

ART
SPACE



ARTSPACE

Annual Report 2019

Prepared by Artspace

TABLE OF CONTENTS

Executive Report	4
2019 Reach	8-9
Key Performance Indicators	12
Expanded Artistic Program	
Exhibitions	16
Ideas Platform	28
International Partnerships and Commissioned Work	41
National and Regional Touring	42
Studios	47
International Visiting Curators Program	58
Public Programs	62
Publishing	66
Performance Against Goals	
Expanded Artistic Program	72
Artists and Advocacy	76
Audience Growth, Engagement and Reach	78
Organisational Dynamism and Sustainability	87
Artspace Directors and Staff	92
Artspace Partners and Supporters	94

VISION

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

MISSION

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

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

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

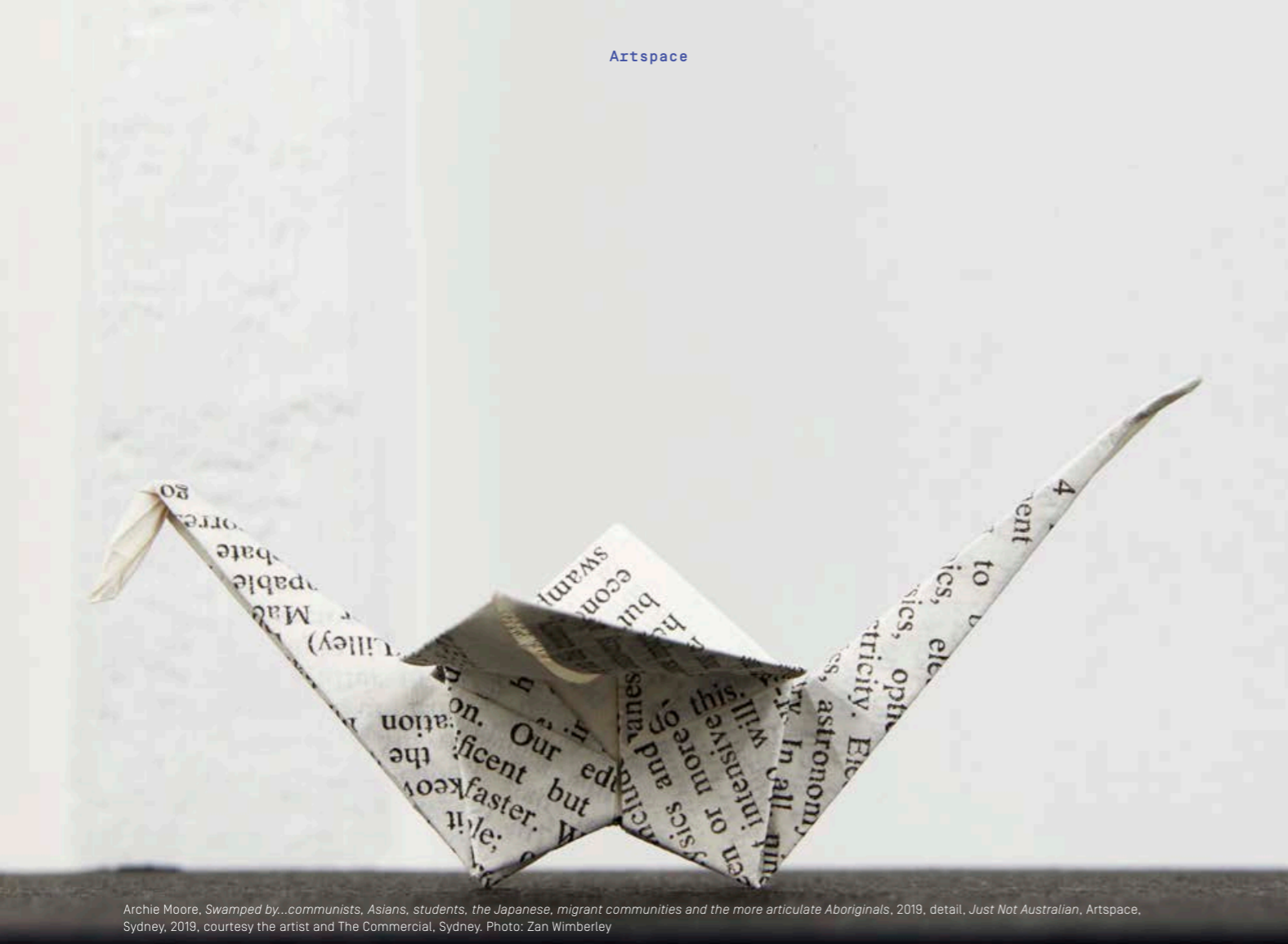
ABOUT US

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

ACKNOWLEDGEMENT

Artspace acknowledges the Gadigal people of the Eora Nation, the traditional owners of the land and waters on which Artspace stands; and acknowledges Australia's First Nations Peoples as the traditional owners and custodians of the land; and gives respect to the Elders - past and present - and through them to all Aboriginal and Torres Strait Islander peoples.

Artspace recognises and celebrates the histories, diversity, creativity, resourcefulness and endurance of the First Peoples of Australia - the Aboriginal and Torres Strait Islander peoples.



Archie Moore, *Swamped by...communists, Asians, students, the Japanese, migrant communities and the more articulate Aborigines*, 2019, detail, *Just Not Australian*, Artspace, Sydney, 2019, courtesy the artist and The Commercial, Sydney. Photo: Zan Wimberley

Executive Report

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

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

Artspace maintains its support for artists at pivotal moments in their careers with critical resources, including through the provision of space and direct funding, complemented by a high level of institutional and curatorial advocacy and engagement. This enables the production of ambitious, ground-breaking projects that could not otherwise be realised. We aim to invest in greater visibility for artists and the institution, creating new opportunities for audiences to participate in our artistic program.

Reach

In 2019, Artspace recorded audiences of 22,146 onsite; 58,371 nationally and 96,093 internationally offsite; as well as 187,152 online. This represents a total of 363,762 people having direct contact with Artspace's programming across multiple program sites, nationally and internationally in the past 12 months. These figures include the presentation of our touring program in partnership with Museums & Galleries of NSW (M&G NSW) in venues across Australia and significant international presentations. Front of House staff observed strong engagement with

Artspace's 2019 exhibition program, reporting high numbers of recurrent visitation, audiences spending extended time with works and initiating in-depth discussion with Artspace staff.

Artspace presented 31 exhibitions; supported the development of 213 new works, including a major solo commission as well as 104 new work commissions that formed part of the exhibition program; produced 39 public programs on and offsite; hosted 49 residencies including artists, writers, curators and industry peers, extending our national and international networks and partnerships; commissioned a major community engagement project with Isabel and Alfredo Aquilizan; produced a major new publication and symposium for *52 ARTISTS 52 ACTIONS*; an artist book for Keg de Souza; toured two exhibitions across Australia in partnership with M&G NSW; and executed significant international presentations of Mel O'Callaghan's new work commission *Centre of the Centre* at the Museum of Contemporary Art and Design [MCAD], Manila, Philippines and Le Confort Moderne, Poitiers, France. The scope of the program was diverse, enabling Artspace to actively support 313 local, national and international artists, connecting to local and global audiences.

Key features of the 2019 financial results include:

- Pursuant to Board approval and in line with the Australia Council for the Arts recommendations, company maintains reserves of 19% of annual turnover
- The net operating surplus of the company for the year ending 31st December 2019 was \$1,672
- Fundraising which includes philanthropic donations and strategic partnerships has contributed to the significant 25% increase of total self-generated income to \$585,971
- The increase in self-generated funds of \$115,112 offset the \$86,264 decrease from public funds, resulting in a total increase in revenue of \$29,000 compared to 2018
- Management have continued to provide prudent stewardship of expenditure across core and programming with the total increase in costs year on year at 1.6%

Financial sustainability indicators maintained with:

- Total self-generated revenue at 38% of total turnover, up from 31% in 2018. This reflects a significant achievement, exceeding the target of 30% by 2020 as outlined in the 2016-2020 strategic plan
- Combined Multi-Year Funding from Create NSW and the Australia Council for the Arts at 62% of total turnover, which is a drop from 69% in 2018
- Net Assets at 19% of expenditure (in line with the Australia Council for The Arts benchmark)

Significantly, in fundraising in 2019, the late Michael Hobbs' OAM family generously donated works from his extensive collection for auction to support both Artspace and Firstdraft. As one of Artspace's founding directors and benefactors, we were delighted to celebrate his passion and ongoing legacy with this event. This included an exhibition of all 140 works as well as a live and online auction in partnership with Paddle8. Artspace successfully received \$49,000 from the gross funds raised that shared equally between Artspace and Firstdraft.

2019 Exhibition Program Overview

Artspace launched this year's exhibition program with *Just Not Australian*, presented in partnership with Sydney Festival. This important exhibition brought together 19 artists across generations and from diverse backgrounds to speak broadly to the origins and implications of contemporary Australian nationhood. With leading Australian artists, the exhibition included five new work commissions and will reach expanded audiences across the country through a national tour in partnership with M&G NSW from 2020– 22.

Shifting from the nation to looking across the region, 2019 also saw the ambitious and multifaceted project, *52 ARTISTS 52 ACTIONS* brought offline and into the physical gallery space with an extensive exhibition stemming from the works created throughout 2018– 19. A two-day symposium was also presented in partnership with Asialink Arts and Asia Society, Australia, expanding engagement with some of the most important issues explored in the project – censorship, activism, migration, labour, gender, and economies of power. A major publication and distinctive archive of the project was also launched, published by Thames & Hudson, Australia.

Artspace then offered its entire exhibition space to Australian artist Mel O'Callaghan to present *Centre of the Centre*, a new work co-commission by Artspace, Le Confort Moderne; and the University of Queensland Art Museum, Brisbane. This first major new work commission in Australia, gave O'Callaghan the opportunity to explore and expand the fields of enquiry within her work, demonstrating the remarkable range of her artistic practice. Artspace worked closely with O'Callaghan throughout all stages of the project. In addition to commissioning this new body of work and providing studio space for its presentation, Artspace also collaborated with Clemens Habicht from Collider to develop a 200-page monographic book, *Mel O'Callaghan: Centre of the Centre*, published in 2020. This is the first significant



Opening of Amy Sui Wu's *Thunderclap*, 2019, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips

publication dedicated to chronicling the practice of this leading Australian contemporary artist. Further, Artspace worked with peer institutions to facilitate national and international presentations that expanded the exhibition's reach. With presentations at MCAD, Manila and Le Confort Moderne, Poitiers, the exhibition has attracted audiences of 7,800 internationally. *Centre of the Centre* will have continued visibility through an ongoing tour with M&G NSW to eight galleries across Australia into 2021. Artspace estimates that the exhibition will reach more than 40,000 people over its lifetime.

Following the success of a trial cultural mediation workshop at Artspace, there will be cultural mediation training offered alongside M&G NSW's tour of *Centre of the Centre* (2021–23). This will equip staff from the tour host venues with the tools to implement new engagement strategies, with the aim of deepening the interest and participation with the work and creating unique pathways for engagement.

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

We closed the year with the 23rd NSW Visual Arts Emerging Fellowship exhibition at Artspace, with selected artists representing a diverse cohort of exciting emerging practitioners. Finalists Harriet Body, Nick Dorey, Amala Groom, Make or Break (Connie Anthes and Rebecca Gallo), Katy B Plummer, JD Reforma, Linda Sok, Leyla Stevens, Shireen Taweel, Jelena Telecki and 2019 recipient Shivanjani Lal, presented works that exemplified the dynamism and breadth of emerging contemporary artistic practice in NSW. 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.

Alongside the main gallery spaces, the Ideas Platform housed 12 different projects that ranged from painting, video and sculptural installations, to performances and workshops. The year's program began with a group show of new works from Artspace One Year Studio Artists, Eugene Choi, Cybele Cox and David Griggs, and concluded

with the fifth annual Parramatta Artists' Studios (PAS) presentation at Artspace, as part of an ongoing partnership that sees our two institutions work collaboratively to support artists working in Western Sydney. The program also included significant outreach presentations in partnership with Woolloomooloo's Ozanam Learning Centre, Ability Options' Front-Up and the Art Gallery of New South Wales (AGNSW). This year also saw the presentation of projects by successful applicants from Artspace's first exhibition call out for the Ideas Platform.

Artspace Studios

Artspace's 'Studios Free for Artists' aims to support 70 artists over ten years, and 2019 saw Artspace reach the halfway mark towards achieving this significant milestone, with 35 artists supported through this program to date. The 2019 artists were Club Ate, Lauren Brincat, Chris Dolman, Abdullah M. I. Syed, Salote Tawale, Jelena Telecki and Marian Tubbs. As part of our One Year Studio Program, Artspace aims to establish a lively dialogue between artists from various backgrounds and disciplines and the public at large. To achieve these goals, we provide rent-free studio space to seven selected artists annually to develop their practice within a professional and supportive environment. This creates opportunities for artists to extend their practice through risk and experimentation; strengthen important networks; share knowledge and skills; and gain visibility through studio visits with national and international curators. Throughout their time in the studios, Artspace advocates for the practices of these artists and creates new opportunities for them.

Local, National and International Partnerships

Artspace continued to establish new and strengthen existing relationships with local, national and international partners. Forging and maintaining these key relationships ensures the greatest possible capacity and support for artists and the development of their careers and their practices. Artspace's co-commissions, exhibitions and touring partnerships give the work and ideas of Australian artists a life beyond this institution with each iteration enabling further engagement to ultimately enrich the local, national and international arts ecology.

Through our ongoing partnership with M&G NSW, Tracey Moffatt and Gary Hillberg's, *Montages: The Full Cut, 1999–2015* tour has been extended for a fourth year to continue through 2020, reaching 16 venues nationally to date. Angelica Mesiti's *Relay League* travelled from Orange to Cairns via Port Macquarie and Moree; while Keg de Souza's 2018 solo commission *Common Knowledge and Learning Curves* also toured independently to Griffith University Art Museum, Brisbane, reaching wide southeast Queensland audiences. Our touring program enhances visibility for artists and works, connecting with new and diverse audiences nationally.

