



Artspace

ARTSPACE

Annual Report 2016

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VISION

Ever changing, ever challenging, Artspace is where audiences encounter the artists and the ideas of our times.

MISSION

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

ABOUT US

Artspace is an independent contemporary art space that receives government support for its activities through the federal government through the Australia Council for the Arts and the state government through Arts NSW.

ACKNOWLEDGEMENT

We show our respect and acknowledge the traditional owners of the land on which the Gunnery is built: the Gadigal tribe of the Eora Nation. We pay respect to their Ancestors and Elders past, present and future.

Executive Report

Artspace's staff and board have delivered an exceptional year of change and growth, focusing on four key strategic areas: supporting living artists across generations through an expanded program that fosters risk and experimentation in the production and presentation of contemporary art; providing a high level of support for artists through advocacy, international partnerships and curatorial development; expanding the scope and diversity of audience engagement across Artspace's programs; and sustainably positioning Artspace as Australia's leading contemporary arts organisation through benefaction and fundraising.

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

In 2016 Artspace presented a total of 26 exhibitions including 14 exhibitions in the Ideas Platform; 2 national touring exhibitions; 104 new works developed; and 29 public programs.

Artspace will continue to support artists at pivotal moments in their careers with critical resources - including space and direct funding complemented by a high level of institutional and curatorial support - to produce ambitious, groundbreaking projects that could not otherwise be realised. We aim to invest in greater visibility for the institution and to create opportunities for audiences to participate in our artistic program.

Artspace secured three international partnerships in 2016 with a co-commission and solo exhibition of Helen Johnson's *Warm Ties* at the ICA [London] in Jan. 2017; Angelica Mesiti's *Relay League* is to be presented at Art Sonje Center [Seoul] in January 2018 and is a direct result of Australia Council's invitation to participate in the delegation to Gwangju Biennale; and Ramesh Mario Nithiyendran's co-commission for Dhaka Art Summit in February 2018, a result of Diana Campbell Betancourt's participation in the Australia Council and UNSW Art & Design International Visiting Curators Program and Alexie Glass-Kantor's reciprocal visit to Dhaka in February 2016.

In 2016, Artspace offered its entire exhibition space to Indigenous Australian artist Tracey Moffatt and Gary Hillberg to present *Montages: The Full Cut 1999-2015*, the third edition of our 'Commissioning Series', which follows on from Nicholas Mangan [2015] and Justene Williams [2014]. *The Full Cut* will tour to a total of 18 venues across Australia in partnership with Museums & Galleries NSW [M&G NSW]. Western Sydney-based artist Justene William's *The Curtain Breathed Deeply* [2014] opened its national tour in partnership with M&G NSW at Perth Institute of Contemporary Arts [PICA] followed by Bunbury Regional Gallery and will continue to seven additional regional venues in NSW throughout 2017-19.

The spread of exhibitions in 2016 was incredibly diverse across the galleries and Ideas Platform, encompassing solo and group exhibitions by both Australian and international artists across career stages and mediums. Beginning the year with new, site-specific work commissioned from three of the inaugural Artspace One Year Studio Artists - Nick Dorey, Mikala Dwyer and Claire Milledge - we then presented the final iteration of London- and Istanbul-based artist duo Karen Mirza and Brad Butler's *The Museum of Non Participation* as part of the 20th Biennale of Sydney. *Montages: The Full Cut 1999-2015* was the first institutional presentation of the full suite of Moffatt and Hillberg's eight montage films created in collaboration, followed by *THE PUBLIC BODY .01*, which brought together



Image: Eileen Myles reading, 2016, Artspace, Sydney. Photo: Jessica Maurer

the work of 17 contemporary living artists from Australia, USA, China, Scotland, New Zealand and the UK. We closed the year as always with the NSW Visual Arts Fellowship [Emerging], with selected artists representing a diverse cohort of emerging practitioners who have exhibited broadly across ARIs, major institutions and commercial galleries. The Fellowship continues to represent a pivotal moment in each of these artists' careers and, with its reputation and history, continues to be the major prize in the emerging category. The Ideas Platform housed 14 different projects, from video and sculptural installations, to occupations, performances, sound work, readings and workshops.

A firm commitment to supporting risk and experimentation through our 'Studios Free for Artists' program continues to deliver impressive results. This unique program, which provides rent-free studio space to seven selected artists annually, demonstrates our core values of generosity and access, providing artists with dedicated time and space to develop their practice within a professional and supportive environment, as well as opportunities for developing and strengthening important networks, sharing knowledge and skills, and gaining exposure through organised studio visits and meetings with national and international curators. In 2016, BC Institute, Benjamin Forster, Hossein Ghaemi, Nell, Raquel Ormella, Koji Ruyi and Khaled Sabsabi were the second cohort of artists selected for the studio program. Through this program we aim to support 70 artists over the next ten years.

Over the course of 2016, Artspace actively supported over 248 artists and hosted 63 residencies including artists, writers, curators and industry peers, extending our cultural networks and partnerships both in Australia and overseas.

Artspace has increased onsite visitation by 14% and delivered total audience numbers of 144,371 in the last 12 months. This includes the presentation of our touring program in partnership with M&G NSW and international projects with Art Basel | Hong Kong, further securing Artspace's position on the international contemporary arts stage.



Image: Rainbow Chan performing at the Artspace Finissage, 2016. Photo: Jessica Maurer

In 2016, we launched the second edition of our audience survey and increased the number of respondents by over 100%. The survey continues to provide us with critical insight into our audience demographic and behavior, as well as their understanding of the institution. Importantly, this survey has revealed that 15% of our audience is based overseas and 3% identify as Aboriginal and/or Torres Strait Islander.

In terms of financial sustainability indicators, reserve ratios were maintained at 27% while Artspace self-generated revenue represented 24% of our annual turnover, and reflects a significant move towards increasing our target to 30% of annual turnover by 2020; and maintained reserve ratios at 27%, equally net assets and expenditure.

In addition to private giving, we have established and strengthened relationships with both local and international partners over the year. Local partnerships have been established with UNSW Art & Design, M&G NSW, Parramatta Artists Studios and the Art Gallery of NSW, and at an international level with the Institute of Contemporary Arts [ICA], London, Art Sonje Center, Seoul, Dhaka Art Summit, Bangladesh, and Printed Matter Inc., USA.

As well as delivering 26 new exhibitions in 2016, the team has focused on a forward program to 2020 as well as business activities to support Artspace's vision and strategic ambitions.

Executive management continues to actively participate in external advocacy roles. Alexie Glass-Kantor's position as Curator for Encounters at Art Basel | Hong Kong has further strengthened Artspace's international profile. Alexie Glass-Kantor and Michelle Newton continue their executive board positions with Contemporary Arts Organisations Australia [CAOA] for a third year. These roles have enabled Artspace to actively respond to Australia's changing cultural climate and to advocate on behalf of the sector.

The achievements of 2016 are due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled Artspace to succeed across all key areas. In particular we thank James Emmett, Chair of the Artspace Board who completed his tenure on 31 December 2016; our dedicated staff and interns; 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.



Artspace supports and presents Australian artists across all stages of their career. It is important as a place for connecting diverse audiences and artists locally and internationally. Artspace plays a vital role in raising the profile of contemporary Australian art both nationally and internationally.

ARTSPACE AUDIENCE SURVEY

2016 HIGHLIGHTS

- 2 EXHIBITIONS COMMISSIONED AND DEVELOPED BY ARTSPACE TOURED TO REGIONAL NSW
- 3 INTERNATIONAL PARTNERSHIPS ESTABLISHED TO PRESENT NEW COMMISSIONS BY AUSTRALIAN ARTISTS AT ART SONJE CENTER, KOREA; DHAKA ART SUMMIT, BANGLADESH; INSTITUTE OF CONTEMPORARY ART [ICA], UNITED KINGDOM; AND VOLUME 2017 WITH PRINTED MATTER INC.
- 4+ LOCAL PARTNERSHIPS INCLUDING ART GALLERY OF NSW, UNSW ART & DESIGN, M&G NSW AND PARRAMATTA ARTIST STUDIOS
- 7 ARTSPACE STUDIOS REMAIN FREE FOR ARTISTS
- 14 PER CENT INCREASE IN ON-SITE ATTENDANCE AT ARTSPACE COMPARED WITH 2015
- 26 EXHIBITIONS PRESENTED
- 27 PER CENT RESERVES RATIO RETAINED [NET ASSETS / TOTAL EXPENDITURE]
- 104 NEW WORKS DEVELOPED
- 248 ARTISTS DIRECTLY SUPPORTED THROUGH EXHIBITIONS, STUDIOS, PUBLIC PROGRAMS, CURATORIAL ADVOCACY AND CREATIVE DEVELOPMENT
- 258,180 DOLLARS RAISED IN SELF-GENERATED REVENUE, REPRESENTING 24% TOTAL ANNUAL TURNOVER FOR 2016



Artspace

Artspace

EXPANDED ARTISTIC PROGRAM

Image: Ryan McGinley, THE PUBLIC BODY. 01, 2016
Installation view, Artspace, Sydney. Photo: Jessica Maurer



These are powerful, effective
activist pieces that challenge
the status quo as well as the
role of art.

SASHA GRISHIN, THE CONVERSATION

Images left to right: Mikala Dwyer, *Dämmerschlaf*, 2016, installation view, Artspace, Sydney. Photo: Zan Wimberley; Mirza & Butler, *The Museum of Non-Participation*, 2016, installation view, 20th Biennale of Sydney: *The future is here – it's just not evenly distributed*, Artspace, Sydney. Photo: Document Photography

D Ä M M E R S C H L A F X H I B I T I O N S

28 January - 28 February 2016

Dämmerschlaf featured new, site-specific work commissioned from three of the inaugural Artspace One Year Studio Artists: Nick Dorey, Mikala Dwyer and Claire Milledge. The studios are a key part of the ecology of Artspace, and as we were welcoming a new cohort of studio artists for 2016, *Dämmerschlaf* teased out the relationship between the sites of production and presentation, engaging with the Gunnerly building not merely as a container for activity but an active participant in programming.

The German word *Dämmerschlaf* is the etymological root for the English 'twilight sleep', which describes a state induced by a combination of analgesia and amnesia. At Artspace, the artists framed twilight sleep to encompass processes of dreaming, interpretation and translation that occur in and between the studio and the gallery. *Dämmerschlaf* highlighted the thresholds and states of consciousness that can be explored through creative practice and ideas around the supernatural, the occult, alternate spiritualities and different ways of perceiving reality.

Having witnessed certain overlapping currents in each of the artist's individual practices throughout their time in the studios in 2015 (such as drawing on the symbolism and energy of objects along with deep relationships to philosophy, alchemy, spirituality and poetry), *Dämmerschlaf*'s intention was to foreground what takes place behind the often-closed doors of the studio and provide a space for evolution and the continuation of ideas with each other and with audiences throughout the month of January. The artists transplanted their working environments from the studio to the gallery and created an evolving exhibition in-situ that took root and germinated, in keeping with their methodologies, which all engage in processes of transformation and growth. This life cycle extended throughout the exhibition period, with the artists continuing to make work in a designed space within the exhibition, visible to audiences.

Artists: Nick Dorey, Mikala Dwyer & Clare Milledge

Curators: Alexie Glass-Kantor with Talia Linz

AUDIENCES

Number of days open to the public	29
General attendance	1,946
Public programs	220
Education groups	31
Ideas Platform openings in addition to general opening	633
Total audience	2,830

20th Biennale of Sydney | The future is already here - it's just not evenly distributed

18 March - 05 June 2016

For the 20th Biennale of Sydney, artist duo Karen Mirza and Brad Butler took over Artspace and considered how the act of 'non-participation' might also be an active, critical position.

Mirza and Butler's *The Museum of Non Participation* changed form as it moved through time and place, acting as a guiding conceptual construct rather than an identifiable institutional structure. The terminology of the title, with 'museum' employed in an ironic and self-reflexive manner, indicated the specific framing of the project. As the artists wrote: '[It] releases itself from being an actual museum. Instead it travels as a pace, a slogan, a banner, a performance, a newspaper, a film, an intervention, an occupation - situations that enable this museum to "act"'. Initiated for Artangel in London in 2007, Mirza and Butler's decade-long project investigated values, paradoxes and problems tied both to the art world and the art market, and to capitalism and neoliberalism at large. It raised practical and philosophical questions around power, privilege and consumption - questions especially relevant to the theme of the 20th Biennale of Sydney that explored notions of dispossession and the uneven distribution of resources.

The multifaceted exhibition at Artspace was conceptualised as an infinity loop, which branched out in two directions linked through a central space near the entrance to the gallery. Here visitors were presented with two adjacent doors that offered different access points to the exhibition, and through which they had to return to complete the picture. Mirza and Butler riffed off Duchamp's bespoke door in his tiny Paris apartment which was famously hinged on a jamb shared by two openings, thus serving two thresholds and three rooms simultaneously. A door that closes in one direction opens in another.

