold, Associate Lecturer; facilitated by artist, Jonathan Jones.

Workshop | Embroidery Workshop with Adorned Collective
Sunday 11 February 2024

A free embroidery workshop facilitated by some members of Adorned Collective, co-collaborators of *untitled (transcriptions of country)*. Audiences were invited to learn, practice and share through embroidery.

Eric-Paul Riege Performance + 24th Biennale of Sydney Artists' Party
Thursday 7 March 2024

As part of the 24th Biennale of Sydney Artists' Party at Artspace, Diné artist Eric-Paul Riege performed a durational 'weaving dance' in and around his fibre installations. Conceiving his work as animate and mobile, Riege uses weaving as both material and metaphor to interlace Diné spirituality with his own interpretations and cosmology.

In Conversation with Sana Shahmuradova Tanska: On Making Art In War-Torn Ukraine
Sunday, 10 March 2024

An in-conversation with Ukrainian-Australian choreographer Liesel Zink and Ukrainian artist Sana Shahmuradova Tanska about her practice, her motivations, and her experiences of living and working in Ukraine under the conditions of Russian invasion. Sana Shahmuradova Tanska was a participating artist in the 24th Biennale of Sydney.

Curator Talk | John Tain
Saturday 16 March 2024

In partnership with Adelaide Contemporary Experimental, John Tain, curator of *Of Mountains and Seas*, the third edition of the Lahore Biennale discussed the Biennale's foregrounding of Pakistani, Asian, and Global South artists and voices in discourses and actions around ecologies, resilience, and adaptation to climate change

Maria Lind: Six moves towards a methodology
Saturday 16 March 2024

In this presentation, curator Maria Lind talked about her work at Stockholm's Tensta konsthall, the Gwangju Biennial and Kin Museum of Contemporary Art in Kiruna, and how a context-sensitive curatorial methodology took shape along the way. The central parts of this methodology are self-institutionalization, displacement, art-centricity, embeddedness, pervasive eclecticism, and the proximity principle.

Margot Norton
Saturday, 4 May 2024

Margot Norton, Chief Curator of Berkeley Art Museum and Pacific Film Archive (BAMPFA) spoke about her curatorial approach and profiled some of her select recent exhibitions including the 2021 New Museum Triennial, as well as plans for future programming at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), where she is Chief Curator.

Wesley Enoch in Conversation with r e a: On Reclaiming Language as Protest
Saturday, 11 May 2024

Quandamooka writer and director Wesley Enoch in conversation with Gamilaraay/Wailwan/Biripi artist r e a about their practice and the underpinnings of their work *GARI (language)* for the 24th Biennale of Sydney, including the reclamation of language, the underlying politics that align both queer and Blak bodies, and acts of protest. r e a was a participating artist in the 24th Biennale of Sydney.

The 2022 Countess Report
Saturday, 11 May 2024

The 2022 Countess Report co-editors Miranda Samuels

and Shevaun Wright presented and unpacked the methodology and data collection process and analysis from the new report, seeking feedback and discussion with the general public, artists and arts workers, curators, gallery and museum directors, board members and art collectors.

NSW Visual Arts Fellowship (Emerging) Artist Talks
Saturday 6 July 2024

A walkthrough of the 2024 NSW Visual Arts Fellowship (Emerging) exhibition with the artists Kalanjay Dhir, Remy Faint, Charlotte Haywood, Gillian Kayrooz, and Kien Situ in conversation with curators Sarah Rose and Yuanyu Li.

Parramatta Artists Studios: to look each other in the eye
Saturday 6 July 2024

Artists Owen Leong and Ali Tahayori spoke about their works in to look each other in the eye with curator Sarah Rose

Vivian Crockett and Isabella Rjeille
Saturday 20 July 2024

Co-curators of the 2026 New Museum Triennial, Vivian Crockett (Curator, New Museum) and Isabella Rjeille (Curator, Museu de Arte de São Paulo Assis Chateaubriand (MASP)), discussed recent projects that exemplify their curatorial methodologies. Crockett and Rjeille highlighted their collaborative partnership and the ethics of curating an international survey focused on emerging practices as two Brazilian-born curators navigating contemporary issues and world events.

Hammad Nasar on The Discomfort of Repair: Exhibition making as 'pushing hands' with art's histories
Saturday 31 August 2024

Curator Hammad Nasar gave a talk on *The Discomfort of Repair: Exhibition making as 'pushing hands' with art's histories*. The Tai Chi based exercise of 'pushing hands' is a model of practice that requires its practitioners to meet incoming force with softness; to move with the force and redirect it or allow it to exhaust itself. In his presentation, Nasar used 'pushing hands' as a lens through which to consider recent curatorial projects that deal with difficult histories and argue for the exhibition itself as a kind of social infrastructure.