Significant organisational partnerships included our unique education partners UNSW | Art & Design; as well as local program partners Sydney Festival; Biennale of Sydney; Sydney Opera House; PAS and AGNSW; touring partner M&G NSW; alongside national partnerships with the University of Queensland Art Museum, Thames & Hudson Australia, Asialink Arts and Asia Society, Australia. We also collaborated with community organisations including the Ozanam Learning Centre, Save the Children, Front-Up through Ability Options and the Woolloomooloo community through a variety of exhibitions, workshops, events and professional development opportunities.

Artspace continues to foster opportunities for cross-cultural exchange and collaboration at an international level through co-commissioning, exhibitions, events, residencies and significant partnerships, including in 2019 with MCAD; Le Confort Moderne; Dhaka Art Summit, Bangladesh; Finnish Cultural Foundation, Finland and Kyoto Artist Centre, Japan. These national and international partnerships are crucial to ensuring visibility and capacity for artists in the Artspace program and supporting the ongoing development of artistic practices.

Executive Management continues to participate actively in external advocacy roles. Alexie Glass-Kantor, has been selected, with Marco Fusinato, as the curator and artist pairing to represent Australia at the 59th International Art Exhibition of la Biennale di Venezia (Biennale Arte 2021). Fusinato's ambitious new commission will be presented at the Australian Pavilion within the historic Giardini della Biennale precinct in 2021. Alongside Glass-Kantor's continuing position as Curator for *Encounters* at Art Basel | Hong Kong, these significant appointments strengthen Artspace's international profile and opportunities. Michelle Newton was appointed Chair of the Board for Cementa, the artist-led organisation based in Kandos in regional NSW. Glass-Kantor and Newton also continued their executive board positions with Contemporary Arts Organisations Australia (CAOA) for a fifth year. These roles have enabled Artspace to respond to Australia's changing cultural climate and to advocate on behalf of the sector.

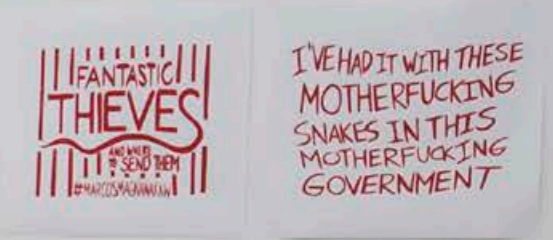
The achievements of 2019 are due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled Artspace to succeed across all areas. In particular, we thank the Artspace Board; our dedicated staff and interns; the many artists, curators and peers who participate in our program; and our corporate, government and private supporters who value the work that we do.

2019 REACH

- 31 EXHIBITIONS
- 1 MAJOR SOLO COMMISSION
- 3 INTERNATIONAL PRESENTATIONS
- 10 NATIONAL PRESENTATIONS IN REGIONAL AND METROPOLITAN CENTRES
- 213 NEW WORKS SUPPORTED
- 313 ARTISTS SUPPORTED
- 39 PUBLIC PROGRAMS [ON AND OFF-SITE]
- 1 MAJOR PUBLIC WORK AND COMMUNITY ENGAGEMENT PROJECT

- 22,146 AUDIENCES ONSITE
- 58,371 AUDIENCES OFFSITE NATIONALLY
- 96,093 AUDIENCES OFFSITE INTERNATIONALLY
- 187,152 AUDIENCES ONLINE
- 2,436 YOUNG PEOPLE ENGAGED THROUGH EDUCATION PROGRAMS

- 126,385 WEBSITE VISITORS
- 16,335 FACEBOOK FOLLOWERS
- 25,400 INSTAGRAM FOLLOWERS
- 5,600 TWITTER FOLLOWERS





KEY
PERFORMANCE
INDICATORS

Image: 52 ARTISTS 52 ACTIONS Symposium, 21 July, 2019, Artspace, Sydney. Photo: Anna Kucera

Number of New Works Presented at Artspace

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

SUCCESS FACTOR	2019 MEASURE	2018 MEASURE	2017 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF ARTSPACE STUDIOS			
Australian	101	115	104
International	12	24	8
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE			
Australian	77	94	94
International	27	47	17
TOTAL NEW WORK DEVELOPED AND PRESENTED			
Australian	177	209	198
International	36	71	25

Breakdown of Audience Penetration [On-Site Visitation]

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

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

SUCCESS FACTOR	2019 MEASURE	2018 MEASURE	2017 MEASURE
Sydney (onsite)	22,146	22,886	25,294
Online engagement	187,152	-	-
Sydney (offsite, excl. Western Sydney)	2593	7,075	-
Western Sydney (offsite)	-	17,897	4,149
Regional NSW (offsite)	24,763	24,140	18,607
Melbourne (offsite)	20	50	-
Perth (offsite)	-	-	363
Adelaide (offsite)	-	7,386	-
Darwin (offsite)	-	-	400
Brisbane (offsite)	1,614	1,171	1,171
Australian Regional (offsite excl. NSW)	29,381	9,279	6,210
International (off-site)	96,093	402,633	181,904
Total audiences	363,762	492,747	238,098

***NOTE: Variation in onsite visitation numbers for 2019 is due to a spike in audience numbers in 2017 due to VOLUME | Another Art Book Fair, that saw over 7000 visitors While 2018 included the 21st Biennale of Sydney that saw a record nearly 10,000 visitors through the gallery.

Financial Viability

SUCCESS FACTOR	2019 MEASURE	2018 MEASURE	2017 MEASURE
% Reserves ratio (net assets/ annual expenditure)	19%	29%	21%
% private sector revenue / annual turnover	38%	19%	31%

EXPANDED ARTISTIC PROGRAM

Image: Mel O'Callaghan, *Respire, respire*, 2019, performance and installation at Artspace, Sydney, courtesy the artist and Kronenberg Mais Wright, Sydney; Galerie Allen, Paris; Belo-Galsterer, Lisbon. Photo: Zan Wimberley

E X H I B I T I O N S

Just Not Australian

18 January - 20 February 2019

Just Not Australian brought together 19 artists across generations and diverse cultural backgrounds to deal broadly with the origins and implications of contemporary Australian nationhood. This timely thematic show showcased sensibilities of larrikinism, satire and resistance while interrogating the politics of presenting and representing Australian national identity. Included in the exhibition was the recent long-form video *TERROR NULLIUS* from Soda_Jerk, dubbed by the artists as 'a political revenge fable that offers an unwriting of Australian national mythologies'.

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

'Just Not Australian' was curated by Artspace and developed in partnership with Sydney Festival. The exhibition is touring nationally with Museums & Galleries of NSW to 12 regional venues from 2020-2022.

'...multi-generational, combined indigenous and non-indigenous artists, strong contemporary works, political context dealt with very cleverly and engagingly...'

- ANONYMOUS

2019 AUDIENCE FEEDBACK SURVEY

AUDIENCES

Number of days open to the public:	101
General attendance:	7,054
Public programs:	306
Education/Outreach groups:	715
Other/private events:	317
Ideas Platform openings in addition to general opening:	675

Total audience 9,067



Image: Karla Dickens, *Never Forget*, 2019, detail, installation view, *Just Not Australian*, Artspace, Sydney, 2019, courtesy the artist and Andrew Baker Art Dealer, Brisbane. Photo: Zan Wimberley

E X H I B I T I O N S



Image: 52 ARTISTS 52 ACTIONS, installation view, Artspace, Sydney, 2019. Photo: Docqment

52 ARTISTS 52 ACTIONS

17 May - 4 August 2019

52 ARTISTS 52 ACTIONS surveyed Artspace's ambitious, year-long online project that ran from January 2018 – January 2019, highlighting artistic practice across Asia. The project commissioned 52 artists and collectives to stage actions in unique locations throughout the region and share them with global audiences online. The exhibition brought together this rich collection in the Artspace galleries to address the social, cultural and political implications of working in the region and consider how art as action has the power to invoke change. Key to the project was an engagement with Asia and its diaspora as an endlessly evolving region with subcultures and subjectivities that defy traditional or rigid narratives.

Artists: Richard Bell, Hera Büyüктаşçıyan, YOUNG-HAE CHANG HEAVY INDUSTRIES, Hasan Hujairi, Kyungah Ham, Tromarama, Pio Abad, Hit Man Gurung, Deborah Kelly, Heman Chong, Chim↑Pom, Yuk King Tan, Shivanjani Lal, Reetu Sattar, Nasim Nasr, Sawangwongse Yarnghwe, Rasel Chowdhury, Bhenji Ra, Rushdi Anwar, Enkhjargal Ganbat, Mulka Project, Charles Lim, Echo Morgan, Amin Tasha, Shiraz Bayjoo, Anida Yoeu Ali, Tita Salina & Irwin Ahmett, Fazal Rizvi, Ritu Sarin & Tenzing Sonam, Ashmina Ranjit, FAFSWAG, pvi collective, Refugee Art Project, Abdul Halik Azeez, Jason Wee, Vernon Ah Kee, Art Labor Collective, Arahmaiani Feisal, Zhao Zhao, Rosanna Raymond, Mike Parr, Nicolas Mole, Rabbya Naseer, Venuri Perera, Taloi Havini, Wang Rou, Tintin Wulia, Kuang Yu Sui, Samson Young, Tuan Andrew Nguyen, Chia-En Jao, James Tylor.

Supported by the City of Sydney; Copyright Agency Cultural Fund; Fabio Ongarato Design; Public Office; Thames & Hudson, Australia and all of our Kickstarter supporters.

'Groundbreaking innovative curating of artists' thinking & actions with urgent issues.'

- ANONYMOUS
2019 AUDIENCE FEEDBACK SURVEY

AUDIENCES

Number of days open to the public:	80
General attendance:	2,803
Public programs:	485
Education/Outreach groups:	197
Other/private events:	238
Ideas Platform openings in addition to general opening:	516

Total audience **4,239**

E X H I B I T I O N S

Mel O'Callaghan Centre of the Centre

21 August – 27 October 2019

Mel O'Callaghan's *Centre of the Centre* drew intrinsic connections between the human body as a site of resistance and the regenerative forces at the depths of the sea through breath, movement and sound. A three-channel video plunged the audience to the ocean floor to witness the abstract and frenetic energy of deep-sea hydrothermal vents as they continuously breathe new life into the sea. Large-scale glass sculptures were pushed to their material limits, over-bent and infused with a luminescent glow, a reference to the mountains of black glass seen in the film, altering the audience's perception of the space as they moved around the architecture of the gallery. The sculptures doubled as ritual tools activated by participants performing choreographed breathing techniques in an attempt to enter a trance-like state. Every element in this work coalesced the physical with the psychological as performers and objects were thrust past their thresholds and encountered forms of ecstatic transformation.

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

'Centre of the Centre' is accompanied by a book co-published by Artspace, Le Confort Moderne and UQ Art Museum, designed by Clemens Habicht, Collider, Sydney.

'The solo commissions are my favourite part of the program because they provide space for artists to make their best and most ambitious work.'

- ANONYMOUS

2019 AUDIENCE FEEDBACK SURVEY

AUDIENCES

Number of days open to the public:	68
General attendance:	1,645
Public programs:	560
Education/Outreach groups:	264
Other/private events:	248
Ideas Platform openings in addition to general opening:	345

Total audience 3,062

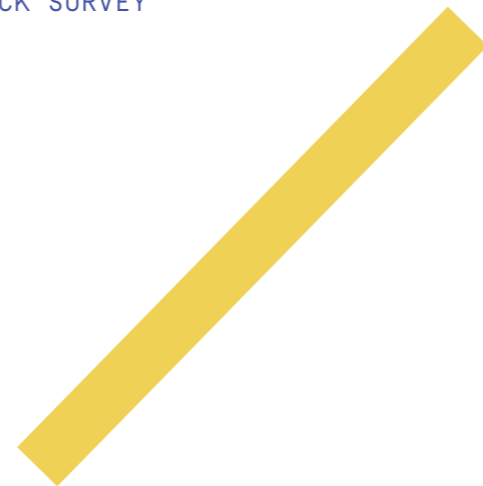


Image: Mel O'Callaghan, *Centre of the Centre*, 2019, installation view, Artspace, Sydney, courtesy the artist and Kronenberg Mais Wright, Sydney; Galerie Allen, Paris; Belo-Galsterer, Lisbon. Photo: Zan Wimberley

E X H I B I T I O N S

The NSW Visual Arts Emerging Fellowship

14 November – 15 December

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

Artists: Harriet Body, Nick Dorey, Amala Groom, Shivanjani Lal, Make or Break (Connie Anthes and Rebecca Gallo), Katy B Plummer, JD Reforma, Linda Sok, Leyla Stevens, Shireen Taweel and Jelena Telecki

2019 NSW Visual Arts Emerging Fellowship Recipient: Shivanjani Lal

The 2019 NSW Visual Arts Emerging Fellowship is presented by the NSW Government, through Create NSW, in partnership with Artspace.

Provides career propelling opportunities to NSW artists.

– ANONYMOUS

2019 AUDIENCE FEEDBACK SURVEY

AUDIENCES

Number of days open to the public	32
General attendance	1,302
Public programs	84
Education Groups	65
Ideas Platform openings in addition to general opening	450
Other/Private Events	211

Total audience **2,112**

ONLINE EXHIBITIONS

52 ARTISTS 52 ACTIONS

January 2018 – January 2019

52 ARTISTS 52 ACTIONS was an ambitious, year-long project running from January 2018 to January 2019 highlighting artistic practice across Asia. The project engaged 52 artists and collectives to stage actions in unique, physical locations throughout the region and share them with global audiences on Instagram and online. Each week for a year a different artist drove the project, generating a continuously unfolding archive of creative responses to political and social issues central to each unique context. Taking place online and off, 52 ARTISTS 52 ACTIONS was the first project of its kind staged in the region. It was an open and experimental platform for the creation of new work around critical contemporary issues.

ARTISTS: Richard Bell, Hera Büyüktaşçıyan, YOUNG-HAE CHANG HEAVY INDUSTRIES, Hasan Hujairi, Kyungah Ham, Tromarama, Pio Abad, Hit Man Gurung, Deborah Kelly, Heman Chong, Chim ↑ Pom, Yuk King Tan, Shivanjani Lal, Reetu Sattar, Nasim Nasr, Sawangwongse Yarngwhwe, Rasel Chowdhury, Bhenji Ra, Rushdi Anwar, Enkhjargal Ganbat, The Mulka Project, Charles Lim, Echo Morgan, Amin Tasha, Shiraz Bayjoo, Anida Yoeu Ali, Tita Salina and Irwin Ahmett, Fazal Rizvi, Ritu Sarin and Tenzing Sonam, Ashmina Ranjit, FAFSWAG, pvi collective, Refugee Art Project, Abdul Halik Azeez, Jason Wee, Vernon Ah Kee, Art Labor Collective, Arahmaiani Feisal, Zhao Zhao, Rosanna Raymond, Mike Parr, Nicolas Mole, Rabbya Naseer, Venuri Perera, Taloi Havini, Wang Rou, Tintin Wulia, Kuang Yu Sui, Samson Young, Tuan Andrew Nguyen, Chia-En Jao, James Tylor.