Artists: Karen Mirza and Brad Butler

20th Biennale of Sydney Artistic Director: Stephanie Rosenthal

AUDIENCES

Number of days open to the public	83
General attendance	6,799
Public programs	636
Education groups	470
Group tours	194
Ideas Platform openings in addition to general opening	810
Group tours	194
Other/Private Events	120
Total audience	9,029



Images left to right: Tracey Moffatt & Gary Hillberg, *Montages: The Full Cut, 1999 – 2015*, 2016, installation view, Artspace, Sydney. Photo: Zan Wimberley; *THE PUBLIC BODY .01*, 2016, installation view, Artspace, Sydney. Photo: Jessica Maurer



a fresh, celebratory and provocative show

TONI ROSS, ARTFORUM

E X H I B I T I O N S

Tracey Moffatt & Gary Hillberg *Montages: The Full Cut 1999-2015* The Public Body .01

23 June – 10 August 2016

Montages: The Full Cut, 1999-2015 was the first institutional presentation of the full suite of artist Tracey Moffatt and editor Gary Hillberg's eight montage films created in collaboration: *Lip*, 1999; *Artist*, 2000; *Love*, 2003; *Doomed*, 2007; *Revolution*, 2008; *Mother*, 2009; *Other*, 2010; and *The Art*, 2015.

Montages: The Full Cut, 1999-2015 offered unprecedented insight into the tropes and stereotypes that populate the realm of the moving image and occupy our popular imagination. Splicing and recontextualising thousands of iconic and lesser-known filmic moments, this immense body of work demonstrates Moffatt and Hillberg's sheer verve and virtuosity in the construction of this series over sixteen years.

Hillberg has been working as an experimental filmmaker and music video producer since the late 1980s. Moffatt is regarded internationally as one of the most important Australian artists of our time, and in 2017 will become the first Indigenous Australian artist to present a solo exhibition at the Venice Biennale.

Montages: The Full Cut, 1999 – 2015 was developed and presented by Artspace, Sydney, and is touring nationally in partnership with Museums & Galleries of NSW.

AUDIENCES

Number of days open to the public	50
General attendance	2,610
Public programs	402
Education groups	98
Ideas Platform openings in addition to general opening	817
Other/Private Events	25
Total audience	3,952

25 August – 23 October 2016

THE PUBLIC BODY .01 was the first of a three-part speculation on one idea. Over three years from 2016-18, *THE PUBLIC BODY .01*, *.02* and *.03* will explore various facets of the notion of the public body with three distinct yet interrelated exhibitions.

THE PUBLIC BODY .01 explored contemporary representations of the body and, in particular, the naked and/or sexualised body. The start was the surface — of the body, and of image circulation in the twenty-first century. Across contemporary platforms for representation the body is co-opted as commodity, fashioned as threat, exploited for political and economic gain, fetishised, idealised, and instrumentalised as consumer and consumed in the market economy.

Bringing together the work of 17 contemporary living artists, *THE PUBLIC BODY .01* explored the types of sexualised bodies that proliferate in the public sphere today — high key, orgasmic, debased, agitated, violent but also self-empowered, vulnerable, revealed, free. Practices adopted and manipulated tropes of conventional representation to highlight the ongoing objectification of women. Conscious attention was given to bodies marginalised by mainstream depictions of sex and desire. *THE PUBLIC BODY .01* investigated the politics of disclosure and subjectivity, the implications of nakedness and the contested space of the body in and through media and its mechanisms for exposure.

Artists: Abdul Abdullah, A.K. Burns, A.L. Steiner, Tianzhuo Chen, Merlin James, Pope.L, Claire Lambe, Sarah Lucas, Ryan McGinley, Carter Mull, Sterling Ruby, Mark Shorter, Justin Shoulder, Amalia Ulman, Lyndal Walker, Rohan Wealleans, Paul Yore

Curators: Talia Linz and Alexie Glass-Kantor

AUDIENCES

Number of days open to the public	60
General attendance	3,839
Public programs	146
Education groups	154
Ideas Platform openings in addition to general opening	513
Total audience	4,652



E X H I B I T I O N S

8 November – 10 December

Presented in association with the NSW Government through Arts NSW

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

The ten finalists for the 2016 NSW Visual Arts Fellowship (Emerging) were: Tully Arnot, Cigdem Aydemir, Frances Barrett, Tim Bruniges, Consuelo Cavaniglia, Julian Day, James Nguyen, Giselle Stanborough, Angela Tiatia and Adri Valery Wens.

The Fellowship exhibition was co-curated by Artspace Executive Director Alexie Glass-Kantor and Curator Talia Linz, with Curatorial Assistant Lola Pinder.

2016 NSW Visual Arts Fellowship (Emerging) Recipient: Consuelo Cavaniglia

Curators: Talia Linz and Alexie Glass-Kantor with Curatorial Assistant Lola Pinder

AUDIENCES

Number of days open to the public	33
General attendance	1,986
Public programs	358
Group tours	9
Ideas Platform openings in addition to general opening	825
Other/Private Events	40

Total audience **3,218**

Images left to right: 2016 NSW Visual Arts Fellowship [Emerging] finalists, Artspace, Sydney. Photo: Jessica Maurer; Consuelo Caviglia (recipient), 2016 NSW Visual Arts Fellowship [Emerging], Installation view, Artspace, Sydney. Photo: Zan Wimberley

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



Image: Boni Cairncross, *Spider*, 2016, Installation view, Ideas Platform, Artspace, Sydney.
Photo: Jessica Maurer

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



Images left to right: Tim Silver, *Oνειrophrenia*, 2016, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley, Gerry Bibby and The Bureau of Writing, *Flexing muscle*, 2016, installation view, Artspace, Sydney. Photo: Rafaela Pandolfini



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

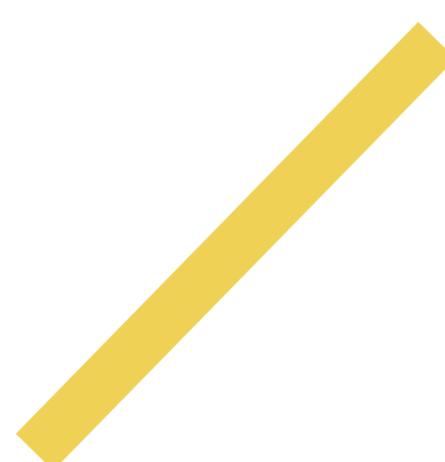
Tim Silver | *Oνειrophrenia*

Jan 28 - Feb 14 2016

2015 Artspace One Year Studio Artist

Oνειrophrenia launched the 2016 Ideas Platform program. *Oνειrophrenia* was an immersive installation of plaster busts of the artist's own head, individually fractured by rising bread dough that was baked onsite.

Number of days open to the public 16



Gerry Bibby & The Bureau of Writing | *Flexing Muscle*

18 February - 4 March 2016

Co-presented with the Biennale of Sydney and made possible through the generous support of the Keir Foundation and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body

In a space constructed by Gerry Bibby, a workshop occurred as part of the Bureau of Writing that took encounter as its point of entry/exit. Increasingly, visual arts practitioners are working collaboratively and on the fringes of other disciplines; equally, contemporary writing practices merge genres, and engage with virtual and physical spaces. This project aimed to encourage these conventions and explore the ways that different disciplines fold into contemporary writing.

Featuring writers Andrew Brooks, Beth Caird and Aodhan Madden, Keller Fleidner, Benjamin Forster, Astrid Lorange and Sarah Rodigari

Number of days open to the public 14



Images left to right: Deep Dirt Collective, *You Will Not Be Easily Erased*, 2016 Workshop documentation, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer
 Kynan Tan, *Polymorphism*, 2016, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer

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

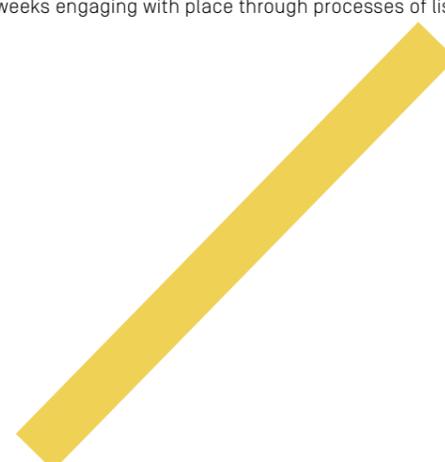
Deep Dirt Collective | You Will Not Be Easily Erased

23 March - 10 April 2016

A collaboration by artists Idil Abdullahi, Nicole Barakat, Salwa El-Shaikh, Zeina laali, Priya Panchalingam, Samia Sayed and Samara Shehata

You Will Not Be Easily Erased paid homage to the persistence of ancestral lineages of seven women artists of colour through an experimental, collaborative, live network installation that re-examined ideas around identity, migration and colonialism through personal and collective narratives. The artists activated the space over a period of two weeks engaging with place through processes of listening and responding.

Number of days open to the public 17



Kynan Tan | Polymorphism

14 April - 28 April 2016

Polymorphism continued Tan's interest in playing with the non-perceptible conditions of computation. This collection of works located flows of data and materialised them through sound and video in an attempt to bridge the divide between thinking of data as abstract and infinite versus its actual implementation in the world as physical and material entities.

Number of days open to the public 13



Images left to right: Elvis Richardson, *Name That Artist*, 2016, interview documentation, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer, Snack Syndicate, *Little Pharma*, 2016, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley

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

Elvis Richardson | Name That Artist

3 May - 7 May 2016

Drop-in centre. Gift Shop. Gender Bias Testing Machine.

The Countess Report is a benchmarking project and online public resource on gender equality in the Australian contemporary art sector. Artist and author Elvis Richardson was in residence in the Ideas Platform, inviting visitors to join her for discussion and feedback on the issues raised in this critical resource. The report compiles and analyses data on education, prizes, funding, art media, organisational makeup and exhibitions of various kinds across a wide range of galleries including national and state, regional, commercial and artist-run.

Number of days open to the public 5

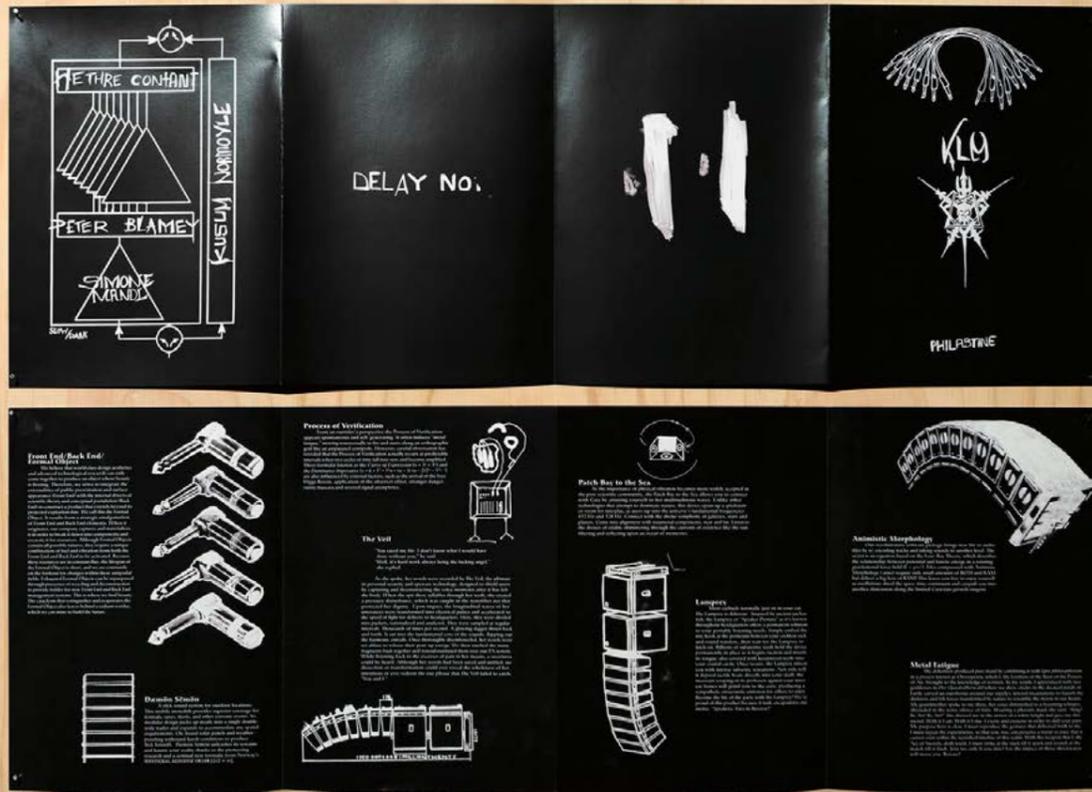
Snack Syndicate | Little Pharma

12 May - 23 May 2016

Featuring work from Andrew Brooks and Astrid Lorange

Little Pharma is a way of describing minor states of pharmaceutical life: generic meds, pheromone wipes and the regulation of bodies by various forms of decommissioned witchcraft. In this exhibition, text, video and object were brought together to create a multi-channel essay on the modulation of affect by semio-chemical industry. *Little Pharma* included a reading event featuring artists and writers Amy Ireland, Elena Gomez and Spence Messih on 22 May.