Post Meridien
Saturday 28 September 2024

Post Meridien, a day-to-night event blending live music, art and performance across Artspace's Main Galleries. It featured a mix of DJs, artists and communities coming together for a unique spring party experience over two levels of the iconic Gunnery building in Woolloomooloo.

Artist Talks: Tamara Henderson, Shireen Taweel and David M Thomas

Saturday, 26 October 2024

Artists Tamara Henderson, Shireen Taweel and David M Thomas discussed their works at Artspace.

Panel Discussion: Symbionts

Saturday, 23 November 2024

There has been a recent push in science, the humanities and policymaking to understand human life as fundamentally entangled with non-human entities—a position at the heart of many First Nation epistemologies across the world. Rather than masters of the natural world, we are symbionts: organisms of different species that depend on one another. A cross-disciplinary roundtable with Mindjingbal/ Cudgenburra horticulturist and Gardening Australia presenter Clarence Slockee, D’harawal Saltwater Knowledge Keeper Shannon Foster, environmental humanities scholar Prudence Gibson, and designer, artist and curator Liane Rossler as they discussed collaborating with the more-than-human world.

(below) 2022 Countess Report Lecture, Artspace, Sydney, 2024. Photo: Jacquie Manning; (next page, left to right) Film Screening *Insights from ACE’s Embroiderers Collective*, Artspace Learning Studio, 2024. Photo: Cassandra Hannagan; Artist Talks: Tamara Henderson and Katie Dyer, Artspace, 2024. Photo: Cassandra Hannagan; Stop work lunch with 2024 Studio Artists, catered by Shahman Suku, Artspace, 2024. Photo: Anna Kucera; Book Launch, *Close to the Subject: Daniel Browning in Conversation with Larissa Behrendt*. Photo: Cole Baxter; Wesley Enoch in conversation with r e a: On Reclaiming Language as Protest, Artspace, Sydney, 2024. Photo: Jacquie Manning; (double spread) Curatorial talks: *untitled (transcriptions of country)* at Artspace, Sydney, 2024. Photo: Anna Kucera; Post Meridien, Artspace, 2024. Photo: Cassandra Hannagan; Panel Discussion: Symbionts, Artspace, 2024. Photo: Anna Kucera; Performance Lecture by DJ Mo Laudi (Ntshepe Tsekere Bpape) in partnership with Sydney Festival, Artspace, 2024. Photo: Anna Kucera

Artist lecture with Tamara Henderson

Saturday, 7 December 2024

Tamara Henderson gave an artist lecture and screening of her films *Green in the Grooves*, 2023, *Womb Life*, 2018–2019, and *Seasons End*, 2016. This program delved into Henderson’s work as a filmmaker, considering how her moving image works intertwine with the paintings, textiles, sound installation, glass and ceramics gathered in the exhibition *Slug in the Mug*.

Public Program (Off-Site)

Artist Talk: In conversation with Leyla Stevens

Saturday, 16 November 2024

In celebration of the co-commissioned exhibition *PAHIT MANIS, Night Forest* on view at the Art Gallery of New South Wales, Australian–Balinese artist Leyla Stevens was in conversation with exhibition co-curators Johanna Bear and Katie Dyer. The conversation explored the ideas and process behind Stevens’ work, which combines animation sequences, wayang kulit (a form of shadow puppet theatre) performance and documentation of contemporary painting practices with field recordings from one of Bali’s last old growth forests.





Learning and Outreach

Artspace plays an important role as a community resource, connecting audiences with the social, cultural, and political impacts of contemporary art. During our first year re-situated in The Gunnery, Artspace has expanded its learning and outreach programs to enhance onsite access and further strengthen connections with our Woolloomooloo neighbours.

As an active member of the Woolloomooloo Working Group, Artspace collaborated with local social service providers to facilitate community access and participation. The monthly community barbecues—Woolloomoolove—offer a unique opportunity for participating service providers to directly engage with community members in a relaxed setting, fostering a spirit of collaboration. These gatherings serve to activate public spaces while ensuring the creation and upkeep of safe, inclusive environments where families can come together to appreciate and celebrate our diverse local community. In addition, Artspace was a regular participant in Woolloomooloo Connect meetings: monthly gatherings where organisations and residents discuss the needs of the community and collective ideas for positive change.

Artspace also facilitated 23 exhibition tours, workshops and visits with artists in the Studio Program for primary, secondary and tertiary student groups. Through these activities, Artspace engaged approximately 500 students across Sydney's schools and universities, enabling them to interact directly with artists, exhibitions, and contemporary practices, offering a valuable cultural resource.