NEW WORK COMMISSIONERS: A3, Arndt Art Agency, Anonymous, Barbara Birg-Rahmann, Bambi Blumberg, Peter Braithwaite, Michael and Tina Brand, Breen Mills Foundation, Martin Browne and Ahmed Begdouri, Spencer Burke, Andrew Cameron AM and Cathy Cameron, Lisa Chung, Sally Dan-Cuthbert, Deborah Ehrlich, Caroline Farmer, Sandra and Paul Ferman, Whitney Ferrare, Mary Fisher Productions, Bridget Ikin, IMA, Brisbane, Chrissie Jeffery and Richard Banks, Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette, Michael Lett and Andrew Thomas, Amanda Love, Angela Mackay, Serafina Maiorano, Fiona McIntosh and Peter English, Dominik Mersch, Dianne and Peter O'Connell, Lisa Paulsen, Patricia and Robert Postema, Reg Richardson, Starkwhite, Hephzibah Stehli, Dr Gene Sherman AM and Mr Brian Sherman AM, Margaret Sullivan, Sullivan+Strumpf, Sydney Contemporary, UNSW Art & Design, Yvonne Wang, Virginia and Daniel Weinberg.

SUPPORTERS: Anthony Abraham, Jonathan Anders, Andrea Nixon, Shirley Adams, Judy Annear, Warren Armstrong, Jessica Bader, Kathy Bail, Bridget Best, Shane Brennan, Linda Brescia, Kate Butler, Alex Burton-Keeble, Charmain, Dovenia Chow, CJ, Sam Clavant, Ross Colebatch, Nancy Constandelia, Curseyoukhan, Dara, Gemma Deacon, Guerino Delfino, Mikala Dwyer, Favour Economy, Géraldine Fabris, Danielle Farrugia, Emma Fielden, Megan Fizell, Kath Fries, Elizabeth Fullerton, Betta Games, Brittany Gillam, BJ Van Glabbeek, Christopher Grano, Chris Green, B. Rex Stewart and Kristina Lyn Heitkamp, Rosemary Hinde, Martha Hoffman, Michael Hobbs, Nadine Hubacher, Doug Jackson, Heather Javaheri, Jessie Bee, Deborah Kelly, Eugenia Lim, Johan Lammerink, Tasha Turner Lennhoff, LOUDER THAN WORDS, Brenda May, Rosa McCormick, Tara McDowell, Adam McGowan, Ian Milliss, G. T. Morton, MSP, Michelle O'Brien, Oneiric, Jane O'Sullivan, Patricia Piccinini, Rosie Pert, François Quintin, Sheldon Radcliff, William Rahner, Jacquie Riddell, Heather Robertson, Victoria Rogers, Michael Rolfe, Sal, Jeremy Salfen, Bill Sander, David J Scott, John Simpson, Zoe Smith, Helen Söderlind, Wolf Subs, Rachael Tan, Peter Tandrup, Tanja, Troiski, Kathleen Tryon, James Turnbull, Gotaro Uematsu, Anna Waldmann, Brian Waldron, Eric Damon Walters, Mike Wardynski, Dara Wei, Wayne, Cast of The Witches, Zan Wimberley, Alistair Woodcock, Tieg Zaharia.

AUDIENCES

Number of days open to the public:	365
Total audience (Instagram):	4,800
Total web engagement:	4,432

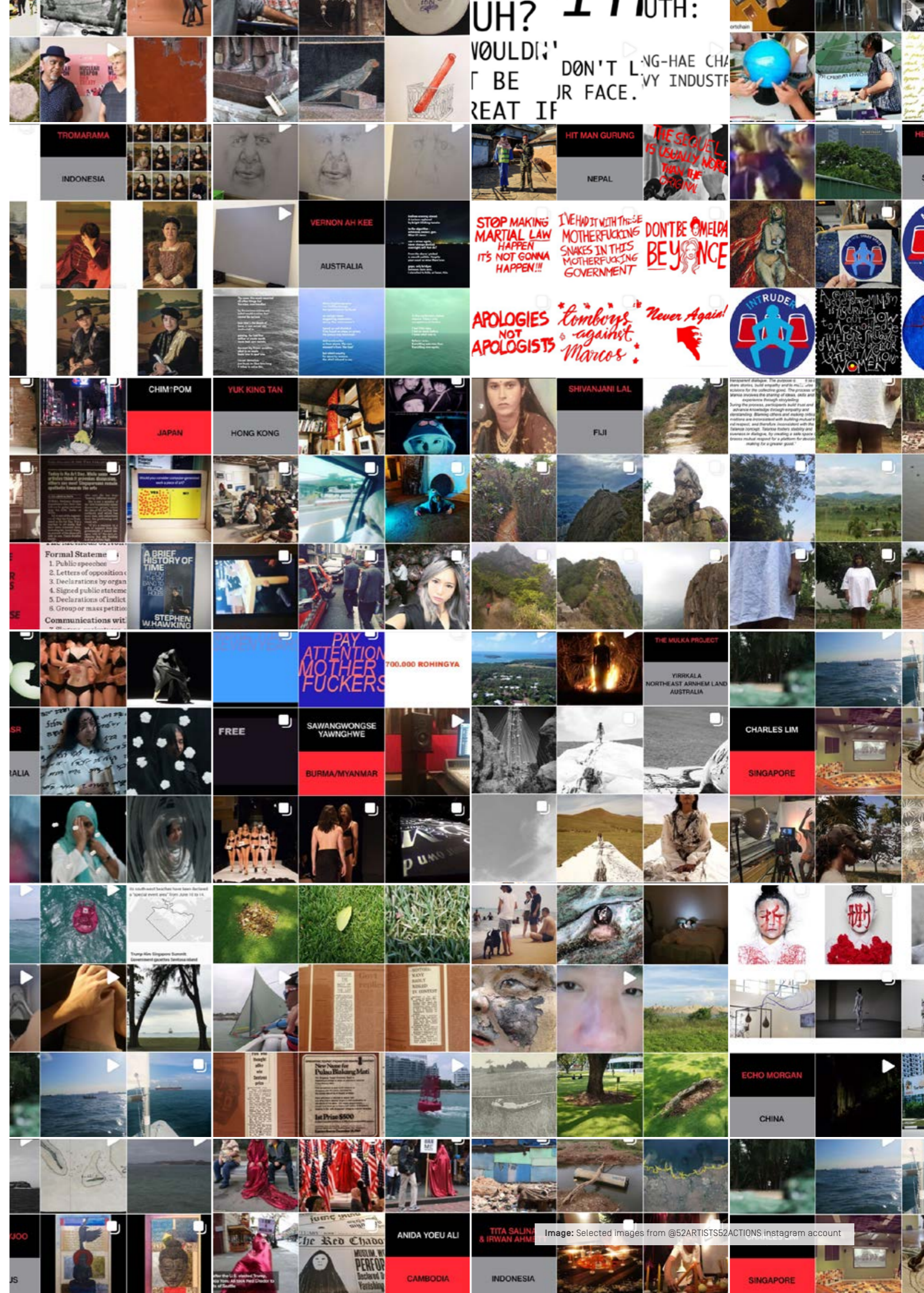


Image: Selected images from @52ARTISTS52ACTIONS Instagram account

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

Conceived as a totally adaptive program space, the Ideas Platform serves as a testing ground for experimental, open-ended and expanded creative practice. It is a space for artists of all generations to embrace risk and speculation, with a focus on process as much if not more than outcome. The Ideas Platform continues to contribute to Artspace's program through exhibitions, conversations, research projects, performances and workshops, and 2019 saw the inauguration of an open call out for applications for participation in select slots in the Ideas Platform program.

Image: Amy Suo Wu, *Thunderclap*, 2019, installation view, Ideas Platform, Artspace, Sydney.
Photo: Richard Phillips

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



Images left to right: *Nothing human is alien to me*, 2019, installation view, Ideas Platform, Artspace, Sydney, Photo: Richard Phillips; *Making Now*, 2019, installation view, Ideas Platform, Artspace, Sydney, 2019, Photo: Richard Phillips



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

Nothing human is alien to me

18 January – 3 February 2019

Nothing human is alien to me looked at ways in which the physical landscape of the body coalesces with the tender, emotional and vulnerable sensation of self.

Artspace One Year Studio Artists Eugene Choi, Cybele Cox and David Griggs, came together for the first time to present a series of new works created in the Artspace studios. Focusing on the space between the internal and external scaffolds of the body, this exhibition became a medium to explore the fundamental and unifying experiences of love, prevailing resilience and the search for belonging.

Artists: Eugene Choi, Cybele Cox and David Griggs

Curated by Elyse Goldfinch

Number of days open to the public 17

Making Now

8 – 17 February 2019

In collaboration with the Ozanam Learning Centre and in partnership with the Art Gallery of New South Wales (AGNSW) and Artspace, *Making Now* was the culmination of a contemporary art program for artists from the community, engaged in art making and creative skills-based learning at the Ozanam Learning Centre in Forbes Street, Woollahooloo.

As part of this dedicated program, practical workshops were conducted with artists Ramesh Mario Nithiyendran and Glenn Barkley to produce new ceramic pieces, expanding on individual interests and expertise. The developing artists also visited contemporary art exhibitions at AGNSW and Artspace, with facilitation by Miranda Samuels, and used these encounters as inspiration to create new work. Each of the artist facilitators also worked alongside workshop participants in the Ozanam art room to produce pieces for the exhibition.

Artists: Catherin Fisher, Leila Hong, Samantha Leppala, Ray Morgan, Laura Entralla Pelaez, Vera Terry and Peter Watson

Facilitators: Luke Arnold, Glenn Barkley, Ramesh Mario Nithiyendran and Miranda Samuels

Number of days open to the public 10



Images left to right: Amy Suo Wu, *Thunderclap*, 2019, installation view, Ideas Platform, Artspace, Sydney, Photo: Richard Phillips; MOP Projects: 2003-2016, 2019, installation view, Ideas Platform, Artspace, Sydney, Photo: Richard Phillips

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

Amy Suo Wu | Thunderclap

22 February – 10 March 2019

Part-shop, part-sewing workshop and part-exhibition, Amy Suo Wu's *Thunderclap* premiered in Australia over the course of two weeks in Artspace's Ideas Platform. *Thunderclap* employed steganography to publicly redistribute the erased work of Chinese anarcho-feminist He-Yin Zhen (1886–1920) through the medium of clothing accessories.

Steganography is the art and science of hiding in plain sight – a form of secret writing that disguises hidden information in public to evade surveillance, censorship and control. *Thunderclap* co-opted Shanzhai fashion, a Chinese phenomenon that features nonsense English together with QR code as a covert system to publish sensitive knowledge originally designed for a Chinese context. Wu's ribbons and embroidered patches contain translated English quotes from He-Yin's essays, nested around a QR code. When passersby scanned this code, they could download her original Chinese writing.

Through the use of these 'politically harmless' accessories, knowledge of He-Yin – considered too radical in her lifetime – can circulate and her work can avoid further erasure from historical records. Embedding these contemporary textiles with quotes from largely forgotten feminist texts, Wu's embodied publishing reinstated He-Yin's writing back into the public arena.

Thunderclap was originally developed at I: project space, Beijing. Its Australian presentation was supported by I: project space, the Feminist South project (Kelly Doley, Antonie Angerer and Anna Eschbach), Jenny's Alterations & Dry Cleaning, and the Creative Industries Fund NL.

Number of days open to the public 17

MOP Projects: 2003-2016

15 - 31 March 2019

Through the retrospective *MOP Projects: 2003-2016*, Artspace celebrated the achievements and honoured the legacy of this organisation; an essential and active player in Australia's lively network of artist-run-initiatives for over 13 years.

MOP Projects opened in May 2003 at a modest space housed within an industrial building in Redfern. Co-founded by George and Ron Adams, MOP was established as a committee-led artist-run-initiative charged with fostering experimentation for emerging and mid-career visual artists. MOP moved to its Chippendale premises in June 2007, enabling greater support and visibility for Australian artists in the form of solo, curated and satellite exhibitions, publications and education programs. After more than 400 exhibitions supporting some 800 artists, MOP Projects has now ceased to operate.

Included in this retrospective project were works by past exhibitors at MOP, including Gemma Smith, Emma White, Tom Polo, Julie Fragar, Matthys Gerber, Michelle Hanlin, Leo Coyte, Rob McHaffie, Mason Kimber, Nicola Smith, Ms & Mr, Elizabeth Pulie, Sarah Goffman, Mimi Tong, Mathew Allen, Chris Hanrahan, Tim Schultz, Cybele Cox, Sam Songailo, Adam Norton, Chris Dolman, Carla Liesch and many others.

Number of days open to the public 17



Images left to right: Hayden Dunham, *HA: no name no sides :TH*, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips; Talia Smith, *More than all the ocean between us*, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips

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

Hayden Dunham | HA: no name no sides :TH

4 - 28 April 2019

LA/New York-based artist, Hayden Dunham, created a new installation specifically for Artspace's Ideas Platform. This immersive work was informed by Dunham's background in environmental studies and interest in the conditioning systems of materials as they exchange energy from one state to another. Dunham is somewhat of an alchemist, continuously transmutating matter, rupturing and reconfiguring liquid elements to transform them into something new. She often works with everyday or organic materials that are double-sided in meaning or imbued with a kind of dark edge - materials that can be healing in one form but toxic in another. It is through our relationship with these materials that we understand the world around us. From silicone to oil, volcanic ash to rubber, Dunham's installations are made up of disparate objects and chemical compounds that, when combined, produce new connections between ourselves and the things around us.