Number of days open to the public 11



Images left to right: Kusum Normoyle, *Slow /Dark*, 2016. Installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer. Megan Cope, *Bereft*, 2016. Installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer



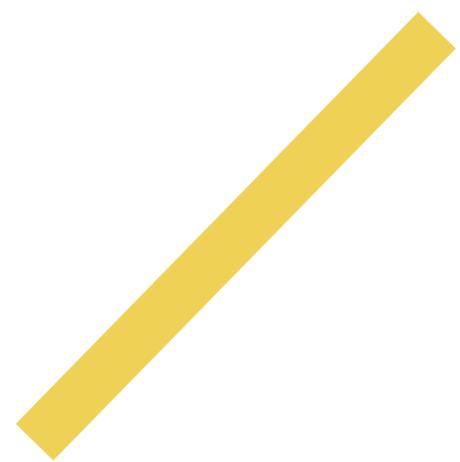
I D E A S P L A T F O R M

Kusum Normoyle | *Slow /Dark*

25 May – 17 June 2016

Kusum Normoyle works in voice, sound, performance and video. She takes resonance, screaming, feedback and interventions and puts them to work in gallery, experimental music and dance contexts. *Slow /Dark* was a dual component project that distributed the voice in, through and across materials. A speaker installation produced a voice and sound dislocated from the body and inserted into the lens of the visual. A collaborative publication by Peter Blamey, Hethre Contant and Normoyle embedded with Techno fetish, back and front ends, stacks and transmissions was also featured in the exhibition.

Number of days open to the public 21



Megan Cope | *Bereft*

23 June – 10 July

Megan Cope's work explores the intricate relationship between environment, geography and identity. Maps feature prominently, drawing on toponymy (the study of place names) to probe myths and methodologies around colonisation. This project featured a new cartographical composition, *Untitled, Eora*, on the exterior of the Ideas Platform, alongside an installation that evoked Aboriginal midden forms: mounds or deposits containing shells, animal bones and other refuse indicating the site of a human settlement. Also on view was Cope's video work, *The Blaktism*, which depicts a baptism-like ceremony in which the artist, as a fair-skinned Quandamooka woman, gets blaktised in order to be seen as an 'authentic' Aboriginal. Cope's work excavates subterranean racism within contemporary Australian legislation and society at large.

Number of days open to the public 18



Images left to right: Tim Burns, *Surveillance 73>*, 2016, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer; Tamara Baillie, *Awash*, 2016, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer



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

Tim Burns | Surveillance 73>

14 - 24 July 2016

Tim Burns is a legendary figure in the history of Australian underground art. He rose to notoriety in the early 1970s with a series of (literally) explosive art actions, before decamping to New York, where he remained, on and off until the mid-1990s. What unites the hugely varied set of projects Burns has worked on over the last forty years is a constant desire to set up situations, which critically reflect on our hyper-mediated, industrialised western society.

Burns spent three months at Artspace in residence, creating new work and reworking older video works for exhibition in the Ideas Platform. Three of these films were the first he made in 1973-4 and had been lost for 40 years. Outside in the window, *Alphabet City, Seventh and C*, depicted the lot that was next to his apartment in New York in the 1980s and was originally shown in 1981 at Artists Space, New York.

Number of days open to the public 11

Tamara Baillie | Awash

28 July - 19 August 2016

Awash presented a series of new sculptural installations that extend on the artist's previous use of sugar-cured muslin and respond to Sydney's rich maritime history. During her month-long residency at Artspace Tamara Baillie was mentored by artist Jonathan Jones, exploring both European and Indigenous uses of waterways and the early intersections between these cultures.

Baillie is a member of *onesixteenth*, an Adelaide-based Indigenous visual arts collective that supports and promotes contemporary urban Indigenous art and artists and encourages diversity of practice and experimentation within the sector.

Number of days open to the public 23



Images left to right: Alasdair McLuckie, *Doubles*, 2016, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer; Yoshua Okón, *Octopus*, 2016, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer



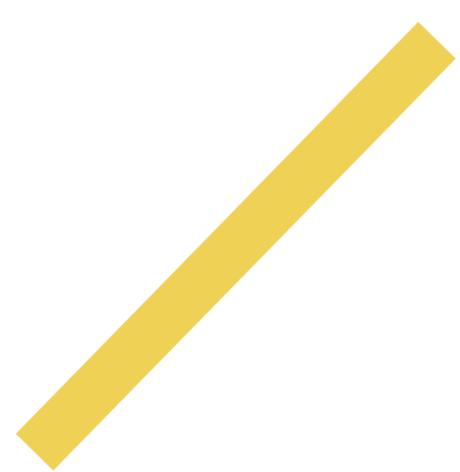
I D E A S P L A T F O R M

Alasdair McLuckie | *Doubles*

25 August – 11 September 2016

Doubles encompassed a new series of beaded and collage works, partially made during Alasdair McLuckie's residency at Artspace, that explored the dynamics of the other, the exotic, and the tenets of primitivism that underline this history, as well as the ritual of making.

Number of days open to the public 18



Yoshua Okón | *Octopus*

15 September – 9 October 2016

Curated by Ivan Muniz Reed

Octopus was filmed in the parking lot of a Home Depot store in Los Angeles. The video features a group of undocumented Mayan immigrants re-enacting, in the performative tradition of American Civil War re-enactments, their participation in armed conflicts during the Guatemalan Civil War (1960–1996).

Okón works primarily in video; he combines the genre of documentary with performative and improvisational elements that together blur the boundary between reality and fiction. His videos are often characterised by an uncomfortable and confrontational humour, used as a device to implicate the viewer and also activate them as a participant. In Okón's work humour is often utilised for its cathartic potential.

Number of days open to the public 25



Images left to right: Boni Cairncross, *Spider*, 2016, performance documentation, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Parramatta Artists Studios Exhibition, 2016, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer



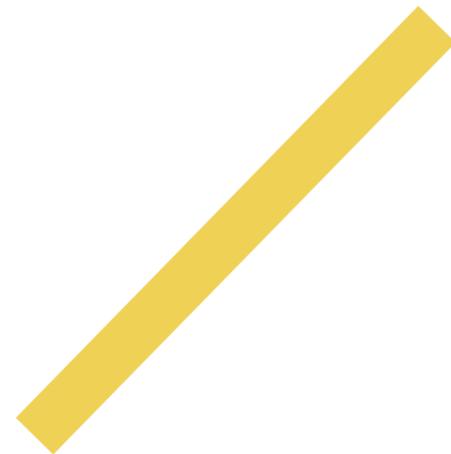
I D E A S P L A T F O R M

Boni Cairncross | Spider

13 - 23 October 2016

Drawing on the histories of performance and textile art, Boni Cairncross often works with the body, specific materials and duration. *Spider* was a durational performance that took gendered associations of touch as its basis and explored them through a series of skilled handwork, namely spinning. An age-old technique, spinning thread is one of the oldest forms of production and one that continues to underpin contemporary life. Despite this continuous thread, the visibility of textile labour has shifted throughout history. Produced by both men and women, spinning has at times been central to a given society and revered; at other times dismissed as 'women's work' rather than labour, or eventually overlooked as the body was displaced by efficient machines.

Number of days open to the public 10



Parramatta Artists Studios

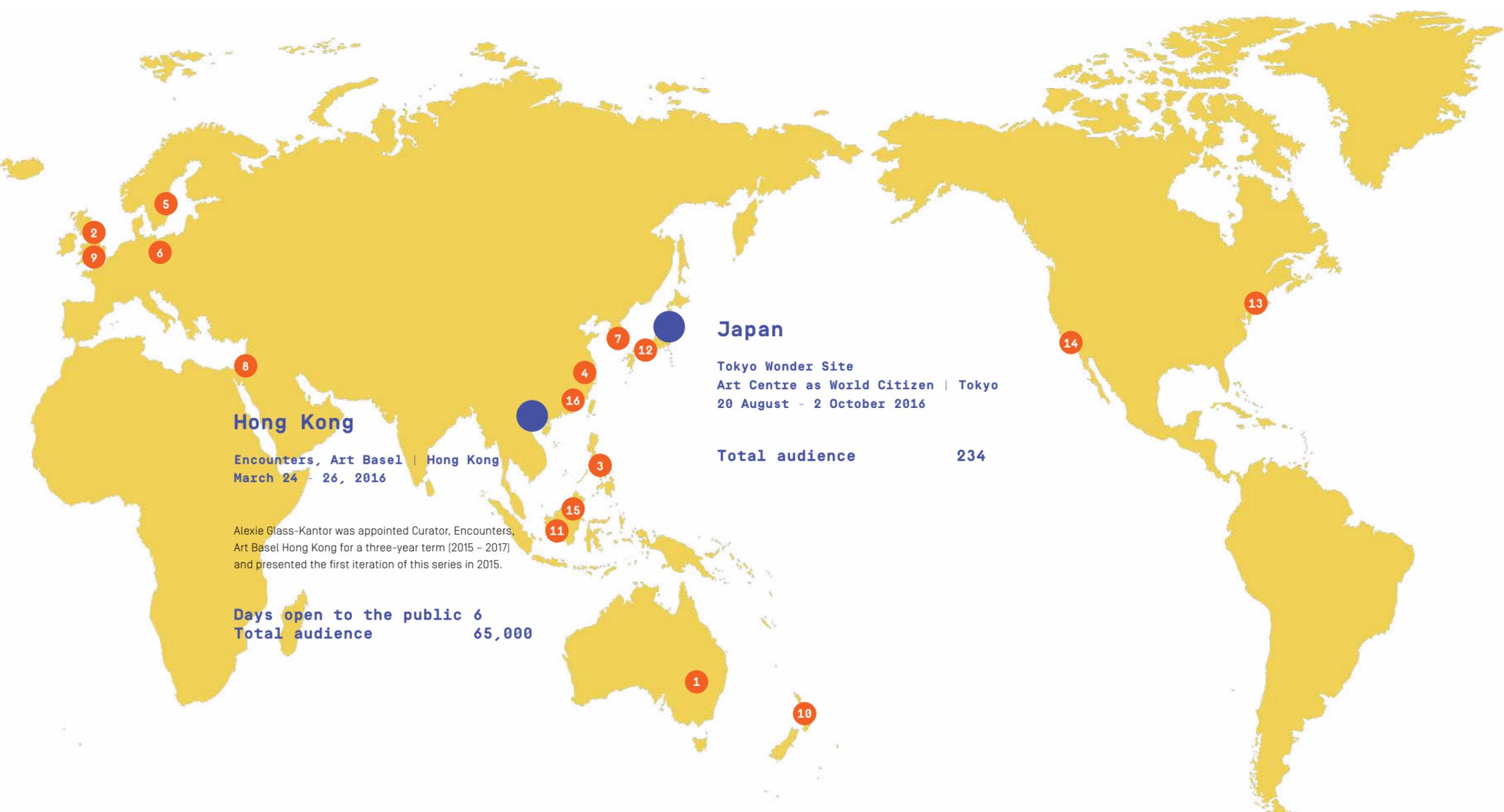
8 November - 10 December

A group presentation by Emma Fielden, Mehwish Iqbal, Anna McMahon, Nadia Odlum and Salote Tawale

This was the second annual Parramatta Artists Studios (PAS) presentation at Artspace, part of a four-year partnership that sees the two institutions working collaboratively to further support artists in Western Sydney through curatorial dialogue, mentorship and advocacy.

Current PAS artists worked closely with Artspace curators through a series of studio visits and mentored exchanges over three months. This process culminated in a group exhibition co-curated by Artspace Executive Director Alexie Glass-Kantor, Curator Talia Linz, Curatorial Assistant Lola Pinder and Parramatta Artists Studios Coordinator Sophia Kouyoumdjian.

Number of days open to the public 33



Hong Kong
 Encounters, Art Basel | Hong Kong
 March 24 - 26, 2016

Alexie Glass-Kantor was appointed Curator, Encounters, Art Basel Hong Kong for a three-year term (2015 - 2017) and presented the first iteration of this series in 2015.