As part of the expanded programs for Tamara Henderson's solo exhibition, *Slug in a Mug*, Artspace hosted a worm farm workshop with Plunket Street Public School and SCRAP (School Communities Recycling All Paper). Children aged six to eight participated in a hands-on lesson in making miniature worm farms and the important role that worms play in soil and plant health, guided by Peter Carroll from SCRAP.

Learning Studio, Artspace, 2023. Photo: Katherine Lu; (next page) Franco Belgiorno-Nettis Archive, Artspace, 2024. Photo: Anna Kucera



Archive

The Franco Belgiorno-Nettis Archive is now housed in a purpose-built space accessible to the public. It contains hundreds of books and catalogues from Artspace's 40-year history, as well as exhibition, event and performance invitations, flyers and posters, photographic and audio-visual documentation, and other materials documenting the evolution of Australia's arts ecology. The archive reflects Sydney's contemporary arts community through the lens of Artspace, bearing witness to societal issues from feminism, environmentalism, and sexuality through to cultural diversity, Indigenous rights, and recognition. It documents milestone projects and relationships with many artists who have made important contributions to art history nationally and internationally.

In 2023, Artspace launched the Archive with a curated presentation featuring printed matter. The display included small print publications, posters, and ephemera from 1983. Spanning numerous key moments, this material provided an important documentation of Artspace's history.

Artspace acknowledges the generosity of the Anita and Luca Belgiorno-Nettis Foundation and Michelle and Guido Belgiorno-Nettis for their support of the archive.

Proudly funded by the NSW Government.



Communications

Artspace has continued to receive a tremendous response from its local and international communities reinforcing our commitment to delivering innovative contemporary art experiences to diverse audiences. Artspace’s new visual identity created an accessible reorientation through the Forbes Street entrance and clearer wayfinding throughout The Gunnery. The Banner Series commission continued to lead with high visibility with sightlines from the Art Gallery of New South Wales, featuring new commissions by: Dennis Golding, *Colouring Memory*; r e a, *GARI (language)*, and David M Thomas, *Shapes We Haven’t Seen Before*.

Our visitation continued to increase with over 28 public programs and private events activating the newly opened Multipurpose Space and drawing in new visitors to the Franco Belgiorno-Nettis Archive Space. Jonathan Jones’ untitled (transcriptions of country) closing weekend events in collaboration with Arts & Cultural Exchange had a significant impact on connecting with local and Western Sydney communities and cultural hubs. While the 24th Biennale of Sydney, Ten Thousand Suns and The 2024 NSW Visual Arts Fellowship (Emerging) returned to Artspace.

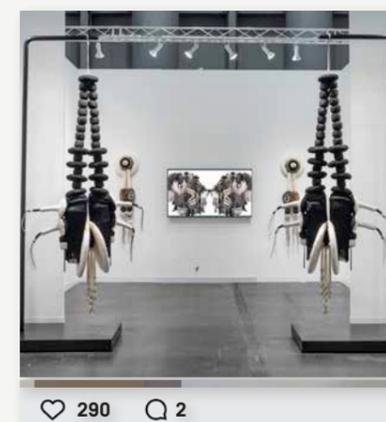
Our most impactful digital touchpoint, Artspace’s new website, played an integral part for audiences in accessing information about our programming. With a significant increase to our online engagement from 52,000 to 97,000 unique sessions, alongside a steady increase of Instagram followers (@artspacesydney & @52artist52actions) from 26,000 to 34,000.

Artspace retained strong interest and visibility in media nationally and internationally. Our national media reach and visibility has expanded significantly including features across: The Age, Art Guide, Art Asia Pacific, Art Review, Ocula, SBS Radio, SBS Arabic, Timeout, Fbi Radio, ABC Radio, Sydney Morning Herald, Broadsheet, STIR World, Liminal, 2SER, What’s On Sydney, Wentworth Courier.

Timeout, Booker Magazine, SBS Arabic, Broadsheet covered Western Sydney artist Gillian Kayrooz as the 2024 Fellowship recipient. While local radio stations and newspapers covered *52 ACTIONS* on its continued national tour visiting Singleton Arts + Cultural Centre, NSW, Museum and Art Gallery Northern Territory, Gladstone Regional Art Gallery & Museum, Glasshouse Regional Gallery, Redcliffe Art Gallery.

Artspace was also the recipient of the Impact Award at Time Out Sydney’s inaugural Arts & Culture Awards 2024.