Curated by Elyse Goldfinch

Number of days open to the public 25

More than all the ocean between us

18 May - 9 June 2019

More than all the ocean between us is an ongoing research and curatorial project that investigates early career Pacific heritage artists who work with time-based practices. In this first iteration six practitioners and five writers of Pacific Island heritage were invited to discuss their practices in an attempt to map what is happening at an early career level and to piece together the developments of photographic and video practices from those that paved the way. As curator Talia Smith notes, 'As Pacific people, we have claimed photography as a tool for sharing our stories, I believe we are now the authors of our own histories and this project aims to celebrate, highlight and critique what is being shared. This is not a conclusion but rather a beginning.'

Talia Smith's application was selected from the 2019 Ideas Platform call-out.

Artists: Christopher Ulutupu, Tehor-Lina Mareko, Melody Jazz Makavani, Get to Work, Emele Ugavule and Sione Mon

Curated by Talia Smith

Number of days open to the public 23



Images left to right: Baden Pailthorpe and Denise Thwaites, *Blocumenta*, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips; Lillian O'Neil, *Dawn*, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips

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

Blocumenta | Baden Pailthorpe and Denise Thwaites

14 June - 7 July 2019

Blocumenta was a multifaceted program that encompassed an onsite exhibition, participatory event and online intervention that speculated on the future of art and culture post-blockchain. Curated by Baden Pailthorpe and Denise Thwaites, this project was exhibited in the Artspace Ideas Platform and accompanied by a Blockathon, co-presented with bitfwd Ventures (14 - 16 June 2019). Featuring artists Jonas Lund (Berlin/London) and terra0 (Berlin) in the exhibition space, while Dara Gill, Jess Herrington, Anna Madeleine and Gwen Tualai collaborated in the Blockathon event, *Blocumenta* which looked at the impact of blockchain upon culture and nature, asking whether this new technology has the capacity to enable concrete social and economic change. This diverse and participatory series of events engaged artists, theorists and blockchain pioneers to explore unique new interrelationships between art, technology and economics.

Baden Pailthorpe and Denise Thwaites' application was selected from the 2019 Ideas Platform call-out.

Number of days open to the public 24

Lillian O'Neil | Dawn

12 July - 4 August 2019

For seven years, Lillian O'Neil has worked with analogue photographic material from pre-digital archives to create large-scale, highly-detailed collages that are image atlases - both encyclopaedic and kaleidoscopic.

I make large scale analogue collages with pre-digital photographic imagery that I cut from books and magazines. A significant part of my practice is the sourcing of new material. My studio is a chaotic library. I took the Ideas Platform as an opportunity to experiment with scanning an archive of Australian women's magazines held by the State Library of Victoria, material that I couldn't cut up. My interest lies in the photography of cultural histories and the materiality of obsolete print technologies.

- Lillian O'Neill, artist statement

Lillian O'Neil's application was selected from the 2019 Ideas Platform call-out.

Number of days open to the public 24



Images left to right: Belem Lett, *Grotto*, 2019. Installation view, Ideas Platform, Artspace, Sydney. Photo: Zen Wimbarley. Front Up, *Darkest Before Dawn*, 2018. Installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips.

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

Belem Lett | Grotto

22 August – 15 September 2019

Belem Lett's *Grotto* drew from multiple histories of decoration, pattern and gestural abstraction to present an environment with an internal, private logic. *Grotto* was a room comprised of three elements; wallpaper, paintings and a crushed quartz gravel floor. Colour, pattern and texture swirled through Lett's works, which enveloped visitors in the ebb and flow of their fractal-like perspectives.

Number of days open to the public 25



Front Up | Darkest Before Dawn

20 September – 29 September 2019

Darkest Before Dawn was a showcase of work from emerging artists involved in the Front Up Emerge 2018 program, an engagement project developed by Front Up and led by Liam Benson assisted by Rosalind Stanley. Front Up is an arts and culture hub founded by Ability Options, which connects professional artists and emerging practitioners living with disability.

This Ideas Platform project was the culmination of a collaboration between AGNSW, Front Up and Artspace. The six artists involved in the program worked closely with artist George Tillianakis to develop their practice. This exhibition interrogated and expanded on concepts from the Front Up Emerge 2018 program and showcased fresh ideas and processes in the development of new work.

Artists: Richard J Bell, Jesse Bisset, Teigan Blackshaw, Mahlie Jewell, Ariel Riveros and Jeff Wood.

Curated by George Tillianakis

Number of days open to the public 10



Images left to right: Anna Munster and Michele Barker, all the time in the world, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Docqment; 2019 Parramatta Artists' Studios exhibition, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley.



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

Anna Munster and Michele Barker all the time in the world

4 - 27 October 2019

On average, we take 16 breaths per minute, 960 breaths an hour, 23,040 breaths a day, 8,409,600 a year. If we live to 80, we'll take about 672,768,000 breaths in a lifetime. Time feels infinitely longer when you hold your breath.

Using extreme slow-motion underwater cinematography, *all the time in the world* considered lived time at its extreme, exploring our relationship to water that is both terrifying and compelling. How does time slow down as breathing changes? The work examined how fear gives way to a different experience of time over this duration, ultimately juxtaposing the fragility of human life with the vastness of the ocean, and presented the question: What can we understand about our most fundamental action from such an extreme experience?

Number of days open to the public 24

Parramatta Artists' Studios Exhibition 2019

15 November - 15 December 2019

The fifth annual Parramatta Artists' Studios (PAS) presentation at Artspace was part of an ongoing partnership that sees the two institutions working collaboratively to further support artists in Western Sydney through curatorial dialogue, mentorship and advocacy.

Artists: Yasmin Smith, Tom Polo, Kalanjay Dhir, Rebecca Gallo, Anthony Macris

Number of days open to the public 31



Mei O'Callaghan

Centre of the Centre

Le Conforte Modern, France
14 June - 18 August 2019

Days open to the public 65
Total audience 2000

Museum of Contemporary Art and Design,
Philippines
5 September - 1 December 2019

Days open to the public 56
Total audience 5800



Hong Kong

Encounters, Art Basel | Hong Kong
29-31 March, 2019

Artspace Executive Director Alexie Glass-Kantor was appointed Curator, Encounters, Art Basel | Hong Kong for a six-year term (2015-21).

Days open to the public 3
Total audience 88,000

ENCOUNTERS ARTISTS

Tony Albert

Native Home, 2019

Joël Andrianomearisoa

The cartographies of Desire, the space between us, 2019

Jose Dávila

Homage to the Square, 2018-19

Elmgreen & Dragset

City in the Sky, 2019

Gerasimos Floratos

Pressing into crowds, there is still space upstairs, 2018-19

Mit Jai Inn

Planes (Electric), 2019

Lee Bul

Willing To Be Vulnerable II, 2019

Pinaree Sanpitak

The Walls, 2018-19

Chiharu Shiota

Where Are We Going?, 2017

Zhao Zhao

In Extremis, 2018

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

▲ **Keg de Souza |**
Common Knowledge and Learning Curves

Griffith University Art Museum, QLD
9 May - 13 July 2019
Days open to the public: 66
Attendance: 1,598

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

ArtGeo Cultural Complex, WA
20 December 2018 - 29 January 2019
Days open to the public: 41
Attendance: 1,012

Broken Hill Regional Art Gallery, NSW
10 May - 14 July 2019
Days open to the public: 66
Attendance: 3,798

Swan Hill Regional Art Gallery, VIC
27 September - 24 November 2019
Days open to the public: 59
Attendance: 1,679

Wollongong Art Gallery, NSW
7 December 2019 - 1 March 2020
Days open to the public: 86
Attendance: 7,362

● **Angelica Mesiti |** *Relay League*

Orange Regional Gallery, NSW
30 March - 12 May 2019
Days open to the public: 44
Attendance: 4,270

The Glasshouse Port Macquarie, NSW
18 May - 21 July 2019
Days open to the public: 65
Attendance: 7,466

Bank Art Museum, NSW
2 August - 28 September 2019
Days open to the public: 58
Attendance: 1,787

Cairns Art Gallery, QLD
18 October - 1 December 2019
Days open to the public: 45
Attendance: 11,897

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

'Without bringing an exhibition of this complexity to regional NSW it would not have been possible. [The] cutting edge programming is much appreciated'

IAIN DAWSON, DIRECTOR, BEGA VALLEY REGIONAL GALLERY

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



ARTSPACE STUDIOS
FREE FOR ARTISTS

Image: 2019 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

2019 ONE YEAR STUDIO ARTISTS

CLUB ATE

LAUREN BRINCAT

CHRIS DOLMAN

ABDULLAH M.I. SYED

SALOTE TAWALE

JELENA TELECKI

MARIAN TUBBS

'Once I was here, I realised I was amplified, and you helped me to amplify those ideas. That's exactly what happened.'

ABDULLAH M.I. SYED

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

This focus for the Artspace studios endures today and in 2019 our One Year Studio Program continued with the generous support of a number of dedicated benefactors through the Future Fund for Living Artists. Launched in 2015, this initiative is currently halfway to reaching its goal, with \$500,000 raised to support Australian artists through the program. Artspace would like to thank the Coe Family, Peter Wilson and James Emmett, Amanda and Andrew Love, Susan Rothwell, the Turnbull Foundation, Alenka Tindale, and the Thyne Reid Foundation for their generosity.

2019 also saw the continuation of our distinctive partnership with UNSW Art & Design, whereby all studio artists receive Visiting Fellow status and are offered full access to the University's research and production facilities to further support the development of their work.


The selection of artists for the 2019 One Year Studio Program was rigorous and competitive with 131 applications. Artspace staff, together with the artist Board representatives Daniel Boyd and Khaled Sabsabi as well as Board Director Amanda Love, made selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encouraged artists to consider in their application how they might contribute to the life of the studio program, Artspace and the visual arts sector more broadly.

The selected artists ranged from early career through to well-established, including: Club Ate, Lauren Brincat, Chris Dolman, Abdullah M. I. Syed, Salote Tawale, Jelena Telecki and Marian Tubbs.

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of more than 80 new works by the seven One Year Studio Artists for exhibitions locally and internationally. Lauren Brincat produced several major new works including *The Plant Library*, commissioned by C3West on behalf of the Museum of Contemporary Art Australia and Landcom; and live sculptural work *Other Tempo*, presented by Carriageworks and Performance Space and premiering at Liveworks Festival of Experimental Art 2019. Artist collective Club Ate (Bhenji Ra and Justin Shoulder) produced new works for *NIRIN: 22nd Biennale of Sydney*, and for the *Know My Name* project as part of *Enlighten 2020* at the National Gallery of Australia. Ra also presented a new performance work for Artspace's *52 ARTISTS 52 ACTIONS* symposium. Chris Dolman developed two new large suites of work, one for his solo exhibition *Falling from a broken ladder* at Galerie pompom and another for the Fauvette Loureiro Memorial Artists Travel Scholarship, for which he was awarded the prestigious prize. New works produced by Abdullah M. I. Syed were presented at Campbelltown Arts Centre in *OK Democracy, We Need to Talk*; Karachi Biennale 2019, Pakistan; and a solo exhibition at Canvas Gallery, Karachi. Salote Tawale produced works for a variety of exhibitions in 2019 including *Marama Dina* at Campbelltown Arts Centre and *Peace Altitude* at The Commercial, Sydney, as well as for upcoming solo exhibitions at the Perth Institute of Contemporary Arts and Murray Art Museum Albury in 2020. Jelena Telecki developed new works for exhibitions including her solo *Mirror Practice* at COMA, Sydney and the NSW Visual Arts Emerging Fellowship. New works by Marian Tubbs were presented in exhibitions at Condo Shanghai; National Art School Gallery; ltd, Los Angeles; and in a solo exhibition at Station Gallery, Sydney.

The One Year Studio Program is a dynamic site for the production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through the program we have facilitated an increase in programming opportunities and outcomes for studio artists within our network of peer institutions and curators in Australia and internationally. Throughout the year each studio artist generously opened their workplace to the public through open studios and educational tours. This provides a rare opportunity for visitors and students to directly engage with the production of contemporary art and connect with individual practices.

Supported by the Thyne Reid Foundation


A man with a beard and a black beanie stands in an art studio. He is wearing a grey hoodie under a dark blue jacket with green cuffs. Behind him is a colorful abstract painting with yellow, green, and pink tones. The text is overlaid on the lower left of the image.

'It's exceeded my expectations via the series of opportunities I've gotten since being here. They've been great and potentially life changing.'

CHRIS DOLMAN

Supported by the Coe Family

Images left to right: 2019 One Year Studio Artist Chris Dolman in his Artspace studio. Photo: Jessica Maurer. 2019 One Year Studio Artist Jelena Telecki in her Artspace studio. Photo: Jessica Maurer.

A woman with dark curly hair is standing in a studio, looking down at a large, dark, textured object she is holding. She is wearing a dark jacket. The background shows a brick wall and various art supplies. The text is overlaid on the lower right of the image.

'To have conversations and have students visiting and to be encouraged to talk about my work - that's incredibly helpful. It's about mindset and learning the language of how you talk with people you don't know who aren't really interested.'

JELENA TELECKI

Mira's Studio, supported by Alenka Tindale

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

[The residency] makes us feel like we can keep on taking up more space, have those conversations, keep on pushing our voices, our community's voices, to make more art, make work, and continue responding to the current climate... A real key thing for me is bringing value to our practice with time and making that a priority. Having the [studio] space has given us that.

BHENJI RA, CLUB ATE

Club Ate [Bhenji Ra & Justin Shoulder]
Supported by Peter Wilson and James Emmett

Image: 2019 One Year Studio Artists Club Ate (Justin Shoulder & Bhenji Ra) in their Artspace studio. Photo: Jessica Maurer

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

'I always think that we don't really make work on our own, we make work as a part of communities. Everything that I make, part of the reason that I get to achieve it is because of a supportive community.'

SALOTE TAWALE



Supported by Amanda and Andrew Love

Images left to right: 2019 One Year Studio Artist Salote Tawale in her Artspace studio. Photo: Jessica Maurer; 2019 One Year Studio Artist Marian Tubbs in her Artspace studio. Photo: Anna Kucera



'This is the ultimate studio experience. Especially this year in 2019, it was exceptional for me to have a studio with the combination of artists that were here.'

MARIAN TUBBS

Supported by Susan Rothwell

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

'For an artist to have the engagement, and the space - the fact that it's free, [and] it's got an amazing supportive staff.. Without that support it's very difficult to be an artist in Sydney, even for artists that are doing really well.'