Days open to the public 6
 Total audience 65,000

Japan
 Tokyo Wonder Site
 Art Centre as World Citizen | Tokyo
 20 August - 2 October 2016

Total audience 234

ENCOUNTERS ARTISTS

- 1 **Brook Andrew [Australia]**
Building (Eating) Empire, 2016
 (Galerie Nathalie Obadia in collaboration with Tolarno Galleries)
- 2 **Charles Avery [United Kingdom]**
Tree no. 5 (from the Jadindagadendar), 2015
 (Ingleby Gallery in collaboration with Pilar Corrias)
- 3 **Roberto Chabet [Phillipines]**
Cargo and Decoy, 1989/2010
 (Osage Gallery)
- 4 **Chen Zhen [China/France]**
Opening of a Closed Center, 1997
 (de Sarthe Gallery)
- 5 **Nathalie Djurberg & Hans Berg [Sweden/Germany]**
A thief Caught in the Act, 2015
 (Lisson Gallery)
- 6 **Isa Genzken [Germany]**
Schauspieler (Actors), 2014-2015
 (David Zwirner)
- 7 **Kyungah Ham [Korea]**
Chandeliers for Five Cities, 2016
 (Kukje Gallery and Tina Kim Gallery)
- 8 **Arik Levy [Israel]**
Intimate Evolution, 2014-2015
 (Pekin Fine Arts)
- 9 **Peter Liversidge [United Kingdom]**
nineteen trees, 2010
 (Ingleby Gallery)
- 10 **Richard Maloy [New Zealand]**
Yellow Structure, 2016
 (Starkwhite)
- 11 **Tromarama [Indonesia]**
Private Riots, 2014-16
 (Edouard Malingue Gallery)
- 12 **Keiji Uematsu [Japan]**
Invisible axis - distance and angle, 2016
 (Yumiko Chiba Associates)
- 13 **Lawrence Weiner [United States]**
The Middle of, The Middle of, The Middle of, 2012
 (Marian Goodman Gallery)
- 14 **Pae White [United States]**
Metallics & Modules, 2013-2016
 (neugerriemschneider)
- 15 **Tintin Wulia [Indonesia/Australia]**
Five Tonnes of Homes and Other Understories, 2016
 (Osage Gallery)
- 16 **Zhang Ding [China]**
18 Cubes, 2016
 (ShanghART)

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

▲ **Justene Williams | The Curtain Breathed Deeply**

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

Perth Institute of Contemporary Arts, WA
16 September - 30 October 2016
Days open to the public: 45
Attendance: 14,017

Bunbury Regional Art Gallery, WA
19 November 2016 - 22 January 2016
Days open to the public: 48
Attendance: 3,454

■ **Richard Bell | Imagining Victory**

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

Murray Art Museum Albury, NSW
19 December 2015 - 24 January 2016
Days open to public = 32
Total audience = 14,612

RMIT Gallery, VIC
11 Mar - 23 April 2016
Days open to the public: 38
Attendance: 2,784

Gosford Regional Gallery, NSW
May 28 - 17 July 2016
Days open to the public: 42
Attendance: 14,989

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

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



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

Image: Artistic Director of the 21st Biennale of Sydney, Mami Kataoka speaking at the 2016 Artspace Finissage. Photo: Jessica Maurer



Image: Assembly for Alternative Futures, May 2016, Artspace, Sydney as part of the 20th Biennale of Sydney public program. Photo: Kelly Doley

20 JAN | Public talk

Public Talk with Joe Scotland and Michael Dagostino, co-presented with Campbelltown Art Centre

2 FEB | GreenUps event

Artist Talks and Containment Film Screening, in partnership with GreenUps

19 MAR | Public talk

Artist Talk with Karen Mirza and Brad Butler, in partnership with the Biennale of Sydney

22 - 23 MAR | Reading group

Karen Mirza and Brad Butler Reading Group, in partnership with the Biennale of Sydney

24 MAR | Artist-led workshop

The Gossip: initiated by Karen Mirza in collaboration with Sydney-based artists, in partnership with the Biennale of Sydney

5 APR | Public talk

Anna Gibbs: Performative Writing, in partnership with the Biennale of Sydney

4 MAY | Public talk

In conversation with Emily Pethick, Inti Guerrero, Aileen Burns and Johan Lundh, in partnership with the University of NSW Art + Design and the Institute of Modern Art, Brisbane as part of Artspace's International Visiting Curators Program

12 MAY | Public talk

Linda Leung: Technology's Refuge from Apathy to Active Protest, in partnership with the Biennale of Sydney, part of the Not Evenly Distributed series

12 MAY | Artist-led workshop

Assembly for Alternative Futures, in partnership with the Biennale of Sydney, convened by One-Year Studio Artist in residence Kelly Doley



Artspace is a connector.
It places ideas into
wider conversations.

ARTSPACE AUDIENCE SURVEY

Image: Eileen Myles reading, 2016, Artspace, Sydney. Photo: Jessica Maurer

22 MAY | Public readings

Snack Syndicate readings with artists and writers including Amy Ireland, Elena Gomez and Spence Messih

25 MAY | Public reading

Poetry reading: Eileen Myles, in partnership with the Biennale of Sydney, Bureau of Writing.

20 May | Town Hall Discussion

Town Hall Discussion with NAVA & Artspace, 'Let's Talk' series: Arts funding

1 JUN | Public Talk

Abdul Karim Hekmat and Tim O'Connor: Beyond the Asylum - A Way Forward for Australia's Approach to Refugees, In partnership with the Biennale of Sydney, part of the Not Evenly Distributed series

9 JUN | Public forum

National Day of Action Snap Meeting, organised by artists from BC Institute

27 JUN | Town Hall Discussion

Town Hall Discussion with NAVA & Artspace 'Let's Talk' series: Art Futures

7 JUL | Film screening and public talk

Koori: A Will to Win - James Wilson-Miller, part of NAIDOC week

9 JUL | Film Screenings

Tracey Moffatt Film Screenings, part of NAIDOC week.

9 JUL | Public talk

Michelle Newton, Gary Hillberg, Kristy Matheson



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

13 JUL | GreenUps event

Public talk: How sustainable are Australian Farms, and film screening: Sustainable, Hosted by GreenUps, Slow Food Sydney and Matt Wechsler

14 JUL | Publication launch

Terry Smith Book Launch: Talking Contemporary Curating, in Conversation with Lizzie Muller

8 AUG | Town Hall Discussion

Town Hall Discussion with NAVA & Artspace 'Let's Talk' series: Contemporary Art Organisations

24 AUG | Symposium

Symposium: Materials of Sound, Supported by UNSW: Art & Design, NIEA, Liquid Architecture, Coordinated by Caleb Kelly

27 AUG | Panel Discussion

Panel Discussion: The Body, facilitated by Professor Jill Bennett with speakers Anna Davis, Bec Dean, Alexie Glass Kantor, Talia Linz and Justin Paton

27 AUG | Performance

6 Metres of Plinth: Mark Shorter, as part of the exhibition The Public Body 01

20 OCT | Open studio

Print Council 50th Anniversary, open studio with Katy Mutton

8 NOV- 10 DEC | Performance

Giselle Dates: Giselle Stanborough, as part of the NSW Visual Arts Fellowship [Emerging]

25 NOV | Performance

The Curator: Frances Barrett, as part of the NSW Visual Arts Fellowship [Emerging]

an important role in broadening the engagement of the visual arts community with other creative/intellectual endeavors and in advocacy for the arts in NSW and Australia

ARTSPACE AUDIENCE SURVEY

Image: International Visiting Curator Diana Campbell Betancourt speaking at the 2016 Artspace Finissage. Photo: Jessica Maurer

26 NOV | Artist talks

NSW Visual Arts Fellowship [Emerging] artist talks with Tully Arnot, Cigdem Aydemir, Frances Barrett, Consuelo Cavaniglia, James Nguyen, Giselle Stanborough, Angela Tiatia and Adri Valery Wens

10 DEC | Finissage

2016 Artspace Finissage with Diana Campbell Betancourt, Mami Kataoka, Aaron Seeto, Chun Yin Rainbow Chan, Porcelain, open Studio with all Artspace studio artists.

Bureau of Writing, in partnership with Biennale of Sydney, participants: Andrew Brooks, Beth Caird and Aodhan Madden, Kelly Fliedner, Benjamin Forster, Astrid Lorange, Sarah Rodigari.

17 - 18 FEB

Gerry Bibby: Paravent writing workshop

21 - 22 MAR

Heman Chong: Common Characters

26 MAY

Eileen Myles: Writing workshop with Bureau of Writing participants

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



It's one of the leading CAOAs in the country and plays a key role in the wider arts ecology here in Australia and internationally. The studio program is invaluable for local artists and visitors.

ARTSPACE AUDIENCE SURVEY

Image: 2016 Artspace One Year Studio Artists. Photo: Jessica Maurer



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

KOJI RYUI

2016 ONE YEAR STUDIO ARTISTS

- KOJI RYUI
- BC INSTITUTE
- RAQUEL ORMELLA
- BENJAMIN FORSTER
- HOSSEIN GHAEMI
- NELL
- KHALED SABSABI

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

Now in its second year, the program entails a strategic shift for the organisation, moving away from a user-pay rent system to cover operating costs to the development of a studio program that places generosity and access at its core. In 2016, 'Studios Free for Artists' continued with the generous support of a number of dedicated benefactors through the 'Future Fund for Living Artists', and saw the continuation of our strong partnership with UNSW Art & Design, whereby all studio artists receive Fellowship status and are offered full access to the university's research and production facilities to further support the development of their work.

In 2016, selected One Year Studio Artists were Koji Ryui, BC Institute, Raquel Ormella, Benjamin Forster, Hossein Ghaemi, Nell and Khaled Sabsabi.

The studio program is a dynamic site for production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through this activity we have facilitated an increase in programming opportunities and outcomes for studio artists within our network of peer institutions and curators in Australia and internationally. Over the course of the year 45 new works were developed, created and presented in Australia and internationally.

Throughout the year and for the Artspace Finissage, each studio artist generously opened their workspace to the public to provide a rare opportunity for over 300 visitors to directly engage with them and their practice.

The selection of artists for the studio program is rigorous and competitive, with over 150 applications for 2016. Each year, Artspace staff together with board assessors and artist representatives from the board make the selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encourages artists to consider in their application how they might contribute to the life of the studio program, to the institution as a whole and to the visual arts sector more broadly.

Image: 2016 One Year Studio Artist Koji Ryui in his Artspace studio. Photo: Jessica Maurer



Artspace

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

BC INSTITUTE

To just have that designated time, no matter what period of your creative process, is crucial

DI SMITH | BC INSTITUTE

Images left to right: 2016 One Year Studio Artists Frances Barrett and Di Smith of BC Institute in their Artspace studio. Photo: Jessica Maurer; 2016 One Year Studio Artist Raquel Ormella in her Artspace studio. Photo: Jessica Maurer



Artspace

Raquel Ormella

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

Having this kind of space for one year allowed me to explore again and experiment and just accumulate more ideas that I can unpack over the next how-ever-many years to come

KOJI RYUI

Image: 2016 One Year Studio Artist Koji Ryui in his Artspace studio.
Photo: Jessica Maurer



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



Benjamin Forster

Images left to right: 2016 One Year Studio Artist Benjamin Forster in his Artspace studio. Photo: Jessica Maurer; 2016 One Year Studio Artist Hossein Ghaemi in his Artspace studio. Photo: Jessica Maurer



Hossein Ghaemi

Artspace
'It was about the reputation Artspace has, I wanted to be a part of that legacy

Hossein Ghaemi

ONE YEAR STUDIO ARTISTS

I think this residency is a bit like standing on a mountain, you can see everywhere you have been and everywhere you would like to go. And that sort of perspective you don't get when you are struggling to pay your studio rent and things like that

NELL

Image: Studio of 2016 Artspace One Year Studio Artist Nell.
Photo: Jessica Maurer

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



Nell

Images left to right: 2016 One Year Studio Artist Nell in her Artspace studio. Photo: Jessica Maurer
2016 One Year Studio Artist Khaled Sabsabi in his Artspace studio. Photo: Jessica Maurer



Khaled Sabsabi

It has been the most excellent experience I have had. To have people walk in and out, the international visitors and curators, I wouldn't have had that access to these sorts of people