2024 TOP 10 POSTS



PHILANTHROPY

Fundraising is crucial for Artspace. It is with thanks to the generosity and loyalty of our benefactors that we can continue to produce a high level of ambition across our expanded artistic program. These donations have enabled us to support the creative development and commissioning of new work, and to share this work through international presentations and our national exhibition touring program. It has also enabled us to invest in the future of our artistic program through learning and outreach programs, as well as skills development and mentorships for emerging artists, curators, writers, and other cultural practitioners.

In 2024, Artspace attracted unprecedented philanthropic support exceeding its annual fundraising target with a total of \$829,069 received in donations and sponsorship. With over 34% of our income raised through philanthropic support from individuals and foundations. In 2024, the investment from our benefactors enabled us to:

- Build capacity through our Transformation Campaign to support the next five years of the artistic program, including direct support for the Associate Curator and Executive Assistant's base salary and creating a significant professional development opportunity for an emerging curator in the first five years of their practice
- Commission and present new work by artists to inspire and challenge audiences, including Tamara Henderson's *Slug in the Mug* exhibition; Shireen Taweel's *Cosmographic* presented in the Ideas Platform; and David M Thomas's *Shapes We Haven't Seen Before* for the Banner Series
- Support risk, experimentation, and the creation of new work for ten Sydney-based artists with the relaunch of the One Year Studio Program
- Support professional development opportunities for emerging artists through curatorial support, mentorship, and dialogue, to create and present their work to audiences. These opportunities included the 2024 NSW Visual Arts Fellowship (Emerging)
- Extend our global networks and capacity for partnership-building through the relaunch of the International Curators Program
- Increased access and participation for learning and community-building programs to expand engagement with schools, communities, artists, and visitors



GALA FUNDRAISER AND BENEFIT AUCTION

Friday 20 September

Jack Ball, Karen Black, Daniel Boyd, Cybele Cox, Mikala Dwyer, David Griggs, Julia Gutman, Tina Havelock Stevens, Tamara Henderson, Nadia Hernández, Natalya Hughes, Mathew McWilliams, Angelica Mesiti, Clare Milledge, Tracey Moffatt, Jazz Money, Vincent Namatjira, Jonny Niesche, Ramesh Mario Nithiyendran, Mel O'Callaghan, Thea Anamara Perkins, Tom Polo, Joan Ross, Caroline Rothwell, Tim Silver, Gemma Smith, Shireen Taweel, Jelena Telecki, David M Thomas, Shan Turner Carroll, and Min Wong.

The inaugural 2024 Artspace Gala Fundraiser and Benefit Auction was a resounding success, significantly enhancing Artspace's capacity to support ambitious artistic programming for the coming year. Held at the iconic Gunnery building in Woolloomooloo, this landmark event celebrated over a decade of Artspace's diverse artistic community, featuring 31 artworks generously donated by esteemed alumni artists from our exhibition and studio programs

The evening drew a vibrant gathering of 110 artists, benefactors, and attendees for a celebratory dinner and auction. The Benefit Auction itself generated significant interest, registering 132 bids throughout the evening and achieving an impressive 76% sales rate. In total, the auction raised \$138,800 in direct revenue, demonstrating the remarkable engagement and generosity of attendees and bidders.

Performances by Spirit Level (Tina Havelock Stevens & Jo Lloyd), Marcus Whale, music by Nadia Hernandez

Auctioneer: Merryn Schriever, Bonham Australia

Complementing the auction, our prize raffle proved an accessible entry point for broader community participation, with 185 tickets sold. Overall, the Gala achieved a gross revenue of \$231,000, securing a project surplus of \$91,000.

Complementing this fundraising event was Post Meridiam, a day-to-night event blending live music, art and performance across Artspace's Main Galleries. Running from 3–11pm, it will feature a mix of DJs, artists and communities coming together for a unique spring party experience over two levels of The Gunnery. The program encouraged broad public participation, offering an alternative and dynamic method of gallery access outside a traditional format. By combining energetic music programming with accessible, interactive installations, Post Meridiam cultivated a vibrant atmosphere, deepening Artspace's relationship with both local and wider communities.

Post Meridiam artists include: 700 Feel (DJ Set), Aquenta, Aura Hunting (Live), Baschoe, Bobbe, Command D, Deepa, GLO (Live), Jaan, Jane, Jason De Cox, Marcus Whale (Live), Rydeen, Sallvage, Sevy (Live), Spirit Level (Tina Havelock Stevens & Jo Lloyd) and Wytchings (Live).

Together, the 2024 Gala and Post Meridiam events exemplified Artspace's dual focus on artistic excellence and community engagement.