LAUREN BRINCAT

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

Artspace



Artspace's Residential Studio Program offers generous space for national and international artists, curators, producers, writers and academics of all disciplines to develop and produce project ideas. The program also generates connections between peer networks of national and international professionals through advocacy and curatorial mentorship. Partnerships for 2019 include the Finnish Cultural Foundation and Helsinki International Artist Programme, Kyoto Art Center with the Australia Council for the Arts, Biennale of Sydney, Sydney Festival, The Big Anxiety Festival and Liveworks Festival of Experimental Art with Performance space.

Participating artists and arts professionals in residence throughout 2019 included: **Jori Finkel**, arts journalist and writer [Los Angeles, United States], **Dom and Dan Angeloro** aka Soda_Jerk, artists [New York, United States], **David Griggs**, Artspace One Year Studio artist [Manila, Philippines/Sydney], **Jeneen Frei Njootli**, First Nations artist, in partnership with Sydney Festival [Vuntut Gwitchin/Vancouver, Canada], **Sunshine Frere**, artist, in partnership with Sydney Festival [Vancouver, Canada], **Archie Moore**, artist [Brisbane, Kamilaroi], **Megan Cope**, artist [Melbourne, Quandamooka], Rowan Oliver, artist [Melbourne], **Sabine Hornig**, artist, in partnership with Barangaroo [Berlin, Germany], **Sarina Basta**, curator, in partnership with UNSW Art & Design [Paris, France/New York, United States], **Amy Suo Wu**, Ideas Platform artist [Amsterdam, Netherlands], Nicholas Folland, artist, in partnership with The National [Adelaide], **Baptist Coelho**, artist [Mumbai, India], **Hayden Dunham**, Ideas Platform artist [Los Angeles, United States], **Benjamin Hirte**, artist [Vienna, Austria], **Julian Myers-Szupinska**, art historian [Los Angeles, United States], **Pavel Pyš**, Curator, Visual Arts, Walker Art Center, and **Sara Cluggish**, writer and curator, through the International Visiting Curators Program in partnership with UNSW Art & Design [Massachusetts, United States], **Paul Davies**, artist [Los Angeles, United States], **James Tylor**, artist, [Adelaide, Nunga [Kurna]], Christopher Ulutupu, artist [Wellington, Aotearoa], **Sione Monu**, artist [Canberra], **Alfredo and Isabel Aquilizan**, artists [Manila, Philippines/Brisbane], **Wu Tsang**, artist [Los Angeles, United States/Berlin, Germany], **Reija Meriläinen**, artist, in partnership with the Finnish Cultural Foundation and Helsinki International Artist Program [Helsinki, Finland], **Baden Pailthorpe and Denise Thwaites**, Ideas Platform artists/curators [Canberra], **Cheryl L'Hirondelle**, artist, in partnership with Sydney Festival [Vancouver, Canada], **Lillian O'Neill**, Ideas Platform artist [Torquay, Victoria], **Mel O'Callaghan**, commissioned artist [Paris, France/Sydney], **Ashmina Ranjit**, artist [Katmandu, Nepal], **Hit Man Gurung** and **Sheelasha Rajbhandari**, artists [Katmandu, Nepal], **Gina Athena Ulysse**, artist, in partnership with the Biennale of Sydney [Connecticut, United States], **Matthieu Gasnier** and **Ana Lefaux**, Mel O'Callaghan Artist Assistant and Performer [Paris, France], **Movana Chen**, artist, in partnership with Sydney Contemporary, [Hong Kong], **Taloi Havini**, artist, in partnership with Dhaka Arts Summit 2020 [Autonomous Region of Bougainville, Papua New Guinea/Sydney], **David Teh**, curator [Singapore], Kohei Maeda, artist, in partnership with Kyoto Art Center with the Australia Council for the Arts [Kyoto, Japan], **Abdullah M. I. Syed**, artist [Sydney], **Laura Raicovich**, independent curator and writer, through the International Visiting Curators Program in partnership with UNSW Art & Design [New York, United States], **Latai Taumoepeau**, artist [Sydney], **Leigh Ledare**, artist, in partnership with The Big Anxiety Festival [New York, United States], **Jason Mailing**, artist, in partnership with The Big Anxiety Festival [Melbourne], **Jermaine Dean**, Jaimie Waititi and Julian Chote, artists, in partnership with Liveworks Festival of Experimental Art and Performance Space [Auckland, Aotearoa], **Amala Groom**, NSW Visual Arts Emerging Fellowship artist [Casino, NSW], **Wonseok Koh**, Chief Curator and Head of Exhibition Division, Seoul Museum of Art, South Korea, through the International Visiting Curators Program in partnership with UNSW Art & Design [Seoul, South Korea], **Ferran Barenblit**, Director, Museu d'Art Contemporani de Barcelona [MACBA] [Barcelona, Spain], **Nina Buchanan** and **Sione Teumohenga**, musicians, supporting the development of Frances Barrett: Meatus by Frances Barrett presented as part of Suspended Moment: The Katthy Cavaliere Fellowship, at the Australian Centre for Contemporary Art [ACCA] [Melbourne and Adelaide], **Tarek Lakhri**, artist, in partnership with the Biennale of Sydney [Paris, France], and **Francis Djiwormu**, assistant to Ibrahim Mahama, in partnership with the Biennale of Sydney [Tamale, Ghana]

Images left to right: Artspace residential studios, 2016. Photo: Jessica Maurer; Baiden Pailthorpe and Denise Thwaites, *Blocumenta*, 2019, installation view, Ideas Platform, Artspace, Sydney. Photo: Richard Phillips

INTERNATIONAL VISITING CURATORS PROGRAM

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

We aim to host up to four curators each year to participate in a rigorous itinerary of public talks, student masterclasses, peer network meetings and artist studio visits that often span multiple cities across Australia. Pavel Pyš and Sara Cluggish, Laura Raicovich and Wonseok Koh participated in the 2019 program, which resulted in several positive outcomes for Australian artists. One example is an invitation for Melbourne-based artist Archie Barry following their meeting with Pyš and Cluggish to undertake a month-long residency at FD13 in Minneapolis and Saint Paul, which involved an artist talk, vocal workshop and live performance of a work developed during the residency.

Pavel Pyš and Sara Cluggish

7 – 21 April 2019

Pavel S. Pyš is Curator of Visual Arts at the Walker Art Center, Minneapolis

Sara Cluggish is a writer, teacher, curator and Director of FD13, Minneapolis

Laura Raicovich

8 – 18 October 2019

Independent curator and writer based in New York

Wonseok Koh

25 October – 8 November 2019

Chief Curator and Head of Exhibition Division at Seoul Museum of Art, South Korea

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



'To bring international scholars and curators to Sydney and Australia, and support them within Artspace is unparalleled in terms of that access and that brings about opportunities.'

- 2019 ONE YEAR STUDIO ARTISTS MARIAN TUBBS



Image: Laura Raicovich, supplied

PUBLIC PROGRAMS



Artspace's public programs host a diverse range of artists, curators and writers and comprise exhibition related talks, performances, lectures and film screenings.

Image: Mike Parr, *Ned Kelly thinking of Manus Island (with apologies to Ben Vautier)*, 2019, performance for the 52 ARTISTS 52 ACTIONS Symposium, 21 July, 2019, Artspace, Sydney, Photo: Anna Kucera



Image: Just Not Australian Artist Talks, 19 January, 2019, Artspace, Sydney. Photo: Richard Phillips

19 January

Artist Talks | Just Not Australian

Alexie Glass-Kantor and Talia Linz in conversation with exhibiting artists Soda_Jerk, Abdul Abdullah, Tony Albert, Cigdem Aydemir, Liam Benson, Eric Bridgeman, Karla Dickens, Archie Moore, Nell and Joan Ross.

23 February

Artist Talk | Amy Suo Wu

Ideas Platform artist Amy Suo Wu in conversation with Sydney arts writer Soo-Min Shim.

8 March

Panel Discussion | A Life Lived with Art: Reflecting on the Michael Hobbs Collection and Future Collections

With Michael Brand, Director, AGNSW; Georgia Hobbs; Alex Seton, artist and collector; Tony Albert, artist and collector; Beatrice Spence, Publisher, Art Collector; and Peter Braithwaite, collector; moderated by Alexie Glass-Kantor.

In partnership with Art Month, Firstdraft and Paddle8. As part of The Collection of Michael Hobbs OAM Fundraising Auction 2019. All proceeds went equally to supporting the ambitious artistic programs at Artspace and Firstdraft.

21 March

Art Month Precinct Night

Late night opening of galleries across East Sydney.

10 April

Public Talk | Pavel Pyš and Sara Cluggish, International Visiting Curators Program

Facilitated by Nicholas Chambers, Curator, Modern and Contemporary International Art, AGNSW.

Visit supported through the International Visiting Curators Program, developed and presented by Artspace in partnership with UNSW Art & Design.

14-16 June

Public Workshop | Blocumenta Blockathon

Co-presented with bitfwd ventures and community, with the generous support of the University of Canberra, ACT Government, Australian National University, DAOSack and Sigma Prime.



Image: Pati Solomona Tyrell (FAFSWAG), 53rd Action performance for the 52 ARTISTS 52 ACTIONS Symposium, 20-21 July, 2019, Artspace, Sydney. Photo: Anna Kucera

20 July

Symposium | 52 ARTISTS 52 ACTIONS

Artists in Action

Panellists: Deborah Kelly, Nasim Nasr, Jason Wee, Ekhjargal Ganbat, Shivanjani Lal, Hasan Hujairi, Hit Man Gurung, Tanu Gago and Elyssia Wilson Heti (FAFSWAG).

Art as Activism: This is not a moment, it's a movement

Panellists: Gem Romuld, International Campaign to Abolish Nuclear Weapons (ICAN); Frances Rush, CEO, Asylum Seekers Centre; Mike Parr; Richard Bell; Rosanna Raymond; Safdar Ahmed, Refugee Art Project; and Ashmina Ranjit.

Unmapping Asia

Panellists: Taloi Havini; Tarun Nagesh, Curator, Asian Art, Queensland Art Gallery and Gallery of Modern Art; Professor Devleena Ghosh, Social and Political Sciences Program, University of Technology Sydney (UTS); Tita Salina and Irwan Ahmett; Dr Geoff Raby AO, economist and diplomat; Linda Jaivin, writer and broadcaster.

Keynote

Stephanie Bailey, Editor in Chief, Ocula. Followed by Q&A with Talia Linz.

Publication Launch

52 ARTISTS 52 ACTIONS: Small Acts of Disobedience

Launched by Wesley Enoch, Artistic Director, Sydney Festival.

Symposium Partners: Artspace, Asialink Arts, Asia Society Australia, Department of Foreign Affairs and Trade, Creative New Zealand.

21 July

Performances | 52 ARTISTS 52 ACTIONS

Tintin Wulia, Pati Solomona Tyrell (FAFSWAG), Enkhjargal Ganbat, Echo Morgan, Hasan Hujairi, Shivanjani Lal, Bhenji Ra, Mike Parr, and open mic facilitated by Ashmina Ranjit.

19 August

Performance Workshop | Mel O'Callaghan, Centre of the Centre

Open workshop led by Sabine Rittner, Associate Researcher and Music Psychotherapist, Institute for Medical Psychology, University Hospital of Heidelberg, Germany.

26 August

Workshop | Cultural Mediation in Practice

Presented in partnership with M&G NSW with speakers including Marion Buchloh-Kollerbohm, Head of Cultural Mediation, Palais de Tokyo, Paris; Ellie Michaelides, Learning and Engagement Coordinator, Science Gallery Melbourne; and Mel O'Callaghan.

22 August – 27 October

Performances | Mel O'Callaghan: *Respire, respire*

Performers: Sabine Rittner, Omer Astrachan, Keia McGrady, Ryuichi Fujimura, Gideon Payten-Griffiths, Eugene Choi, Holly Dixon, Ana Lefaux, Ivey Wawn.

14 September

Public Talk | Venice Biennale Slideshow

Richard Bell in conversation with Larissa Behrendt, Distinguished Professor and Director of Research and Academic Programs, Jumbunna Indigenous House of Learning, UTS.

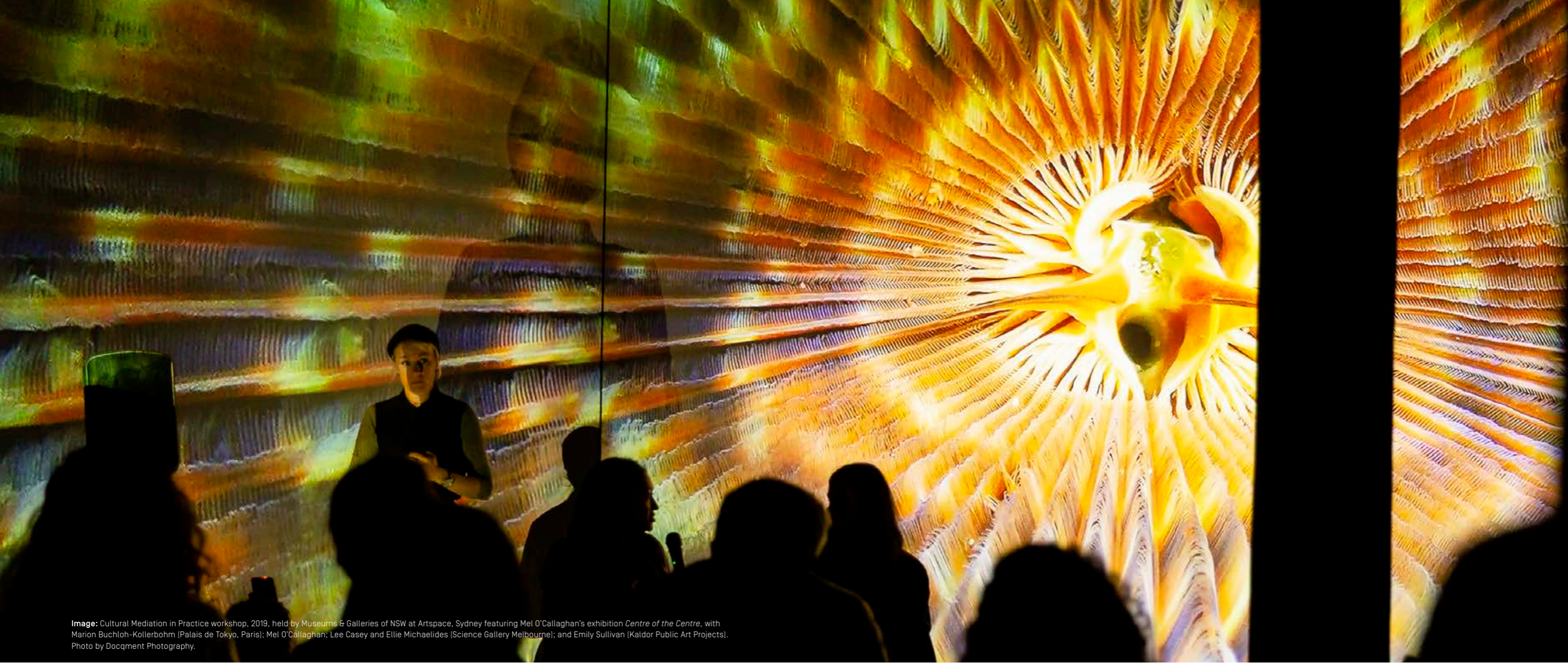


Image: Cultural Mediation in Practice workshop, 2019, held by Museums & Galleries of NSW at Artspace, Sydney featuring Mel O'Callaghan's exhibition *Centre of the Centre*, with Marion Buchloh-Kollerbohm (Palais de Tokyo, Paris); Mel O'Callaghan; Lee Casey and Ellie Michaelides (Science Gallery Melbourne); and Emily Sullivan (Kaldor Public Art Projects). Photo by Document Photography.