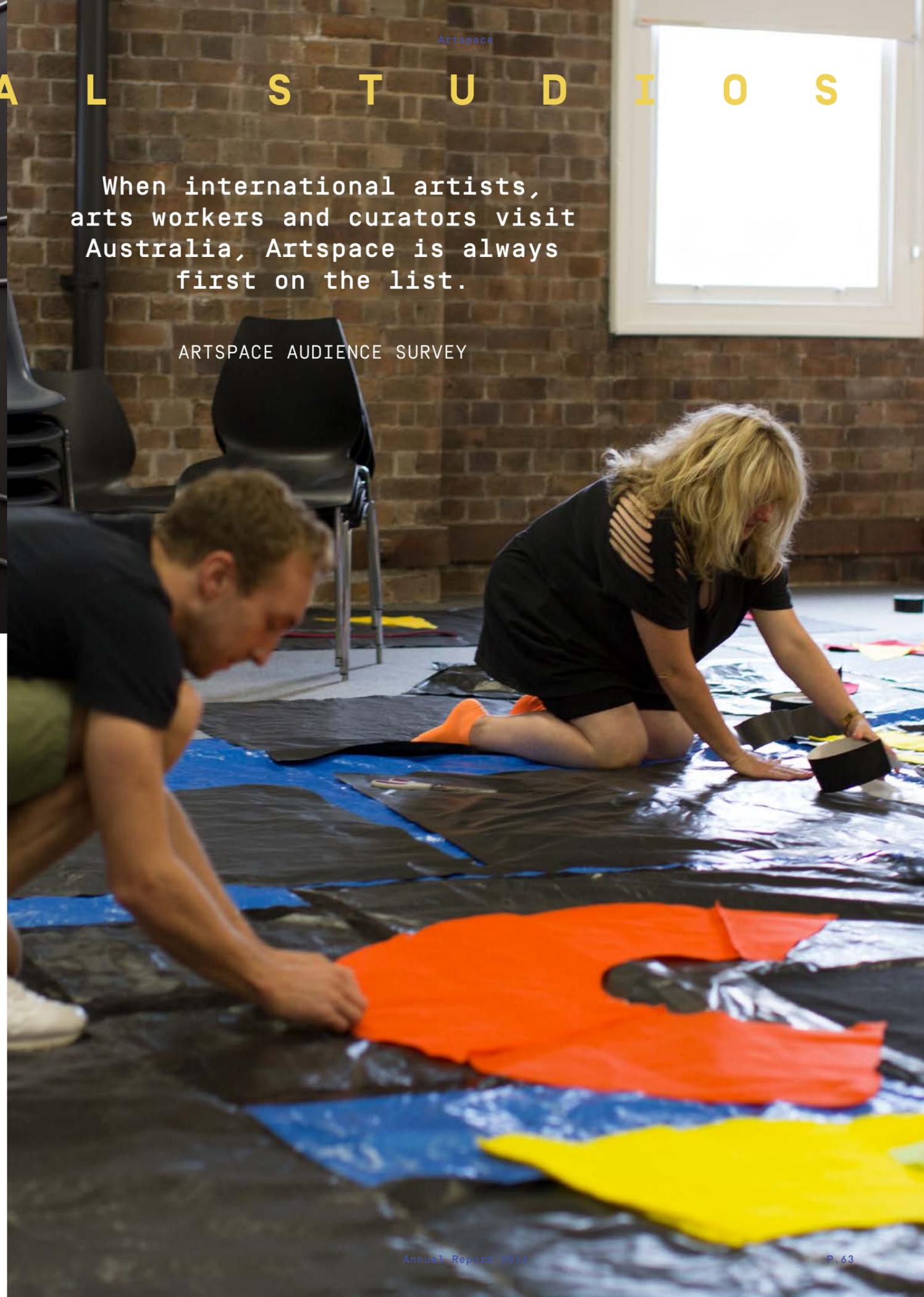
KHALED SABSABI



Images left to right: Artspace residential studios, 2016. Photo: Jessica Maurer
Artist Justene Williams in her Artspace residential studio, 2016. Photo: Jessica Maurer

The residency program offers artists, curators, producers, writers and academics the chance to develop project ideas and make connections with professionals in the field. It also offers access to peer group networks, forging relationships at both a local and international level. Importantly, the residential studios enables Artspace to provide invaluable in-kind support for peer institutions such as the Art Gallery of NSW (AGNSW), Museum of Contemporary Art (MCA), and the Biennale of Sydney, for Australian and international artists who are developing new work for exhibitions.

Participating artists and arts professionals in residence throughout 2016 included: **Andrew Snelgar** (Ngemba based in Lismore, NSW) in partnership with AGNSW, exhibition with Jonathan Jones; **Angelica Mesiti** (Paris/Sydney); **Marco Chiandetti** (London) in partnership with the Biennale of Sydney; **Justene Williams** (Western Sydney, NSW) in partnership with the Biennale of Sydney; **Karen Mirza and Brad Butler** (London/Istanbul) in partnership with the Biennale of Sydney, exhibiting at Artspace; **Gerry Bibby** (Berlin) in partnership with the Biennale of Sydney; **Cecile B Evans** (Berlin, London) in partnership with the Biennale of Sydney; **Archie Moore** (Kamilaroi based in Brisbane, QLD) in partnership with the Biennale of Sydney; **Rob McLeish** (Melbourne/New York); **Christopher Hanrahan** (Sydney/New York); **Adrian Heathfield** (London) curatorial attaché for the 20th Biennale of Sydney, in partnership with the Biennale of Sydney; **Brooke Stamp** (Sydney, NSW) choreographer and performer, in partnership with the Biennale of Sydney, collaborating with Agatha Gothe-Snape; **Tracey Moffatt** (Murri based in Sydney, NSW), exhibiting at Artspace; **Francesca da Rimini** (Sydney, NSW) Research Coordinator, Social Inquiry Program, University of Technology, in partnership with the Biennale of Sydney, collaborating with BC Institute and Sunday School; **Virginia Barratt** (Northern Rivers, NSW), in partnership with the Biennale of Sydney, collaborating with BC Institute and Sunday School; **Alice Cummings** (Melbourne) dancer, in partnership with the Biennale of Sydney, collaborating with Neha Choksi; **Liz Nowell** (Adelaide) Executive Director of the Contemporary Art Centre of South Australia; **Helen Grogan** (Melbourne); **Oscar Engberg** (Christchurch); Gary Hillberg (Melbourne) exhibiting at Artspace; **Joon Kim** (Seoul) in partnership with Asialink Korean-Australia Reciprocal Exchange; **Tim Burns** (Perth) exhibiting artist in Ideas Platform; **Megan Cope** (Quandamooka based in Melbourne) exhibiting artist in Ideas Platform; **Adele Mills** (Melbourne) in partnership with the Museum of Contemporary Art; **Tamara Baillie / onesixteenth** (Eyre Peninsula based in Adelaide) exhibiting artist in Ideas Platform; **Jessica Rankin** (Sydney/New York); Alasdair McLuckie (Melbourne); **Claire Lambe** (Melbourne) exhibiting at Artspace; **Chih-Huang Liu** (Taiwan) in partnership with the Ministry of Culture, Taiwan; **Steven Cybulka** (Adelaide) in partnership with the Museum of Contemporary Art, exhibiting in Primavera; **Mitch Mahoney** (Boonwurrung based in Newcastle) in partnership with the Kaldor Public Art Projects for Project 32: Jonathan Jones; **Fiona O'Conner** (Auckland) in partnership with Minerva Gallery; **Clare Peake** (Broome) in partnership with Artsource; **Boni Cairncross** (Bowral) residency as part of Artspace Ideas Platform performance; **Justin Lim** (Malaysia); **Katy Mutton** (Melbourne) in partnership with the Print Council of Australia; **Alwin Reamillo** (Philippines) in partnership with the Art Galley of NSW; **Emily Johnson** (Minneapolis/New York) in partnership with Critical Path.



When international artists,
arts workers and curators visit
Australia, Artspace is always
first on the list.

ARTSPACE AUDIENCE SURVEY

INTERNATIONAL VISITING CURATORS PROGRAM

The visiting curators program is really key in terms of trying to establish peer-to-peer relationships so that they go beyond a just big shows

RAQUEL ORMELLA

Developed in partnership with UNSW Art & Design, the International Visiting Curators Program focuses on curatorial advocacy and public programs. It forms part of Artspace's strategy to connect Australian artists with our international networks and provides a critical context and space for the creation of new work. For this reason, 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. As a result, Australia is part of a system of international cultural exchange.

We aim to host up to four curators each year to participate in a rigorous itinerary of public talks, student masterclasses and artist studio visits. In addition, this partnership offers unprecedented access for Artspace studio artists to the UNSW Art & Design postgraduate facilities, studio and library resources.



Images left to right: International Visiting Curator Inti Guerrero at his public talk. Photo: Jessica Maurer; International Visiting Curator Diana Campbell Betancourt at the 2016 Artspace Finissage. Photo: Jessica Maurer

Inti Guerrero

Inti Guerrero (Colombia, 1983) is a curator based in Hong Kong. He is the Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate in London. From 2011–14 he was the Associate Artistic Director and Curator at TEOR/éTica, an independent not-for-profit art space founded in 1999 in San José, Costa Rica. He has curated exhibitions at Tate Modern (London), Para Site, Asia Art Archive and Spring Workshop (Hong Kong), Minsheng Musuem (Shanghai), FRAC-Lorraine (Metz), Kadist Foundation (San Francisco), the Museum of Modern Art of São Paulo-MAMSP (Sao Paulo) and the Fondazione Sandretto Re Rebaudengo (Torino), among other institutions in Latin America, as well as in Europe and Asia. His texts have been published in *Afterall* (London), *Art Asia Pacific* (Hong Kong), *Ramona* (Buenos Aires) *Manifesta Journal* (Amsterdam), *The Exhibitionist* (Berlin) and *ArtNexus* (Bogotá). He is currently Co-curator of *Aún:Yet, Still, 44th Salón Nacional de Artistas* (Pereira, Colombia).

Footnote: Inti Guerrero has subsequently been appointed the curator of EVA International – Ireland's Biennial, *Limerick City*, 14 April – 8 July 2018. Sydney-based artist Maria Fernanda Cardoso was curated into Guerrero's project space Neptune in Hong Kong in March 2017.

Key Outcomes

- Public Talk with Emily Pethick, facilitated by Aileen Burns and Johan Lundh (IMA).
- Masterclass with UNSW Art & Design postgraduate students on curatorial methodology and approaches.

Diana Campbell Betancourt

Diana Campbell Betancourt is an American curator based between Bangladesh and the Philippines where she works as the Artistic Director of the Samdani Art Foundation and Bellas Artes Projects, and the Chief Curator of the Dhaka Art Summit (DAS), the largest non-commercial platform for art with connections to South Asia. From the international exchange program of the Samdani Art Foundation to the collection, Betancourt works to connect South Asia with other international art movements, supporting both South Asian artists at institutions such as the Venice Biennale and Tate Modern, but also supporting leading international artists such as Pawel Althamer, Tino Sehgal and Lynda Benglis to engage with South Asia from the vantage point of Bangladesh. As a research platform, DAS also collaborates with a growing number of institutions such as the Centre Pompidou, Kunsthalle Zurich, Tate Modern, Asia Art Archive, MoMA, and many others. The foundation will open a permanent space in Sylhet in late 2018.

Key Outcomes

- Keynote lecture at Artspace Finissage-with Mami Kataoka, In conversation with Aaron Seeto
- Masterclass with UNSW |Art & Design students on curatorial methodology and approaches.
- New co-commission with Ramesh Mario Nithiyendran and the Dhaka Art Summit, Bangladesh in March 2018

PERFORMANCE
AGAINST
GOALS

YOU ARE THE PRIME MINISTER!

Image: Mirza & Butler, *The Museum of Non-Participation*, 2016, installation view, 20th Biennale of Sydney: *The future is here — it's just not evenly distributed*, Artspace, Sydney. Photo: Document Photography

EXPANDED ARTISTIC PROGRAM

Image: Clare Milledge, *Dämmer Schlaf*, 2016, installation view, Artspace, Sydney. Photo: Zan Wimberley

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

As part of Artspace's 2016 Expanded Artistic Program, 16 new major works were commissioned, 82 new works were developed, 18 new works were presented nationally and internationally, and 2 new works toured nationally and regionally. This artistic output demonstrates Artspace's role as a catalyst and advocate for Australian artists to test new ideas in expanded and experimental forms and to engage in critical discourses.

New Work

Our first exhibition for 2016, *Dämmer Schlaf*, featured new, site-specific work commissioned from three of the inaugural Artspace One Year Studio Artists: Nick Dorey, Mikala Dwyer and Clare Milledge. As a venue for the 20th Biennale of Sydney we presented the final iteration of *The Museum of Non Participation*, an ongoing collaborative project by Karen Mirza and Brad Butler. The artists spent two months in residence at Artspace developing a number of new works: *Uroboros*, a sound collaboration with musician Siri Sadhana; *Letter to the Left*, referencing Ursula Le Guin's utopian sci-fi novel *The Dispossessed*; and *ACT 02084* and *ACT 01788*, screenprints and bespoke wallpaper depicting a repeat pattern of hand-drawn imagery relating to local and global incidents of protest and resistance. Bringing together the work of 17 contemporary living artists, *THE PUBLIC BODY .01* included a new performance by Mark Shorter titled *6 Metres of Plinth*. The recipient of the 2016 NSW Visual Arts Fellowship (*Emerging*), Consuelo Cavaniglia, was awarded the prize for her new site-specific pigment ink wall installation and her galvanised steel sculpture *Untitled [simultaneous spaces]*. New works were also created for the Fellowship exhibition by Frances Barrett, Giselle Stanborough, Tully Arnot, Tim Bruniges and James Nguyen.