CULTURAL INFRASTRUCTURE

Artspace continues to build on the benefits of our revitalised home in The Gunnery building. We are committed to increasing the use of our Multipurpose space through a targeted approach to commercial hire, partnerships and public programs. Venue for hire has significantly broadened Artspace's engagement with diverse communities and businesses, establishing the space as a dynamic location for a wide range of events including private celebrations, corporate functions, and professional gatherings.

Throughout the year, our venue for hire offering successfully hosted numerous events, demonstrating the flexibility and appeal of our facilities. Highlights included the Australian Chamber Orchestra's intimate performance, FDC's Big Red annual client event and the ArtSG launch.

We also facilitated corporate engagements, hosting notable events such as Big W's professional gathering and Audible's milestone 10-Year Anniversary, bringing together industry professionals for a celebratory evening. Each event underscored The Gunnery's unique blend of cultural heritage and modern amenities, establishing Artspace as a venue within Sydney's vibrant event landscape.

We also partnered with Accessible Arts to deliver their Access Ideas and Insights panel discussion titled, 'Accessible Curation', which delved into curatorial practices that are shaping new and exciting standards of artistic excellence through commitment to accessibility, diversity and inclusion.

Integral to the success of this initiative was our partnership with Uncommon Hospitality, whose catering and event management services enhanced client experiences. Looking ahead to 2025, Artspace aims to further develop this partnership, continuing to offer exceptional venue for hire services that align with our mission to support artistic and cultural enrichment within our community.



PEOPLE

Board of Directors

Michael Baldwin (ceased September 2024)
 Daniel Boyd
 Lisa Chung
 Mikala Dwyer
 Alexie Glass-Kantor (ceased September 2024)
 Amanda Love (ceased September 2024)
 Ramesh Mario Nithiyendran (appointed August 2024)
 Peter O’Connell (ceased December 2024)
 Zoe Paulsen (appointed September 2024)
 Leisa Sadler (Treasurer)
 Peter Wilson (Chair)

Executive Team

Interim Executive Director
 Michelle Newton (appointed May 2024)

Executive Director
 Alexie Glass-Kantor (ceased September 2024)

Staff

Senior Curator
 Katie Dyer (appointed March 2024)

Senior Curator
 Talia Linz (parental leave from January 2024)

Communications Manager
 Masha Jayasiri

Front of House Coordinator and Curatorial Assistant
 Yuanyu Li (ceased June 2024)

Operations and Production Manager
 Marco Rinaldi

Development Manager
 Ali Hillman (ceased July 2024)

Associate Curator and Executive Assistant
 Sarah Rose

Associate Curator – Programs
 Sophie Rose (appointed September 2024)

Operations and Development Assistant
 Conor Parsons

Development Assistant
 Madeleine Martin (ceased December 2024)

Installation Team

Lead Preparator: Tim Mirabello
 Sam Bennett
 Lewis Doherty
 Maddie Feist
 Angus McColl

Mark Merican
 Owen Redmond
 Gotaro Uematsu
 Oskar Wesley-Smith
 Lucy Whitelaw
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 Tamara Elkins
 Sabine Jamieson
 Leila Pennay
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 Lloyd Williams
 Alana Wesley

Casual Staff

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 Aimee Yang
 Zesty (Zhiting) Zheng
 Bruno Cowen
 Flynn Boffo
 Parker Craig
 Rachel Mackay
 James Little
 Alice Xu

ACKNOWLEDGEMENTS

Our Benefactors

Artspace’s benefactors and partners provide foundational support for artistic programing, enabling artists to make their most ambitious work. The generosity and engagement of our key cultural stakeholders, partners and benefaction community underpin Artspace’s capacity to support new commissions, residencies, learning and outreach and curatorial advocacy. We are profoundly thankful for this contribution toward encouraging a thriving arts ecology.

Luminaries

Andrew Cameron AM and Cathy Cameron

Keystone

Anonymous

Vision-Makers

Anita & Luca Belgiorno-Nettis
 Michelle & Guido Belgiorno-Nettis
 The Medich Foundation

Catalysts

James Emmett & Peter Wilson
 Neilson Foundation
 The Keir Foundation

Groundbreakers

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 FDC Construction & Fitout
 Amanda & Andrew Love
 Susan Manford Studio
 Tim Olsen
 Ursula Sullivan & Joanna Strumpf
 Alenka Tindale
 Turnbull Foundation

Pillars

Orange & Sardines Foundation

Cornerstone

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 David Cowling
 Simon Johnson & David Nichols
 Robyn Martin-Weber
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 When Family Foundation

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 Jane & Simon Hayman

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Australian Government
 Visual Arts and Craft Strategy

Network Partners



Build & Growth Partners



Contributing Partners