19 September

Artist Talk | Darkest Before Dawn

Liam Benson and Front Up artists participating in the Ideas Platform exhibition: Richard J Bell, Jesse Bisset, Teigan Blackshaw, Mahlie Jewell, Ariel Riveros, Jeff Wood.

19 September

Performance | Darkest Before Dawn

Jesse Bisset.

26 September

Public Talk | Currencies of the Contemporary

Writer, curator and researcher David Teh in conversation with curator Nina Miall.

9 October

Public Talk | Laura Raicovich: Manifestations of Neutrality

Visit supported through the International Visiting Curators Program, developed and presented by Artspace in partnership with UNSW Art & Design.

30 October

Public Talk | Wonseok Koh

Visit supported through the International Visiting Curators Program, developed and presented by Artspace in partnership with UNSW Art & Design, supported by the Institute of Modern Art, Brisbane.

16 November

Artist Talk | Parramatta Artists' Studios

Alexie Glass-Kantor in conversation with Sophia Kouyoumdjian, Director, Parramatta Artists' Studios, and exhibiting artists Rebecca Gallo, Tom Polo and Anthony Macris.

16 November

Artist Talk | 2019 NSW Visual Arts Emerging Fellowship

Artists Harriet Body, Nick Dorey, Shivanjani Lal, Rebecca Gallo (Make or Break), Katy B Plummer, JD Reforma, Linda Sok, Leyla Stevens, Shireen Taweel and Jelena Telecki in conversation with co-curators Alexie Glass-Kantor and Elyse Goldfinch.

P U B L I S H I N G

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

52 ARTISTS 52 ACTIONS: Small Acts of Disobedience

2019

Published by Thames & Hudson Australia, designed by award-winning Studio Ongarato.

52 ARTISTS 52 ACTIONS: Small Acts of Disobedience champions small acts of disobedience undertaken live and online by 52 artists from 31 countries across Asia, addressing important concerns locally and globally. Exploring the role of activism and protest throughout, the focus is on art-as-action that has the power to raise awareness and invoke change. With striking images and bold, graphic design, *52 ARTISTS 52 ACTIONS* is an encyclopaedia of creative responses to political and social issues facing contemporary Asia. It documents the first project of its kind staged in the region and includes original essays by Stephanie Bailey, Editor-in-Chief, Ocula, and Professor Larissa Hjorth, School of Media & Communication, RMIT University, Melbourne.

Common Knowledge and Learning Curves

KEG DE SOUZA

2019

Produced in conjunction with the exhibition *Common Knowledge and Learning Curves* in partnership with Griffith University Art Museum, Brisbane. *Common Knowledge and Learning Curves* stems from the artist's ongoing interest in the ways we teach and learn. This 32-page full-colour publication includes an essay by

P E R F O R M A N C E
A G A I N S T
G O A L S

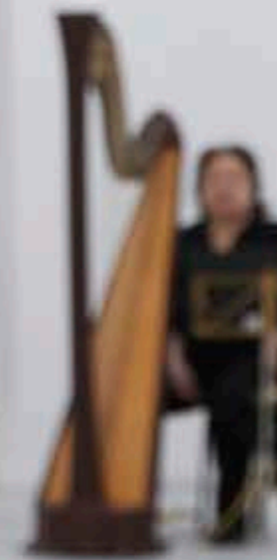


Image: Mel O'Callaghan with performers of *Respire Respire*, 2019, featured in the exhibition *Centre of the Centre*, 2019, Artspace, Sydney. Photo: Zan Wimberley

EXPANDED ARTISTIC PROGRAM



Image: Eric Bridgeman, *Road Būng (Highway Junction), Revisited*, 2019, detail, installation view, *Just Not Australian*, ArtSpace, Sydney, 2019, courtesy the artist and Gallerysmith, Melbourne. Photo: Zan Wimberley

Unique to ArtSpace is a commitment to innovation, collaboration and exchange as demonstrated by our expanded artistic programming through major exhibitions, commissioning and co-commissioning new work, international partnerships as well as national and regional touring, community engagement and public programs, studio residencies and publishing.

As part of ArtSpace's 2019 expanded artistic program 213 new works were developed of which 104 new works commissioned and presented at ArtSpace. This artistic output demonstrates ArtSpace's role as a catalyst and advocate for Australian artists to test new ideas in experimental forms and to engage in critical discourses.

New Work

ArtSpace continued to champion the work of Australian artists across generations in 2019 through our commissioning and co-commissioning projects.

Just Not Australian, presented as part of Sydney Festival in January 2019 saw new work from Fiona Foley, Eric Bridgeman, Karla Dickens, Raquel Ormella and Archie Moore.

Mel O'Callaghan's major solo presentation, *Centre of the Centre*, opened in August, having premiered at Le Conforte Moderne. It then toured to MCAD as well as embarking on a national regional tour in partnership with M&G NSW, which will see extensive reach for this new work. O'Callaghan was able to complete the work in residence with us through our residential studio program.

The 2019 NSW Visual Arts Emerging Fellowship was awarded to Shivanjani Lal with her new work installation *Palwaar*. The exhibition also saw new works, developed with the support of the ArtSpace curatorium, from Harriet Body, JD Reforma, Jelena Telecki, Katy B Plummer, Leyla Stevens, Make or Break, Nick Dorey and Shireen Taweel.

ArtSpace's significant international engagement and collaboration continued in 2019, particularly through the *52 ARTISTS 52 ACTIONS* project that culminated in an exhibition, symposium and major publication. The evolution of the online project, brought into the gallery space, allowed participating artists to expand on their works, with new work commissions from Echo Morgan, Chia-En Jao, Enkhjargal Ganbat, James Tylor, Deborah Kelly, Shivanjani Lal, Hasan Hujairi, Reetu Sattar, Rabbya Naseer, Heman Chong, Yuk King Tan, Mike Parr, Anida Yoeu Ali, Nicholas Molé, Fazal Rivzi, Pio Abad, Ashmina Ranjit, Wang Rou, Hera Büyüktaşçıyan, Sawangwongse Yawnghwe, pvi collective, Tintin Wulia, FAFSWAG [Pati Solomona Tyrell], and Bhenji Ra.

The Ideas Platform hosted a range of practices including a group exhibition of new work developed by One Year Studio Artists Eugene Choi, Cybele Cox and David Griggs; group exhibitions from curator Talia Smith and MOP Projects; and major solo new work presentations from Belem Lett, Hayden Dunham and Lillian O'Neill. Baden Pailthorpe and Denise Thwaites presented *Blocumenta*, an exhibition and two-day workshop speculating on the future of art and culture post-blockchain. ArtSpace also continued to work with Ozanam Learning Centre and Front Up, in partnership with AGNSW to showcase emerging artists and support new work in the exhibitions *Making Now* and *Darkest Before Dawn*. We also continued our annual collaboration with Parramatta Artists' Studios, working with Yasmin Smith, Tom Polo, Kalanjay Dhir, Rebecca Gallo and Anthony Macris.

In addition to new work commissioned for ArtSpace's exhibitions and programs, ArtSpace facilitated the development of more than 80 new works from the One Year Studio Program. Club Ate produced new works for *NIRIN: 22nd Biennale of Sydney*. Chris Dolman developed a major new body of work for the Fauvette Loureiro Memorial Artists Travel Scholarship, for which he was awarded the prestigious prize; and Salote Tawale developed a collaborative piece for *The Future is Floating* as part of Sydney Festival, 2020.

The Residential Studio Program assisted in providing space for the creation of 27 new works. This included that by New York-based Hayden Dunham, who created her premiere Australian exhibition of work for the Ideas Platform. Isabel and Alfredo Aquilizan were able to undertake a significant community engagement project and create a new public work through their residency at ArtSpace, while Taloi Havini conducted a six-month research and development residency in preparation for her major new work solo commission in 2020. The Residential Studio Program also enabled ArtSpace to provide vital in-kind support to peer institutions such as AGNSW, Sydney Festival, Biennale of Sydney, Performance Space, Dhaka Art Summit, Australian Centre for Contemporary Art and the Big Anxiety Festival, among others. Reija Meriläinen and Kohei Maeda also participated in ArtSpace's Residential Studio Program in partnership with the Finnish Cultural Foundation and the Helsinki International Artist Programme, and Australia Council for the Arts and Kyoto Art Center respectively.

Developing networks and building relationships across the sector is critical to the way ArtSpace builds capacity and advocacy for artists. International Visiting Curators Program (IVCP) alumni Joselina Cruz, Director and Curator at MCAD, came on board as presentation partner for Mel O'Callaghan's *Centre of the Centre* following meeting the artist in residence at ArtSpace.

Further, continuing outcomes for 2018 One Year Studio alumni included Snack Syndicate receiving a commission from visiting curator Tara McDowell to develop a new project for *Shapeshifters* at Monash University Museum of Art (MUMA) in March 2019. Following a studio visit with visiting curator Daria de Beauvais, Senior Curator, Palais de Tokyo, David Griggs was commissioned for the *City Prince/sses* exhibition in June 2019. In addition, 2019 International Visiting Curator Sara Cluggish curated Melbourne-based artist Archie Barry into the FD13, Minneapolis, residency program for 2020.

NEW WORKS IN DEVELOPMENT

New works in development

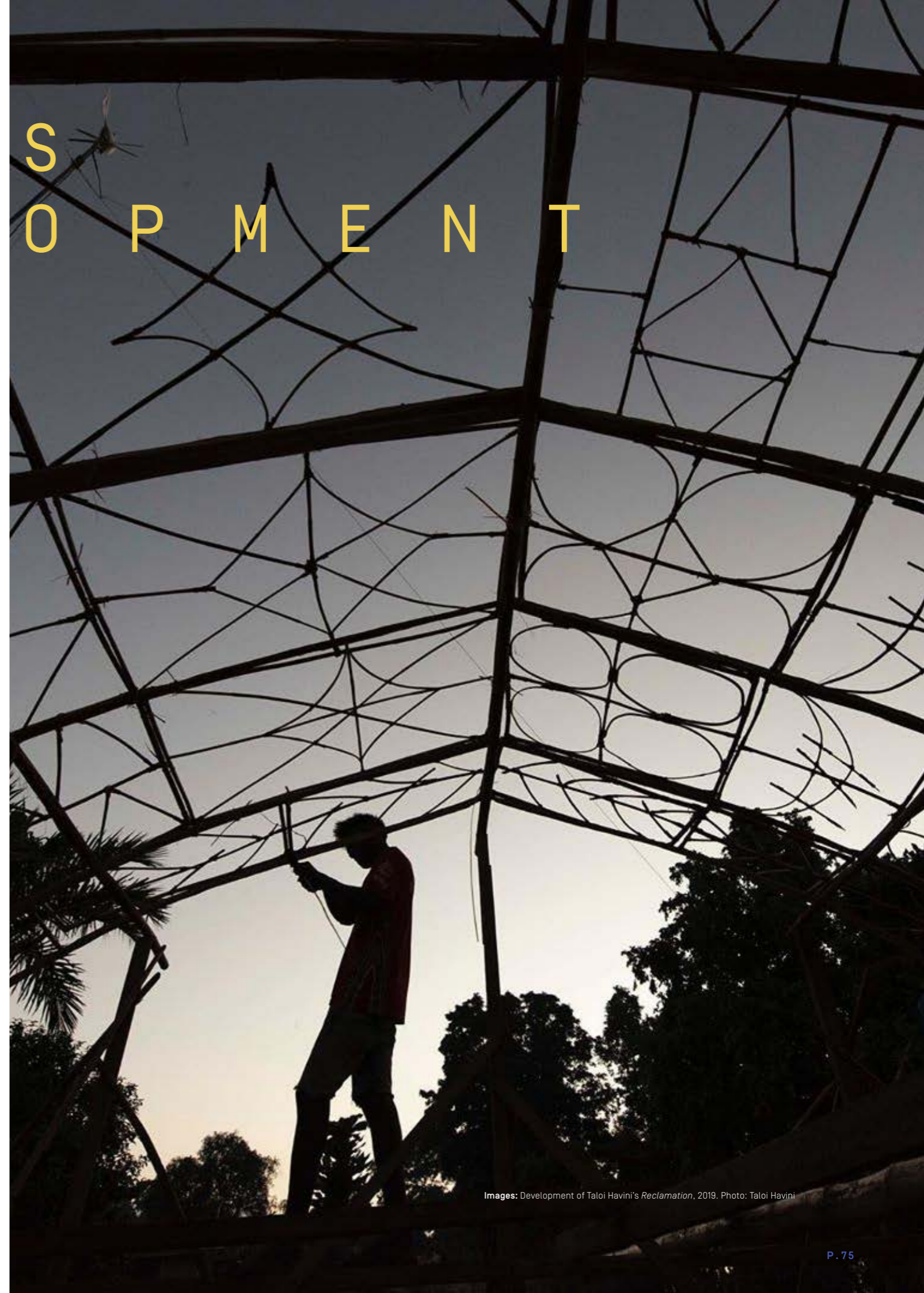
Artspace ensures artistic and cultural vibrancy through its capacity to build international partnerships. Working collaboratively with leading contemporary arts organisations, Artspace supports artists and the broader community by developing new commissions with an international focus.