The Ideas Platform hosted 14 very different exhibitions that presented new installations, sculpture, video, mixed media work and performance. These included Tim Silver's room of plaster and baked bread self-portraits *Oneiophobia*; a joint project that evolved out of a collaborative workshop between the Berlin-based artist Gerry Bibby and participants in *The Bureau of Writing; You will not be easily erased*, a homage to the persistence of ancestral lineages of seven women of colour artists – Nicole Barakat, Zeina laali, Priya Panchalingam, Samia Sayed and Samara Shehata; Megan Cope's *FOUNDATION, RE FORMATION continued....*, installations that evoked Aboriginal midden forms and a new cartographical composition *Untitled, Eora; LOW-VIS PICA*, made by Tim Burns during his residency at Artspace; Kusum Normoyle's *Slow /Dark* sound installation and publication; and Tamara Baillie's *Awash*, which mapped both European

and Indigenous uses of the waterways of Broken Bay, Port Jackson and Botany Bay. The Ideas Platform was also used as a generative research and conversation space by Elvis Richardson for her ongoing project *CoUNTess*, which publishes data on gender representation in Australian contemporary visual arts.

Collaboration continued to be a key strategy throughout 2016 to assist with the commissioning of ambitious new work by Australian artists. Angelica Mesiti's *Relay League*, premiering at Artspace in 2017 began development, as did Helen Johnson's *Warm Ties*, premiering at the Institute of Contemporary Arts London in January 2017, followed by its Australian premiere at Artspace in January 2018.

Creative Development

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of over 45 new works by the seven One Year Studio Artists in residence. Khaled Sabsabi created work for the Australian Centre for Photography and Fairfield City Museum, and internationally for the inaugural Yinchuan Biennale and the Kochi-Muziris Biennale. Raquel Ormella developed a suite of new works for her solo exhibition at Milani Gallery, as did Koji Ryui for his exhibition at Sarah Cottier Gallery. Nell exhibited new work at Shepparton Art Museum and the Adelaide Biennial of Australian Art and developed her installation for *The National: New Australian Art*, to be exhibited in 2017. BC Institute were supported to develop their ambitious work and performance program for the 20th Biennale of Sydney as well as for the Art Gallery of NSW's Contemporary Commission. Benjamin Forster developed work for the Impakt Festival in Utrecht and Hossein Ghaemi for the Museum of Contemporary Art.

Through the residential studio program, Artspace assisted in providing space for the creation of new works, including Andrew Snelgar's work for exhibition with Jonathan Jones in partnership with the AGNSW; in partnership with the Biennale of Sydney along with Mirza and Butler Artspace also supported Marco Chiandetti, Cecile B Evans, Archie Moore and Alice Cummings in the development of new work; and in partnership with the MCA supported Steven Cybulka with his participation in *Primavera*.

ARTISTS &

Skills Development

Artspace continued its commitment to advocacy and mentorship of artists and curators and the commissioning of artworks through hosting international visiting curators and conducting extensive studio visits with our curatorial team. Artspace One Year Studio Artists as well as residential studio artists engaged in professional development and networking opportunities with visiting curators including Christopher Hudson, Arts Publisher of the Museum of Modern Art, New York; Daniel Mudie Cunningham, Senior Curator, Artbank; Clothilde Bullen, then Independent Indigenous curator, Perth, now Curator of Aboriginal and Torres Strait Islander Art, MCA; Andrew Varano, Gemma Weston and Daniel Bourke, Pet Projects, Perth; and Krist Gruijthuijsen, Director, Kunst-Werke Institute for Contemporary Art, Berlin; who visited in conjunction with hosting Nicholas Mangan: Ancient Lights. The Artspace curatorial team conducted studio visits with over 188 international, national, NSW and Western Sydney artists. Curator, Talia Linz and Deputy Director, Michelle Newton engaged in mentorship and development with visiting emerging curators Dale Buckley and Guy Loudon in partnership with Firstdraft. Curator Talia Linz also provided mentorship to Chih-Huang Liu during his residency at Artspace in partnership with the Ministry of Culture, Taiwan.

As part of our International Visiting Curators Program, Diana Campbell Betancourt and Inti Guerrero held studio visits with Artspace Studio Artists as well as other leading Australian artists in Sydney, Melbourne and Brisbane. They also gave full-day masterclasses to UNSW Art & Design students on curatorial methodology and approaches. This offered the next generation of curatorial professionals a breadth of industry knowledge and skills development in curatorial practice.

2016 saw the second year of Artspace's four-year partnership with Parramatta Artists Studios (PAS), which sees the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy. The development of this partnership has stemmed from a common investment in studio and residency opportunities and a strong commitment to supporting living artists. Exhibiting artists from Western Sydney worked closely with Artspace curators through a series of studio visits and mentored exchanges over three months as part of our skills development program, which operates in dialogue with PAS Coordinator, Sophie Kouyoumdjian. The following new works were developed: *Untitled #*, 2016 (Anna McMahon), *Conduits from past to present*, 2016 (Salote Tawale), *Mapping the Void*, 2016 (Emma Fielden), *Ariadne's thread (part four)*, 2016 (Nadia Odlum).

The NSW Visual Arts Fellowship (Emerging) continues to be a critical and integral part of Artspace's skills development and artist advocacy activities. In partnership with Arts NSW, this program provides a unique professional development opportunity for emerging artists based in NSW to engage with a support system of advocacy and guidance.

In 2016 Artspace continued an active role in providing curatorial direction and feedback to the ten Fellowship finalists to further enhance professional outcomes. In the initial stages of the Fellowship, Artspace's curators undertook a schedule of studio visits to develop the exhibition and support artists. These visits facilitated a series of rigorous and in-depth conversations that enabled each artist to make new, informed and important decisions for the direction of their practice. This curatorial process adds depth of experience to the Fellowship, creating meaningful engagement between artists, Artspace and our audiences. It is through this inclusive approach that a sound ecology for the future of the visual arts in NSW can be realised and maintained.

It was a wonderful experience to be part of – a process which made me consider how best to represent performance-based practice and which also pushed me to develop a new work

FRANCES BARRETT, DECEMBER 2016

ADVOCACY



Image: Frances Barrett, *Curator*, 2016, performance documentation with curators Alexie Glass-Kantor and Talia Linz. Photo: Artspace

COMMISSIONING SERIES

Image: Tracey Moffatt & Gary Hillberg, *Montages: The Full Cut, 1999 – 2015, 2016*
Installation view, Artspace, Sydney. Photo: Zan Wimberley

Nicholas Mangan: Ancient Lights

In 2015, Artspace offered its entire exhibition space to Australian artist Nicholas Mangan to present the second edition of our 'Commissioning Series'. Artspace creates a critical support structure – space and direct funding complemented by a high level of institutional and curatorial support – to produce ambitious, groundbreaking projects that could not otherwise be realised.

Nicholas Mangan's *Ancient Lights* is a co-commission between Artspace, Sydney and Chisenhale Gallery, London. The development and presentation of *Ancient Lights* is supported by our Commissioning Partners the Keir Foundation and principal funders the Australia Council for the Arts, and Gertrude Contemporary's 2013 International Visitors Program, and is a clear example of the support we provide through commissioning, collaboration and partnerships.

In 2015, Artspace in partnership with Chisenhale Gallery supported Nicholas Mangan at a critical point in his career through the development and presentation of his new commission *Ancient Lights*.

The initial presentation at Chisenhale Gallery achieved an audience of 2,305, which at Artspace increased to 5,324 and included a series of public programs, education groups and group tours. *Ancient Lights* has since been presented as part of Mangan's first institutional survey exhibition *Limits to Growth* at Monash University Museum of Art (MUMA) and the Institute of Modern Art (IMA) Brisbane, and has attracted a combined audience of 5,919.

The inclusion of this commission in the 9th edition of SeMA Biennale Mediacity Seoul (2016) attracted audience numbers to over 70,000. *Ancient Lights* will exhibit at KW Institute for Contemporary Art, Berlin in 2017.

Through the trajectory of re-presentations, increased audience numbers and greater visibility, *Ancient Lights* will inarguably accumulate value and provenance over its lifetime.

20 July – 17 September 2016

Monash University Museum of Art, Melbourne

29 October – 18 December 2016

Institute of Modern Art, Brisbane,

1 September – 20 November 2016

SeMA Biennale Mediacity, Seoul

2 June – 13 August 2017

KW Institute for Contemporary Art, Berlin

Tracey Moffatt & Gary Hillberg Montages: Full Cut 1999-2015

In 2016, Artspace offered its exhibition space to Indigenous-Australian artist, Tracey Moffatt & Gary Hillberg to present the 3rd edition of our 'Commissioning Series'. Presented together for the first time, *Montages: Full Cut 1999-2015* spans 16 years of the artist and editor's collaborative practice and was commissioned prior to Moffatt's selection to represent at the 57th Australia at Venice Biennale. The initial presentation at Artspace achieved an audience of 3,952 and in partnership with MGNSW will tour to 18 venues nationally and include a series of public programs, education and group tours. We estimate that over the lifetime of this exhibition over 300,000 people will see this work.

Montages: The Full Cut, 1999 – 2015 was developed and presented by Artspace, Sydney, and is touring nationally in partnership with Museums & Galleries of NSW.

NEW WORLD WORKS DEVELOPMENT

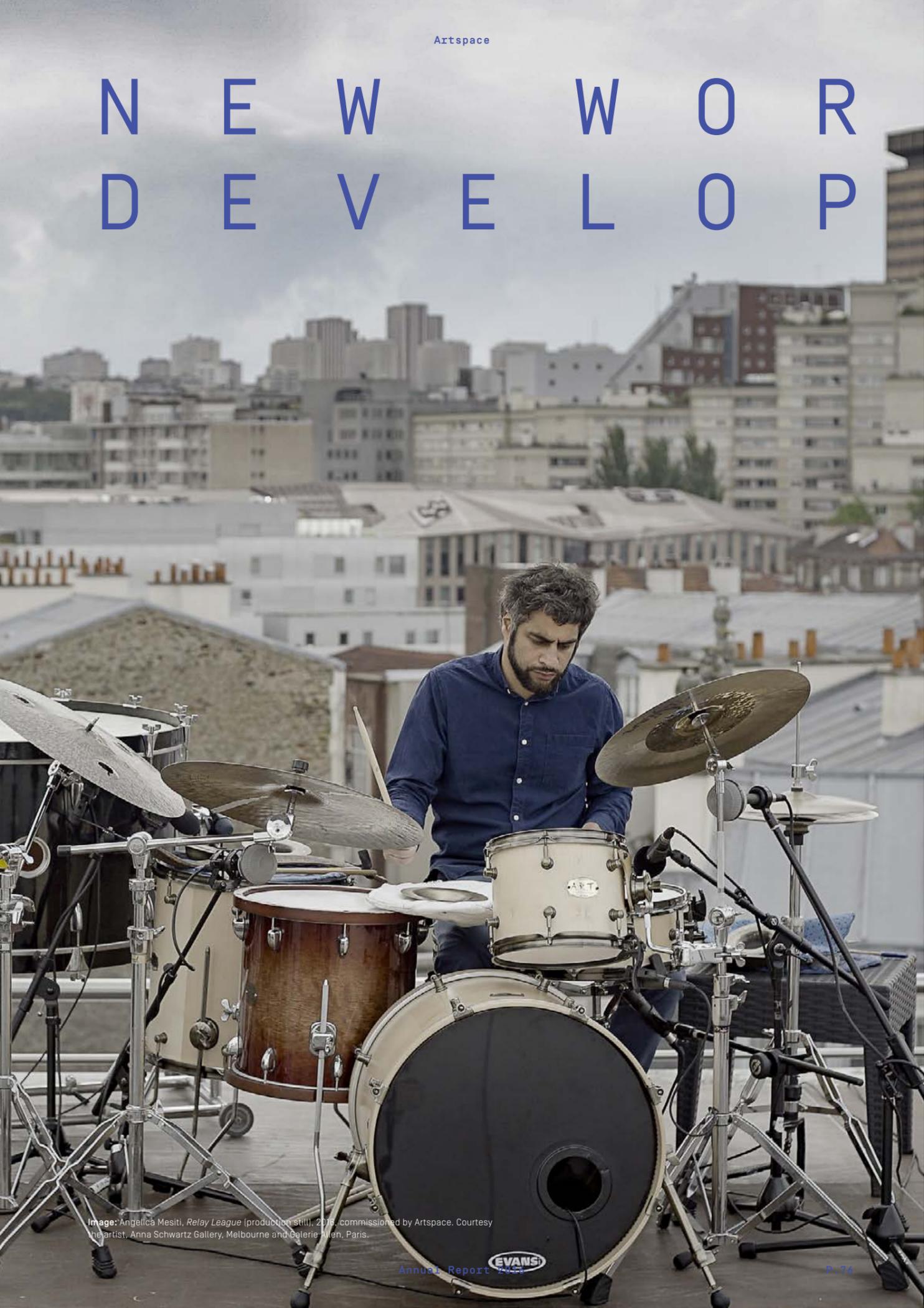


Image: Angelica Mesiti, *Relay League* (production still), 2016, commissioned by Artspace. Courtesy the artist, Anna Schwartz Gallery, Melbourne and Galerie Allen, Paris.