TALOI HAVINI, 2020

A new work co-commission with the Dhaka Art Summit (DAS), this partnership includes a solo presentation at Artspace and inclusion in DAS 2020. Havini will examine ideas around sharing traditional cultural knowledge and exploring the contemporary politics of location. Working across Sydney and Bougainville, Havini's site-specific sculptural installations, immersive in nature, will speak across transnational issues relating to movement and migration, collectivism and material culture, to explore the symbolism and significance of local materials in new contexts.

JONATHAN JONES, 2021

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



Images: Development of Taloi Havini's *Reclamation*, 2019. Photo: Taloi Havini

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

Skills Development

Artspace continued its commitment to advocacy and mentorship of artists and curators, as well as the commissioning of new works, through hosting international visiting curators and conducting extensive studio visits with our curatorial team. In 2019, Artspace's One Year Studio Artists and our residential studio artists engaged in professional development and networking opportunities with international visiting curators including: Nicholas Baume, Director and Chief Curator, Public Art Fund, New York; James Lingwood, Co-Director, Artangel, London; François Quintin, Director, Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette and Fonds de dotation Famille Moulin, Paris; Sarina Basta, Curator, Le Confort Moderne, Poitiers; and Shuddhabrata Sengupta, Raqs Media Collective, India.

As part of our 2019 International Visiting Curators Program, Pavel Pyš, Sarah Cluggish, Laura Raichovich and Wonseok Koh led studio visits with Artspace studio artists, as well as leading artists across Sydney, Canberra, Melbourne and Brisbane. They each gave full-day masterclasses as well as public talks as part of the UNSW Art & Design Lunchtime Talk Series on curatorial methodology and approaches. This offered the next generation of curatorial professionals exposure to high-level industry knowledge and skills development within curatorial practice.

The NSW Visual Arts Emerging Fellowship continues to be a critical and integral part of Artspace's activities dedicated to skills development and artist advocacy. In partnership with Create NSW, this program provides a unique professional development opportunity for emerging artists based in NSW through curatorial mentorship and production support. In 2019, Artspace continued an active role in providing curatorial direction and feedback to the twelve Fellowship finalists to further enhance professional outcomes. Curators Alexie Glass-Kantor and Elyse Goldfinch facilitated a series of rigorous and in-depth conversations in the months leading up to the exhibition that enabled each artist to make new, informed and important decisions for the direction of their practice. This curatorial process adds strength of experience to the Fellowship, creating meaningful engagement between artists, Artspace and our audiences. It is through this inclusive approach that a sound ecology for the future of the visual arts in NSW can be realised and maintained.

The recipient of the 2019 Visual Arts Emerging Fellowship, Shivanjani Lal, will undertake a professional development program in India and Fiji in line with her current research interests. 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 in NSW. This opportunity enables artists to crystallise their practice and to capitalise on the increased exposure and opportunities that follow from participation in the Fellowship.

2019 was also the fifth year of Artspace's partnership with Parramatta Artists' Studios (PAS), which sees the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy. This exchange operates in dialogue with PAS Director Sophia Kouyoumdjian and the development of the partnership came from a common investment in studio and residency opportunities and a strong commitment to supporting living artists. As part of our skills development program, the exhibiting artists worked closely with Artspace curators through studio visits and mentored exchanges over the three-month lead up to the exhibition in the Ideas Platform, which included new works from Rebecca Gallo and Anthony Macris.

The Artspace curatorial team conducted studio visits with international, national, NSW and Western Sydney artists as well as engaging in creative and professional development activities including working closely with emerging artists through Front Up, a disability-led arts and cultural program created through Ability Options.

Advocacy and support through peer-to-peer mentorships as well as creative and career pathways for artists and other practitioners are critical to Artspace and its broader contribution to the sector.



Image: Leyla Stevens, *Kidung/Lament*, 2019, installation view, 2019 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Zan Wimberley



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

Image: Shivanjani Lal, 53rd Action performance for the 52 ARTISTS 52 ACTIONS Symposium, 21 July, 2019, Artspace, Sydney. Photo: Anna Kucera

Audience and Visitation

2019 was a tremendously successful year for Artspace with strong programming locally, nationally and internationally. The breadth of programs and presentations undertaken were aimed at enhancing our engagement and reach with wider audiences through exhibitions, panel discussions, workshops, studio visits, education programs, touring, collaborations and co-commissions. Our scope was further enhanced through our communications strategy and digital platforms.

Artspace saw total onsite visitation of 22,146. Front of House staff observed strong engagement with the 2019 exhibition program, in particular our group shows *Just Not Australian* and *52 ARTISTS 52 ACTIONS*, with high numbers of recurrent visitation, audiences spending extended time with the works and initiating in-depth discussion with Artspace staff. Artspace also worked towards building capacity to ensure accessibility and engagement across our program in order to expand audiences. In 2019 this included the commissioning of closed captioning for Soda_Jerk's *Terror Nullius*, shown in weekly sessions throughout the *Just Not Australian* exhibition, generating over 650 new audience members alone through this pathway. To note, the variation in onsite visitation numbers for 2019 is due to a spike in audience numbers in 2017 due to VOLUME | Another Art Book Fair, that saw over 7000 visitors and the 21st Biennale of Sydney in 2018 that saw a record nearly 10,000 visitors through the gallery.

Though extensive national and international programming there was a total audience of 363,762 who had direct contact with Artspace's programming on site, off site and online in 2019. This represents a decrease from 2018 total audience numbers (492,747), largely because 2018's program included the first co-commission in our six-year commissioning partnership with the Dhaka Art Summit (DAS). This saw a record 318,000 visitors over nine days who could view Ramesh Mario Nithiyendran's new work commission *Idols*. We expect to see a further increase next year with our second co-commission (Taloi Havini) presented at DAS 2020.

Also, Artspace's cumulative digital audience in 2019 – across social media, subscription-based communications and the website – numbered 187,152 users globally. This included audience engagement for our landmark online exhibition *52 ARTISTS 52 ACTIONS*.

Audience visitation figures for 2019 were collected by Artspace's Front of House staff and partner organisations.

2019 saw the culmination of *52 ARTISTS 52 ACTIONS*, a year-long online experimental platform for the creation of 52 new works addressing contemporary issues in unique locations throughout the region. We brought the project into the galleries, expanding its reach and discourse through a two-day symposium in partnership with Asialink Arts and Asia Society Australia. This content, in turn published online,

continued to grow the nearly 5,000 followers from the online platform. Artspace also launched a major publication which is internationally distributed by Thames & Hudson to broaden the reception of this significant project.

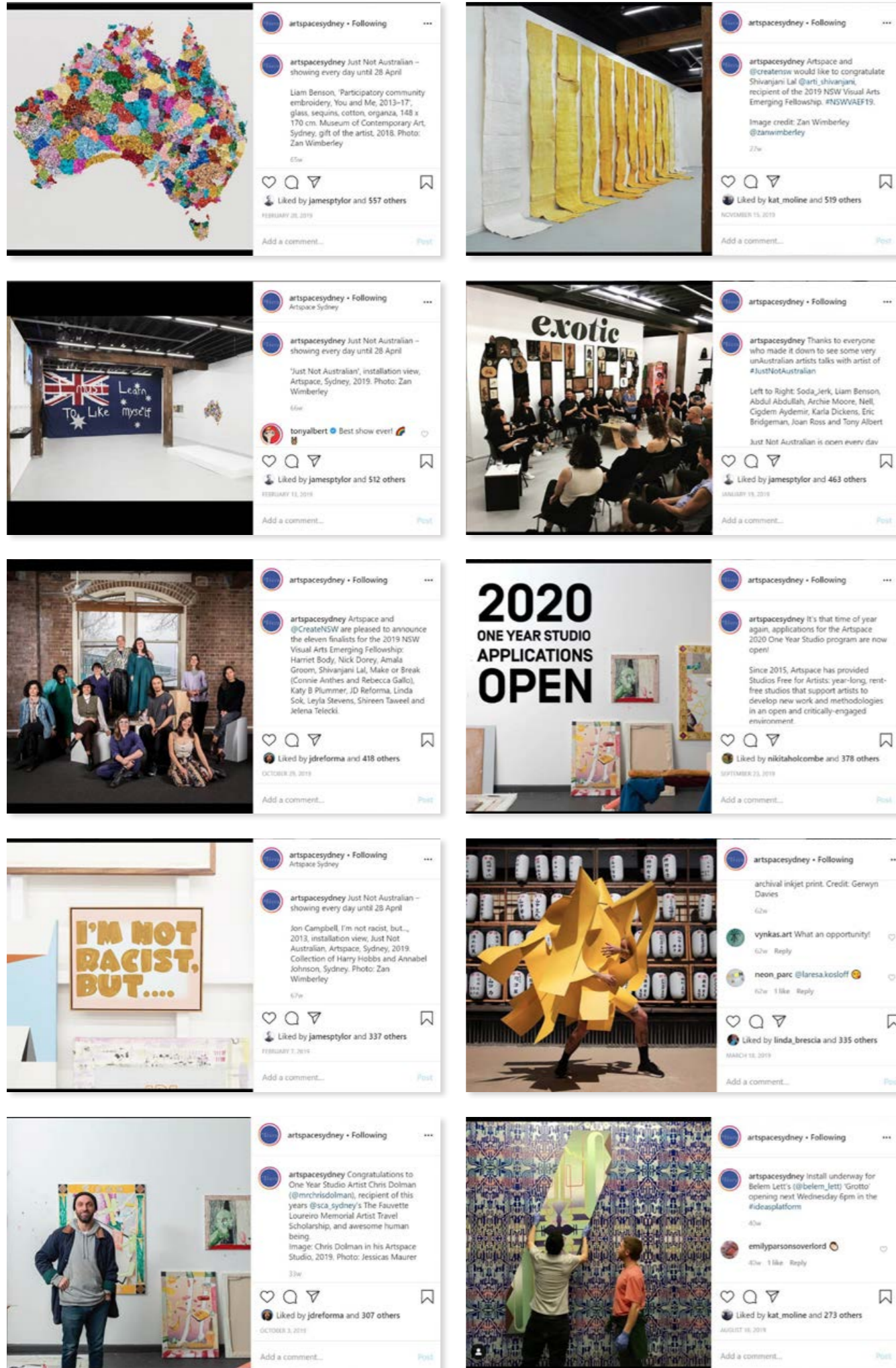
Further public programs returned a significant increase in audience numbers for Artspace. In particular, programming surrounding O'Callaghan's *Centre of the Centre* provided peer-to-peer engagement and development opportunities through workshops in partnership with M&G NSW to introduce ideas of cultural mediation in practice for curatorial, education, visitor services and exhibitions staff from regional and metropolitan galleries and art centres. The open performance workshop led by O'Callaghan's collaborator Sabine Rittner, Associate Researcher and Music Psychotherapist, Institute for Medical Psychology, University Hospital of Heidelberg, Germany, reached full capacity.

The year also saw significant demand by secondary and tertiary school groups for Artspace to host curatorial walk-throughs, studio visits, workshops and masterclasses alongside our exhibitions, and as a result delivered a growth in participation and attendance rates. This included students from UNSW Art & Design, National Art School, Meadowbank TAFE, MLC Burwood, Saint Claire's High School, O'Loughlin Catholic College, Mountain Creek State High School, and St Johns College among others. 2019 also saw extensive programming for local young people through Youth Week events and the distinctive community project, *The HOOP Project*, with Isabel and Alfredo Aquilizan.

International collaborations expanded Artspace's reach and contributed towards the overall increase in audience numbers and networks. The international touring of O'Callaghan's co-commission allowed for this work to reach audiences upwards of 7,800 and increase the visibility of the artist's practice globally.

Artspace's multi-year national touring program in partnership with M&G NSW has enabled two Artspace exhibitions to showcase across nine venues nationally in 2019. This strategic partnership extends the capacity and impact of our programs, reaching new audiences across regional Australia. Tracey Moffatt and Gary Hillberg's, *Montages: The Full Cut, 1999-2015* continues to be enormously popular nationally, touring to four venues in 2019 and extending into 2020, to reach total audiences of 13,851 to date. Angelica Mesiti's *Relay League* travelled to five venues reaching a tremendous 40,167 new audience members. Keg de Souza's 2018 solo commission *Common Knowledge and Learning Curves* also toured independently to Griffith University Art Museum, Brisbane, reaching new audiences in Queensland.

Artspace continues to strengthen its connections across the region through Art Basel | Hong Kong with Glass-Kantor's *Encounters*. This program is dedicated to presenting large-scale sculpture and installation works by leading international artists within the context of an art fair with a record visitation of more than 88,000 people.



Communications

In 2019, Artspace continued to strengthen its communication, implementing strategies to broaden its reach across digital platforms as well as maintaining touchpoints across these platforms with its existing audiences. This year, there was a significant increase in the amount of media coverage that Artspace received for its artistic program across print, radio, television and online publications.

Artspace's website continues to be one of the strongest touchpoints for its audiences, attracting more than 126,385 unique visits over the 2019 period. Artspace's social media platforms have continued to experience steady growth across all of its channels, with 16,335 Facebook followers; 5,600 users on Twitter; and 24,600 followers on Instagram. Across these channels there was an average growth of 4.5% in audiences from the 2018 period — consistent with the trends in growth across these platforms in previous years.

Along with our social media platforms, Artspace's email subscriber base has also experienced growth consistent with previous years, from 8,600 subscribers in 2018 to 9,000 in 2019. High audience engagement and retention through the email subscriber base represents one of the most reliable ways to provide access and insight to the gallery's expanded artistic program, with an average open rate of 31% on all mail-outs.

Our exhibition program retains strong and consistent visibility in both print and online media, nationally and internationally. In 2019, Artspace gained critical coverage in mainstream media including *The Daily Telegraph*, *The Sydney Morning Herald*, *The Australian Financial Review*, *The Saturday Paper*, *ABC Radio National*, *Time Out Sydney*, *Ocula*, *ArtAsiaPacific*, *e-flux*, and numerous others.