WORKS IN DEVELOPMENT

Artspace ensures artistic and cultural vibrancy through its capacity to build international partnerships. Working collaboratively with leading contemporary arts organisations, Artspace support artists and the broader community by developing international projects. Helen Johnson, *Warm Ties*, 2017 was co-commissioned with the Institute of Contemporary Art, London and Angelica Mesiti's *Relay League* will be presented at Art Sonje Center, Seoul and Ramesh Nithiyendran's is co-commissioned with the 2017 Dhaka Art Summit, Bangladesh.

Helen Johnson: Warm Ties

Co-commission with the Institute of Contemporary Arts, London

The development and presentation of Helen Johnson's Warm Ties is supported by our commissioning partner the Keir Foundation

Warm Ties is a solo exhibition of Australian artist Helen Johnson, in collaboration with the ICA, London and developed in partnership in 2016. Helen Johnson's Warm Ties was co-commissioned by ICA, London and Artspace, Sydney and has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Its development and presentation is supported by Commissioning Partner the Keir Foundation. The exhibition will be touring to Chapter, Cardiff (1 July – 24 September 2017) and will be presented as part of the Sydney Festival in January 2018.

Angelica Mesiti: Relay League

The development and presentation of Relay League is supported by Commissioning Partner the Keir Foundation. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Relay League was produced with the support of CND Centre National de la Danse, Paris and UNSW Art & Design. Relay League will be accompanied by a book produced by Artspace, published by Schwartz City and designed by Formist. Relay League is touring nationally in partnership with Museums & Galleries of NSW. Special thanks to Anna Schwartz Gallery, Melbourne.

In January 2018, Artspace and Art Sonje Center, Seoul will present an expanded presentation of Angelica Mesiti's new commission *Relay League* and *Citizen's Band*. Exchange and reciprocity are key priorities for both the Art Sonje Center and Artspace underpinning their approach to international programming, and this important platform presents an opportunity for both organisations to build upon recent engagement between Australia and Korea following the Australia Council for the Arts Korea Delegation to the Gwangju Biennale and other key cultural institutions (2016). Artspace Director, Alexie Glass Kantor and Deputy Director, Michelle Newton have undertaken site-visits to Art Sonje Center and have a longstanding history with Seoul.

Ramesh Mario Nithiyendran

Co-commission with the Dhaka Arts Summit, Bangladesh, March 2018

In February 2018, Dhaka Art Summit and Artspace are pleased to premiere Ramesh Mario Nithiyendran's new work to local audiences in Bangladesh and over 300 international artists, curators, architects, writers and other art professionals who are invited to participate in the Summit. The Dhaka Art Summit attracts largely South and Southeast Asian audiences and as a result this will increase Australia's engagement with the arts and culture of Bangladesh and South Asia, as well as their diasporic communities. The support for these bilateral visits has actively facilitated a high level of exchange and discussion based on shared ideas and artistic practice. Together these relationships will provide an excellent opportunity for an Australian artist to be represented at the Dhaka Art Summit with a new solo project curated by Diana Campbell Betancourt and Alexie Glass-Kantor. This is inarguably a direct result of the Australia Council for the Arts' investment in long-term, cumulative engagement and outreach in the region and Artspace's partnership with UNSW Art & Design to support the International Visiting Curators Program.

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

Audience and visitation

In 2016 Artspace had an exceptionally busy and productive year. The breadth of programming and presentations undertaken in 2016 were aimed at enhancing our engagement and reach with audiences through exhibitions, lectures, workshops, studio visits, education, touring, collaborations and co-commissions. The reach of these programs was further enhanced through our communications strategy and digital platforms. In short:

- Artspace produced a 14% increase from 2015 in total onsite visitation, up to 23,681 visitors with 26 exhibitions across the year, 14 of which were part of the Ideas Platform.
- A total of 144,371 people had direct live contact with Artspace's programming in 2016.

Audience visitation figures for 2016 were collected by Artspace Front of House and partner organisations.

Public programs returned a significant increase in audience numbers for Artspace and reached full capacity for a suite of talks with a poetry reading by Eileen Myles, in partnership with the Biennale of Sydney's Bureau of Writing program; Terry Smith's book launch *Talking Contemporary Art* in conversation with Lizzie Muller; and a public lecture by Diana Campbell Betancourt and Mami Kataoka in conversation with Aaron Seeto.

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

Outside of the gallery space, Artspace developed a multi-year national touring program in partnership with Museums & Galleries of NSW. This partnership enabled us to plan and deliver a comprehensive touring schedule for exhibitions such as Justene Williams, *The Curtain Breathed Deeply*, which toured to Perth and Bunbury (WA) and seven other venues in regional NSW from 2017-19. The exhibition has attracted over 17,471 people to date. This strategic partnership will extend the life and reach of our programs to new audiences across regional Australia. As part of this partnership, an extensive national tour of Indigenous artist Richard Bell's *Imagining Victory* continued in 2016 through NSW regional cities Albury and Dubbo as well as Melbourne, and represents a total of eight national and regional venues since 2014. This additional activity attracted 32,385 people across regional NSW in 2015 and a total of 80,977 since the start of the tour in 2014.

Artspace continued to have a significant reach and impact with over 70,600 people visiting Encounters curated by Artspace Executive Director Alexie Glass-Kantor at Art Basel | Hong Kong. This program is dedicated to presenting largescale sculpture and installation works by leading international artists within the context of an art fair.



Image: Mirza & Butler, *The Museum of Non-Participation*, 2016, launch, 20th Biennale of Sydney: The future is here — it's just not evenly distributed, Artspace, Sydney. Photo: Document Photography



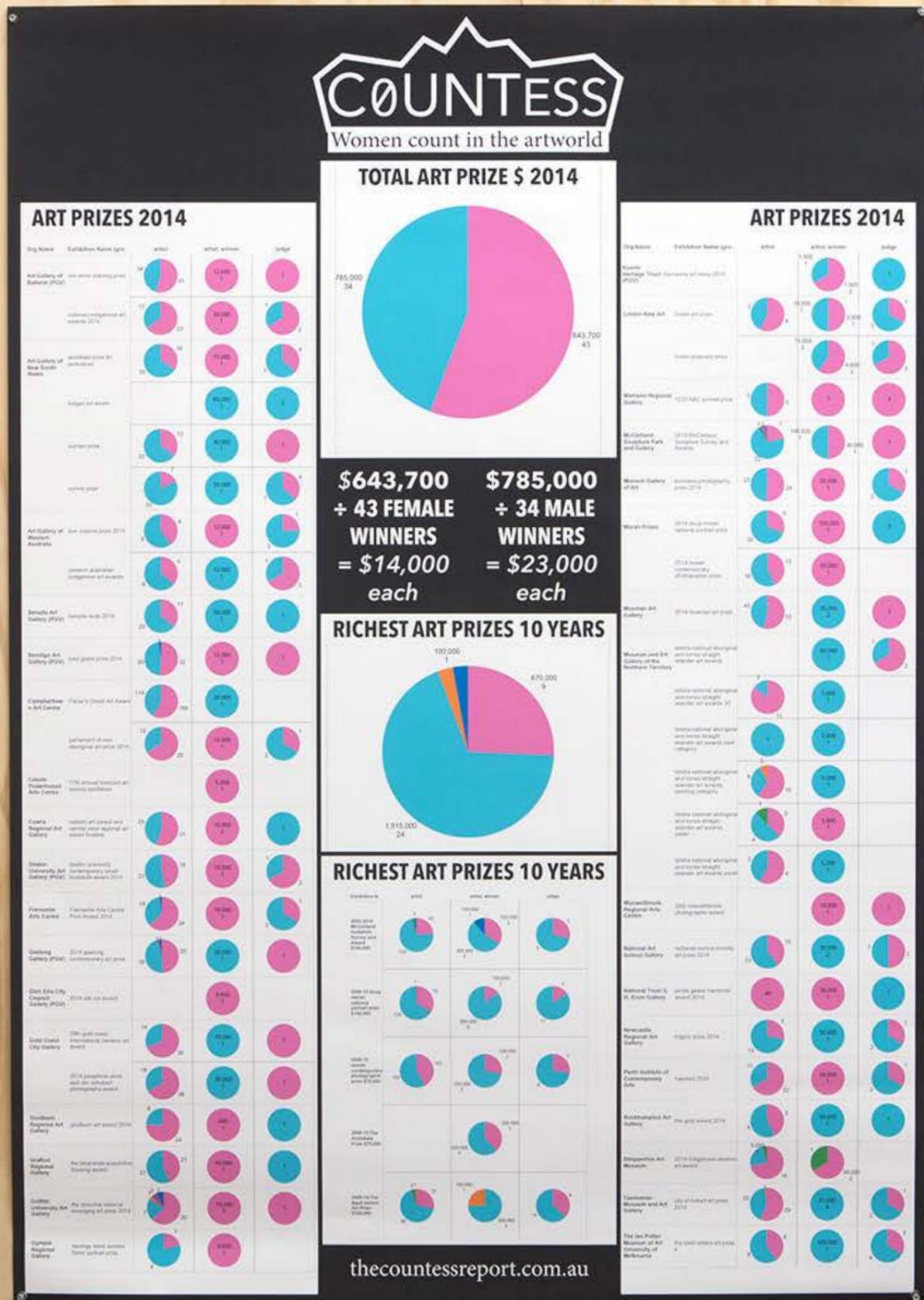
Cultural Infrastructure

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

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

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

Images left to right: *Woolloomooloo* 2016. Photo: Joshua Blake; Community workshops with artist Marian Abboud, 2016. Photo: Artspace



Communications

In 2016, Artspace continued to strengthen its communications and implement strategies to maintain and increase audience engagement across all platforms. As well as an overall increase in media coverage and publicity for the exhibition program, Artspace also implemented a comprehensive audience survey that garnered over 500 responses.

A year after its launch, the Artspace website attracted over 35,000 users: an average of 3,000 users monthly, accumulating over 43,000 sessions throughout the year. Across social media, Facebook audiences grew 15% to 12,637 users; 13% to 4,815 users on Twitter; and finally, Instagram users have more than doubled – by 238% – in 12 months to 9328 users: a 13% increase on last year's growth and the second consecutive year of exponential growth for the platform, reflecting global trends towards image-sharing platforms.

Email subscriptions represent measured growth for the organisation – reflecting trends away from membership and subscription-based communications towards more immediate digital platforms such as social media – although engagement remains consistent and high among existing subscribers: over 34% in a 6,500-strong user base. At its highest, Artspace's cumulative monthly digital audience in 2016 – across social media, subscription-based communications and the website – numbered over 37,000 users globally.

In July, Artspace launched its second Audience Survey, collecting data from 524 respondents: a 131% increase in respondents on the previous survey in 2013. As well as collecting data about how our audiences engaged with Artspace, we also wanted to gauge their understanding of our position within the arts ecology. Over 91% of respondents correctly identified that we were 'an exhibition and studio space that supports the production and presentation of contemporary art' – reflecting that our communication of these aims were strong and clear. Audiences overwhelmingly described our program as contemporary, innovative, exciting, experimental and dynamic.

Across digital and traditional media, respondents reflected our own analytics and projections: that up to 78% of our audiences use digital media, whether social media or our website, and up to 34% of audiences utilise traditional print media to access information about the Artspace program. In addition to this, 57% of respondents consented to participating in a follow-up survey on how Artspace can better engage with artists.

Our exhibition program retains strong and consistent visibility in both print and online media. In 2016, Artspace gained critical coverage in mainstream media including *The Guardian*, *The Conversation*, *Buzzfeed* and *The Sydney Morning Herald*; as well as critical art media including *Museum Magazine* and *Art Agenda*.

Of *The Embassy of Non-Participation*, our presentation for the 20th Biennale of Sydney, *The Conversation* wrote: 'These are powerful, effective activist pieces that challenge the status quo as well as the role of art.'

On Tracey Moffatt and Gary Hillberg's *Montages: The Full Cut, 1999–2015*, *Artlink* wrote: 'The resulting collaboration is both relentless and seamless on screen; but it can also be conceived as carnage, cutting to the chase.'

The first in a landmark three-part exhibition series, *THE PUBLIC BODY .01* was reviewed in *Artforum* by Dr. Toni Ross, who called the exhibition: 'a fresh, celebratory, and provocative show on a familiar theme.'

In a first for this exhibition, the 2016 NSW Visual Arts Fellowship (Emerging) was featured on the cover of the October issue of *Art Monthly*, with an illustrated, 10-page feature by exhibition curators Talia Linz, Alexie Glass-Kantor and Lola Pinder.

Each year, the Encounters sector of Art Basel, curated by Artspace Executive Director Alexie Glass-Kantor, attracts widespread media attention across Asia. This year's coverage included two pieces in *The Art Newspaper* (one of which included a video interview with Glass-Kantor); a feature in *Hyperallergic*'s 'Binging on Selfies and Regurgitating Money: The Best of Hong Kong's Art Fair Week'; a feature on *Artnet News*, which stated that 'The 2016 Encounters offerings boasted some of Art Basel in Hong Kong's strongest works'. In addition to this, Glass-Kantor was featured on *CNN.com*'s '12 Art Curators to Follow on Instagram'.