Writing for *The Daily Telegraph*, Elizabeth Fortescue described *Just Not Australian* as 'a visually and politically ambitious exhibition', adding that it 'asks a raft of uncomfortable questions just in time for Australia Day'. In a review for *The Saturday Paper*, Lauren Carroll Harris said, 'Just Not Australian interrogates the mythic language of nationalism that continues to permeate the art world'. *Just Not Australian* also appeared as 'The best art this month' in *Time Out* for February 2019, as well as featuring in *The Sydney Morning Herald's* 'The ultimate guide to autumn in Sydney'.

Across the exhibition, symposium and publication, the multifaceted *52 ARTISTS 52 ACTIONS* project received tremendous coverage on radio, online and in print. Artspace joined with Ocula Australia as a media partner for the duration of the exhibition and symposium giving elevated coverage to Ocula's audiences via their newsletters, website and social media platforms. Along with this, select essays from the *52 ARTISTS 52 ACTIONS* publication were published on Ocula's website.

The Sydney Morning Herald featured a full-page profile of participating artist Echo Morgan and coverage of the launch of the publication. *The Australian Financial Review* also featured an article on the publication across its paper and website, stating 'This new book reveals the real and daunting trials of everyday life across contemporary Asia through the works of 52 artists'. Further, Soo-min Shim covered the project for renowned publication *ArtAsiaPacific*, writing 'Artspace decided to take the initiative from the feeds of Instagram to their gallery walls, ambitiously giving all 52 artists involved space to exhibit'. While Emma-Kate Wilson wrote in *Concrete Playground*, 'the exhibition forces us to consider our role within the systems that surround us'.

Mel O'Callaghan's *Centre of the Centre* also gained the attention of popular media and critical journals, with coverage across *Arts Almanac* and *e-flux*. Writing of O'Callaghan's work for *Art Almanac*, Emma-Kate Wilson said, 'The artwork becomes a collaboration of the work with the scientists, mediators, performers and audience; breaking the barriers of structural hierarchies between the disciplines'. The exhibition also featured in *Broadsheet*, *Time Out* and *FBI Radio's* culture guide.

The 2019 NSW Visual Arts Emerging Fellowship proved again to be one of the most popular recurring exhibitions for the local emerging arts community, with higher than usual engagement with the affiliated press across Artspace's social media platform among that demographic. The Fellowship was featured in listings across *Broadsheet*, *Time Out* and *FBI's Radio's* culture guide. The announcement of Shivanjani Lal as the recipient of the 2019 Fellowship was also covered in *Art Almanac* and on *FBI Radio* and *2ser*.

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
E N G A G E M E N T



Image: Isabel and Alfredo Aquiluzan, *The HOOP Project*, 2019, Installation as part of Woolloomoolviin' Annual Festival of Urban Arts & Culture, supported by Create NSW's Audience Development Fund, a devolved funding program.

Education, Community Outreach & Stakeholder Engagement

Education and outreach are integral to Artspace's programming and critical to audience development and participation. We view education as the catalyst for exchange, discussion and organisational longevity. Artspace aims to foster community outreach and nurture its reach, offering unique experiences and career pathways for a new generation of art practitioners and industry leaders, delivering strategic education and engagement programs that align with primary, secondary and tertiary curriculum and interests.

2019 saw the exciting culmination of *The HOOP Project* with internationally acclaimed artists Isabel and Alfredo Aquilizan in residence at Artspace and working with local community groups. This collaboration resulted in a public installation of basketball hoop assemblage sculptures created with found wood materials, celebrating the local and the global 'neighbourhood' around the shared and social experience of basketball and engagement in contemporary public art. Over two months, the Aquilizans, with artists and facilitators Maya Martinez and Mirrah Fay Parker, lead workshops with local young people and families. The artists also ran four weeks of workshops with years four to six at Plunkett Street Public School in design and creative thinking. The public work was presented as part of the Woolloomooliv' Biannual Festival of Urban Arts and Culture with 1,000 attendees.

Our One Year Studio Program offers unique opportunities for students and community groups to engage with the practising artists and with the processes of making work. We welcomed school groups from Sydney, Taree and Dubbo to Singapore and the United States, and connected extensively with tertiary school groups from the National Art School, UNSW Art & Design and Meadowbank TAFE, deepening engagement and opportunities for students. We were also able to connect young people from Mission Australia Creative Youth Initiative and the AGNSW 2019 Youth Collective with Artspace staff and artists, offering career development opportunities.

Artspace's unprecedented education partnership with UNSW Art & Design saw the university support the 2019 International Visiting Curators Program as well as offer One Year Studio Artists access to university resources and facilities. In turn, leading international curators, writers and residential artists from Artspace's program offered mentorship and masterclasses to students.

Artspace also continued its internship program, supporting placements from the University of Sydney (Iris Guo, Master of Art Curating), and the University of Wollongong (Creative Arts student, Emilia Feutrill).

In 2019, Artspace strengthened its important partnership with AGNSW to increase the depth of the arts ecology in the Woolloomooloo area and to develop shared programming initiatives across both organisations. This year saw Artspace, AGNSW and Save the Children, with the support of the City of Sydney, complete the two-year youth-led project RAW, providing skills in visual art, sound and design through weekly workshops. This will see an exhibition outcome in partnership with AGNSW in 2021.

AGNSW and Artspace also expanded our relationship with the Ozanam Learning Centre, a Woolloomooloo-based early intervention centre that supports people who are at imminent risk of homelessness or those who require social inclusion options to prevent them from falling into cycles of disadvantage and marginalisation. We conducted a 12-week workshop program culminating in an exhibition in the Ideas Platform, Making Now. The artist group worked closely with artists Ramesh Mario Nithiyendran and Glenn Barkley, and facilitator Miranda Samuels, to produce new ceramic works that engage with contemporary art practices, expanding on individual skills and interests.

Artspace continues engagement with local outreach programs, attending weekly meetings with the Woolloomooloo Working Group, a unique group of organisations and services including the City of Sydney, Weave Youth & Community Services, Youth and Family Connect, Ozanam Learning Centre, Baptist Care (Hope Street), Ability Links NSW, Kirketon Road Centre, Catholic Care, Save the Children, PCYC, Charity Bounce, Plunkett Street Public School, AGNSW and Firstdraft. We participated in the Woolloomooloo NAIDOC week event in partnership with AGNSW that saw 700 attendants, with a stall at the Forbes Street festival site as well as screen-printing workshops at this year's Youth Week Block Party with Artspace studio artist Chris Dolman and led by AGNSW Youth Collective, with 250 young people in attendance.

Education and outreach continue to be a crucial enabler in building capacity for Artspace to become self-sustaining as well as assisting new audiences to navigate and appreciate all aspects of contemporary art through a deeper engagement with artists and exhibitions.





Image: Ryan Presley, *Dundalli Commemorative*, 2010, installation view, *Just Not Australian*, 2019, Artspace, Sydney. Photo: Richard Phillips

Financial Sustainability

Growth and sustainability are key goals for Artspace as outlined in our multi-year strategic plan 2016–20. 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 through a matched vision between artistic programming, business operations, strategic planning and fundraising.

Key financial highlights of the 2019 result include:

- Pursuant to Board approval and in line with the Australia Council for The Arts recommendations the company maintains reserves of 19% of annual turnover (2018: reserves at 19%)
- The net operating surplus of the company for the year ended 31 December 2019 was \$1,672 (2018: net operating deficit of -\$2,504)
- Fundraising which includes philanthropic donations and strategic partnerships has contributed to the significant 25% increase of total self-generated income to \$585,971 from the 2018 level of \$470,959
- The increase in self-generated funds of \$115,112 offset the \$86,264 decrease from public funds, resulting in a total increase in revenue of \$29,000 compared to 2018. The maintenance of financial capacity enabled ongoing investment in studio and community programs to ensure the delivery of key performance indicators, specifically supporting new artists and growing new audiences
- Management have continued to provide prudent stewardship of expenditure across core and programming with the total increase in costs year on year at 1.6%

Financial sustainability indicators:

- Total self-generated revenue at 38% of total turnover, up from 31% in 2018. This reflects a significant achievement, by exceeding the target of 30% by 2020 as outlined in the 2016–20 strategic plan
- Combined Multi-Year Funding from Create NSW and the Australia Council at 62% of total turnover, a drop from 69% in 2018
- Net Assets at 19% of expenditure (in line with the Australia Council benchmark)

Key strategic highlights of the 2019 result include:

- The Future Fund for Living Artists is now Artspace's major fundraising platform with a fundraising target of \$200,000 per annum by 2020 through multiple year pledges to ensure a sustainable revenue stream; 51% of this target was achieved in 2019
- In line with the strategy to broaden the fundraising base, two significant new donors were secured in 2019, each making a three-year pledge of \$15,000 annually and substantially contributing to the organisation's capacity and impact
- Successfully raised \$49,000 through the auction of works from the collection of Artspace founding director, Michael Hobbs OAM
- Continuing for the fifth year, fundraising supported Artspace's One Year Studio Program, offered rent-free to selected artists who represent diversity across their practice, as well as generational, gender, cultural and geographical reach. The provision of free studios will deliver Artspace's long-term vision to support 70 artists over a 10-year period
- In line with the long-term strategy for the future of the Gunnery building, Artspace has prepared a business case in consultation with the NSW Government to develop the first floor and re-imagine the Gunnery as a world-class, multi-platform, interdisciplinary space that will host a new public-facing education and outreach facility and provide a sustainable revenue model for the organisation

The organisation's major revenue sources have been comprised of government grants (62%), philanthropic donations and strategic partnerships (38%). The organisation continues to demonstrate a high-level of growth and capacity with budget forecasts and costs carefully managed by the executive. This is in an environment where government funding is static, and Artspace's operating costs are dominated by annual rental increases for the Gunnery building. Despite these challenges there is an ongoing focus to increase self-generated revenue and this has yielded positive results, enabling the maintenance of the key fundraising initiative to provide fully subsidised studio space for 70 artists over 10 years. 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.



Image: The Gunnerly masterplan, designed by Dun and Hillam

Cultural Infrastructure

Artspace has leased the ground and second floor of the building known as the Gunnerly at Woolloomooloo from the NSW Government since 1993. In addition to the exhibition space on the ground floor, Artspace features 11 studio spaces on the second floor, currently offered rent-free, to support artists. The first floor is leased to two separate arts organisations and currently includes significant under-utilised and untenanted space. The opening up of these vacant spaces to an EOI process in March 2019 has placed Artspace in an unprecedented position to realise its long-term vision for the organisation and the Gunnerly building, as outlined in the 2016–20 strategic plan.

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

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

In 2017, Artspace received a Creative Partnerships Plus One grant to support a Strategic Business Case (SBC). The SBC was produced in close consultation with Create NSW and submitted in December 2019. We see the SBC as the first step towards enacting the organisation’s long-term vision and is intended to simultaneously progress the ambitions of Artspace and the NSW Government.

Artspace is ready to embark on a strategic growth phase, which will require more flexible floor space. In the short-term, a lease on the three vacant spaces available on the first floor will enable Artspace to move towards occupying the Gunnerly in its entirety and provide an expanded and unique platform for community building and artistic excellence. Artspace is ready to embark on a strategic growth phase, and the benefits generated by this outstanding cultural site at the Gunnerly are identified as:

- Increased provision of studio spaces for artists supporting creative development and the production of new work
- Improved retention of creative practitioners in NSW
- Creation of a strong arts community through a shared studio environment and a sense of community wellbeing
- Contributing to the creation of a vibrant creative culture at a local, regional, national and international level, and increased visibility in the national and international cultural tourism market

- Development of skills and expertise as well as nurturing innovation and fostering growth in the commercial creative industries through the inclusion of artists, writers, architects, producers, makers and designers
- Increased activation and support for the precinct that continues to grow between Artspace, AGNSW, National Art School, Firstdraft and UNSW Art & Design
- Promotion of the creativity and distinctiveness of this precinct in the public domain, particularly with AGNSW’s Sydney Modern development to launch in 2022

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

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

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

Governance

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

The Board meets six times a year and also meets for an all-day strategic planning meeting with executive management once a year to outline board direction, outcomes and KPIs to be achieved over the following three years, from 2019–21.

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

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

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

Board of Directors

Chair

Andrew Cameron AM

Kathy Bail

Michael Baldwin

Daniel Boyd

Lisa Chung

Mikala Dwyer

Alexie Glass-Kantor

Amanda Love

Peter O'Connell

Khaled Sabsabi

Leisa Sadler, Treasurer

Peter Wilson

Michelle Newton [Company Secretary]

Management

Executive Director

Alexie Glass-Kantor

Deputy Director

Michelle Newton

Curator

Talia Linz

Communications Coordinator

Richard Phillips

Development and Public Engagement Manager

Lola Pinder

Executive Assistant and Assistant Curator

Elyse Goldfinch

Production Coordinator

Jack Tarlinton

Front of House and Assistant Curator

Johanna Bear

Front of House and Curatorial Assistant

Jessica Fogarty [ceased May]

Nanette Orly [ceased October]

Weekend Front of House

Isabella Chow

Zoe Gojnich

Sarah Hibbs [ceased December]

Linda Sok [ceased November]

Celeste Stein

Volunteers

Rhiannon Lyons

Robert Postema

Michael Sprott

Internships

Emilia Feutrill

[Internship of the Career Ready Learning and Practice program, University of Wollongong]

Yueyang Guo

[Internship of the Art Curating Masters degree program, University of Sydney]

**A R T S P A C E S
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 2019, our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Champions, Advocates and Supporters.

Major Gift

Michael Hobbs’ Children

Commissioning Circle

Andrew & Cathy Cameron AM
Anonymous

Future Fund for Living Artists

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

Champions

Claire Armstrong and John Sharpe
Lisa Chung
Dianne and Peter O’Connell
Penelope Seidler AM
Ursula Sullivan and Joanna Strumpf

Advocates

Mikala Dwyer
Rick and Jan Frolich

Supporters

Kathy Bail
Peter Braithwaite
Jennifer Darin and Dennis Cooper
Tiffany Donnelly
Justice François Kunc and Felicity Rourke
The Guest Club, Sydney Edition
James Hill
Annette Larkin
Siobhan McKenna
Matthew Michael
Tram Nguyen
Jo Shepard
Russell Storer
Rowena Talacko
Anna Waldman
Hugh Zochling



Major Government Partners



Government Partners



Education Partner



National Touring Partner



Cultural Partners



Creative Partners



Fabio Ongarato Design

Media Partners



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