Artspace also received excellent mainstream media coverage and featured in the number one spot on *BuzzFeed*'s, '10 Lesser-Known Aussie Art Galleries That Are Definitely Worth A Visit'; while Elvis Richardson's Ideas Platform project received mention in *The Sydney Morning Herald*'s, 'The Countess Report counts the cost of art's gender gap'.

Finally, in a year of funding uncertainty for the arts, Artspace received widespread coverage for the leadership we displayed through increased advocacy for the sector. An official statement drafted by CAO – *Visual Arts Sector Unites In Response to Funding Cuts* – with 40 signatories across the sector and circulated nationwide, drew strong attention and was featured in *Crikey*, *The Daily Review*, *The Saturday Paper*, *The Conversation*, *The Guardian* and *The Sydney Morning Herald*.

E D U C A T I O N ,
C O M M U N I T Y ,
C O U N T R E A C H & R
S T A K E H O L D E R
E N G A G E M E N T



Image: Woolloomoolvi 2016. Photo: Joshua Blake



Image: Mirza & Butler, *The Museum of Non-Participation*, 2016, workshop with UNSW students, 20th Biennale of Sydney: *The future is here — it's just not evenly distributed*, Artspace, Sydney.
Photo: Document Photography

Education, Community Outreach & Stakeholder Engagement

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

Artspace sees the role of education as critical to the expansion of audiences and as a diversified income stream through the delivery of strategic education programs that align with Universities, TAFE and the Department of Education curricula. In 2016, Artspace applied for grants to initiate a pilot secondary education program onsite as well as the employment of a specialist Education and Outreach Officer and, although unsuccessful, the organisation views education as an imperative in order to build capacity, longevity and sustainability. This has been proven across several comparable arts organisations such as the Museum of Contemporary Art where education has expanded their audience and business development exponentially.

In 2016, Artspace created an important partnership with the Art Gallery of NSW to strengthen the arts ecology of the Woolloomooloo area and to develop shared education and programming initiatives across both organisations. This partnership, in collaboration with Save the Children, saw the development of a pilot program of creative digital skills development, 30 SECONDS AWAY, run at Pring St Basketball courts, Woolloomooloo. Twenty-one young people worked with digital media artist Marian Abboud to co-create video artwork that was showcased at the biannual 'Woolloomoolivin' Community Festival to over 700 people. In 2017 we aim to develop and grow this project in partnership with AGNSW and Save the Children. AGNSW and Artspace also initiated a relationship with the Ozanam Learning Centre. We conducted a gallery tour and studio visit with artists Consuelo Cavaniglia and Nell. Our partnership with AGNSW also saw the development of a 10-week workshop program with Ozanam Learning Centre to be conducted in April 2017, which will see contemporary artists Ludwig El Haddad and Abboud working with service users to collaborate on a project to be exhibited in the Ideas Platform at Artspace in September 2017.

Artspace has also participated in continual outreach programs, attending weekly meetings with the Woolloomooloo Working Group that includes City of Sydney, Youth & Family Connect, Baptist Care, Catholic Care, Save the Children, PCYC, Charity Bounce, Plunkett Street Public School and Police NSW. The outcomes of these community group meetings have been extremely positive with strong connections established with these organisations who want to further engage and contribute more directly to Artspace programming in the future and on a year-round basis. We also participated in Walla Mulla Family Day, which attracted over 400 attendants, with a stall at the festival site as well as film screenings in the gallery. We were involved in the Woolloomoolivin' Block Party that saw over 700 attendants and were part of the development of a community mural project to begin in 2017.

In 2016 we continued our engagement with UNSW Art & Design student Gemma Deacon from the Masters of Curatorial and Cultural Leadership in a formal internship capacity to develop our outreach. This furthered our relationship with Walla Mulla Family and Community Services and the Woolloomooloo community and included our NAIDOC week public program *Koori: A will to Win* and talk from James Wilson-Miller. Artspace also engaged Sydney University student Elyse Goldfinch from the Masters of Art Curating in a formal internship capacity to develop research for our education strategic plan and to assist with the creation of education resources for Tracey Moffatt and Gary Hillberg, Justene Williams and Angelica Mesiti. These resources are aimed at primary and secondary school students in association with our touring exhibitions in partnership with Museums & Galleries of NSW.

The appointment of a dedicated Education and Outreach Officer is a vital step in building capacity through education, becoming self-sustaining and to assist a new generation to navigate and appreciate all aspects of contemporary art. The role has the ability to build the framework around development of strategic education programs, outreach and the opportunities that lie within these areas. Artspace already has outstanding resources and established government, corporate and private networks including significant education institutional partnerships with UNSW Art & Design and the role of an Education and Outreach Officer would extend and deepen these networks.

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

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

A T I O N A L
 A N D
 B I L I T Y

Governance

In August 2016, the Artspace board and executive management held a strategic planning session outlining board direction, outcomes and KPIs to be achieved in 2016–20. The session was based around the key governance principles and was underscored by a sense of shared commitment by each board member.

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

The strategic session identified the following drivers for board effectiveness to contribute to artistic vibrancy, audience engagement and financial sustainability:

1. The board is operating with strong leadership, complementarity and balance and is well placed to achieve strategic outcomes over the next twelve months;
2. The current board of eight are unified and have a strong voice within the visual arts sector;
3. The role of the board member 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. Agreeing to increase current artist board representation from two to three members as central to Artspace's mission;
6. Maintaining diverse board representation with a balanced mix across gender, Indigenous and cultural representation;
7. Development of a strengthened fundraising campaign and formation of a fundraising subcommittee;
8. Development of a strategic education program in partnership with AGNSW to capitalise on audiences, locality, expertise and access to space; and
9. Securing long-term tenure for the institution at the Gunnery

The planning session included presentations by several of our key stakeholders, such as AGNSW on current partnership developments. The inclusion of our key stakeholders in this strategic process provides the institution with critical insight into peer operations and also presents unique opportunities that may not have been otherwise presented. The outcome of this strategic session is that board and executive management have a cohesive and inclusive relationship and there is a more 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.

Alexie Glass-Kantor and Michelle Newton participated in the Australia Council's pilot Governance Workshop hosted by Our Community in September 2016.

Financial sustainability

Greater sustainability is a central goal for Artspace as outlined in our multi-year strategic plan. Artspace's key performance indicator matrix has a number of measures to ensure the organisation achieves its goals by increasing its self-generated revenue, maintaining reserves and securing long-term sustainability. While currently operating at critical capacity and in a markedly changed cultural environment, Artspace has identified areas in fundraising, the development of partnerships and robust accounting measures on which to build a more stable future and continue our critical role as the leading independent contemporary art space for artistic and cultural production.

In 2016, the organisation achieved a surplus of \$2,937. Three key features of this result include a highly successful fundraising strategy through earned income – benefaction and partnerships – to maintain the 'Studios Free for Artists', which generated \$144,910; an increase in total self-generated revenue representing 24% of annual turnover; and carefully managed cost controls over expenditure, which as a result maintained reserves equalling 27% of net assets/expenditure, reflecting a significant move towards increasing our self-generated income to 30% of annual turnover by 2020.

Our ongoing focus to increase private sector revenue for the organisation has yielded positive results and enabled us to maintain our key initiative 'Studios Free for Artists', to provide fully subsidised studio space for 70 artists over 10 years. The first two years of this unique program have seen 14 Australian artists and collectives across generations directly benefit from an unprecedented opportunity to extend their practice in a centrally located studio for one year. Artists also receive curatorial mentorship, advocacy and connection to a broad national and international peer network.

The organisation's support through the private sector can be directly attributed to the executive management's strong network of benefactors, the increased public profile of Artspace after the recent refurbishment and relaunch, and the overall targeted approach toward fundraising through the 'Future Fund for Living Artists'. The support of Andrew Cameron AM and Cathy Cameron has directly funded the Ideas Platform with 14 exhibitions from a diverse group of artists throughout 2016. The Keir Foundation supported the development and presentation of Helen Johnson's ambitious new co-commission *Warm Ties* with Artspace and ICA (London) as well as Angelica Mesiti's new commission *Relay League*, providing artists with a significant career opportunity and broader exposure.

In terms of project grants and corporate development, support has expanded significantly in 2016 with Artspace cultivating partners at a national and international level. It is important to note that these partnerships are founded on and invested in longevity to ensure consistency in programming and long-term financial security. In 2016, the City of Sydney confirmed their support for BOOK MACHINE, our major public program for Volume 2017 | Another Art Book Fair; and the Copyright Agency Cultural Fund confirmed their support for 52 ARTISTS 52 ACTIONS, a year-long, online, socially engaged project that will launch in September 2017.

Despite the outstanding results in private giving, the year proved challenging in terms of development. Artspace's private sector supporters provided a high level of financial support in a static funding environment. Government funding provides the organisation with critical financial support across operations and infrastructure and enables us to build capacity, growth and ongoing sustainability. As Artspace looks at the next three-year period, the risks and challenges of funding cuts at a state and federal level must be acknowledged. There is an ever-present challenge of developing new work and supporting artists while the organisation operates within a fiscally conservative environment.

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

Overall, 2016 has seen an enormous amount achieved by Artspace. It has demonstrated that there is potential for growth and sustainability. This is due to the mix of board members and staff who manage a diverse combination of donor, sponsor and other stakeholder relationships. We thank all our government and cultural partners, supporters and sponsors who continue to assist Artspace in realising its vision as a leading international contemporary art space advocating for artists and art practice in all its forms.

KEY PERFORMANCE INDICATORS



Image: Mark Shorter, *THE PUBLIC BODY .01*, 2016, performance documentation, Artspace, Sydney.
Photo: Jessica Maurer

Number of New Works Presented at Artspace

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

SUCCESS FACTOR	2016 MEASURE	2015 MEASURE	2014 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF AN ARTSPACE STUDIO			
Australian	49	26	12
International	4	5	3
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE			
Australian	33	26	3
International	16	3	-
TOTAL NEW WORK DEVELOPED AND PRESENTED			
Australian	84	61	15
International	20	8	3

Breakdown of Audience Penetration [On-Site Visitation]

SUCCESS FACTOR	2016 MEASURE	2015 MEASURE	2014 MEASURE
City of Sydney (LGA) residents	30%	40%	40%
Greater Sydney (excl. Western Sydney)	25%	18%	30%
Western Sydney	5%	3%	-
State (NSW) residents	7%	9%	8%
Domestic cultural tourism (interstate)	19%	18%	15%
International cultural tourism	14%	12%	7%

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

SUCCESS FACTOR	2016 MEASURE	2015 MEASURE	2014 MEASURE
Sydney (onsite)	19,182	22,829	11,540
Western Sydney	1,184	706	3,495
Regional NSW	29,601	47,097	-
Melbourne	2,784	3,569	1,647
Perth	14,017	-	8737
Adelaide	-	463	-
Australian Regional (excl. NSW)	3,454	-	-
International (on-site)	3,315	1,771	868
International (off-site)	70,834	70,808	-
Total audiences	144,371	147,587	26,287

Financial Viability

SUCCESS FACTOR	2016 MEASURE	2015 MEASURE	2014 MEASURE
% Reserves ratio (net assets/ annual expenditure)	27%	21%	35%
% private sector revenue / annual turnover	24%	15%	10%

Board of Directors

Chair
James Emmett

Kathy Bail
Michael Baldwin
Daniel Boyd
Sally Breen
Mikala Dwyer
Alexie Glass-Kantor
Amanda Love
Caroline Rothwell

Michelle Newton [Company Secretary]

Management

Executive Director
Alexie Glass-Kantor

Deputy Director
Michelle Newton

Curator
Talia Linz

Communications Coordinator
JD Reforma

Development Coordinator
Ann Shoebridge

Production Coordinator
Jack Tarlinton

Front of House and Curatorial Assistant
Lola Pinder

Weekend Front of House

Chloe Gunn
Roslyn Helper
Sarah Hibbs
Kathleen Linn
Shahmen Suku

Internships

Gemma Deacon UNSW Art & Design
Elyse Goldfinch University of Sydney
Chloe Gunn UNSW Art & Design

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

Artspace's partners and supporters provide the vital support required to drive our ambitious artistic program of annual exhibitions, public programs, touring, education and our engagement with audiences in Sydney, around Australia and overseas. We would particularly like to thank all those who have contributed to our new fundraising initiatives in 2016, the Commissioning Circle, Future Fund for Living Artists, Superfriends, Champions, Advocates and Supporters.

Commissioning Partner

Keir Foundation

Commissioning Circle

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

Future Fund for Living Artists

Lisa Paulsen
Alenka Tindale

Superfriends

James Emmett & Peter Wilson

Champions

Penelope Seidler AM
Joanna Sullivan and Ursula Strumpf

Advocates

Julia Champtaloup & Andrew Rothery

Supporters

Peter Braithwaite
Karilyn Brown
Michael Hobbs
Annette Larkin
Elizabeth Ann MacGregor OBE
Natalia Ottolenghi Bradshaw
Russell Storer
Anna Waldmann

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