

ARTSPACE

Annual Report 2017



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VISION

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

MISSION

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

ABOUT US

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

ACKNOWLEDGEMENT

We show our respect and acknowledge the traditional owners of the land, the Gadigal people of the Eora Nation. We pay respect to their Elders past, present and their descendants.

Cover image: *Relay League*, video still, 2017, commissioned by Artspace.
Courtesy the artist, Anna Schwartz Gallery, Melbourne and Galerie Allen, Paris.

Executive Report

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

As a result, Artspace continues to be an internationally renowned forum 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 lively and innovative platform for artists across all generations to test new ideas through provocation, dialogue and rigorous curatorial engagement. We continue to build on our commitment to contemporary art through an expanded artistic program, including the commissioning of new work, exhibitions, studio residencies, public programs, publishing and partnerships with local and international cultural institutions.

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

In 2017 Artspace presented 30 exhibitions; supported the development of 223 new works — including 70 new commissions that formed part of the exhibition program; produced 52 public programs onsite and participated in 31 offsite; hosted 48 residencies including artists, writers, curators and industry peers, extending our cultural networks and partnerships; and published two books. The spread of exhibitions was diverse, encompassing solo and group exhibitions, enabling Artspace to actively support 667 local, national and international artists, connecting Sydney to a global audience.

A total of 245,167 people had direct live contact with Artspace's programming in 2017 across multiple program sites in the past 12 months. This represents a 65% increase in 2016 total audience numbers. These figures include the presentation of our touring program in partnership with Museums & Galleries NSW (M&GNSW) across multiple venues in Australia and two significant international projects with the Institute of Contemporary Art (ICA), London and Art Basel | Hong Kong.

To launch the 2017 program, Artspace in collaboration with ICA premiered *Warm Ties* in London, the first public solo exhibition by artist Helen Johnson examining the complex colonial relationship between Australia and Britain. *Warm Ties* returned to Artspace as part of the Sydney Festival program in 2018.

Featuring newly commissioned and recent works, *Superposition of three types* brought together 13 living Australian artists across generations dealing with the legacy and vernacular of colourist abstraction. The exhibition initially emerged as a response to Artspace's dearth of engagement with the medium of painting in recent years. Intended to rebuke the often-oversimplified appreciation of abstraction as purely aesthetic, *Superposition of three types* acknowledged its rich avant-garde origins and its historical legacy of resistance. In addition to ten colourists, three artists working with durational pieces of sound, movement and word were engaged to activate the gallery at different points throughout the exhibition, so audiences encountered an active, evolving space.

Created specifically for Artspace in 2017, Angelica Mesiti presented her major new commission – a three-channel video installation, titled *Relay League*, shown across the entire exhibition space. This work represents the fifth edition of our commissioning series, which began in 2014 with Justene Williams. Alongside this major work, the exhibition also includes: a comprehensive monograph published by Artspace and Schwartz City and designed by Formist; and a national tour to six venues across Australia in partnership with M&GNSW. It was also co-presented with Art Sonje Center (Seoul, South Korea) in January 2018 and in collaboration with Protocinema at the Kunsthalle Tbilisi (Tbilisi, Georgia) in May 2018. This exhibition was the first large-scale solo exhibition for Mesiti and precedes her selection as the artist for Australia's representation at the 58th, Venice Biennale 2019.



Image: Launch of the 2017 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Zan Wimberley

THE PUBLIC BODY .02 brought together the work of more than 40 international artists and collectives from the 1970s to the present, integrating the archival and the contemporary to draw connections between works across decades with a strong focus on female-identified, trans and queer artists. A critical mid-point to our three-part exhibition series, this year's iteration included new commissions alongside contributions from renowned artists whose works are rarely seen in Australia. *THE PUBLIC BODY .02* included artists from 14 countries including China, South Korea, Guatemala, Singapore, Pakistan, Malawi, South Africa, Mexico and Russia, alongside 19 Australian and four Indigenous Australian artists.

2017 also saw the second edition of VOLUME and the ever-popular Book Machine, taking place in October. Organised by onestar press, Paris and powered by Artspace, BOOK MACHINE (Sydney) II teamed up public participants of all backgrounds and experience with emerging designers from Sydney's best art and design schools to create their own publications. Over 200 artist books were generated over the course of the free five-day public program.

We closed the year as always with the NSW Visual Arts Emerging Fellowship, with selected artists representing a diverse cohort of emerging practitioners who have exhibited broadly across artist-run initiatives, major institutions and commercial galleries. The Fellowship continues to represent a pivotal moment in each of these artists' careers and, with its reputation and history, continues to be the major prize in the emerging category.

The Ideas Platform housed 14 different projects, from video and sculptural installations, to occupations, performances, sound work, readings and workshops.

In addition, Tracey Moffatt & Gary Hillberg's *The Full Cut* (1999-2015) will tour to a total of 18 venues and Justene Williams' *The Curtain Breathed Deeply* (2014) continued its tour to 10 venues across Australia in partnership with M&GNSW from 2018-2019.

As part of our 'Studios Free for Artists' program, Artspace aims to establish a lively dialogue between artists from various backgrounds and disciplines, and the public at large. To achieve these goals, Artspace provides 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 develop their practice through risk and experimentation; strengthening important networks; sharing knowledge and skills; and gaining exposure through organised studio visits and meetings with national and international curators. In 2017, Karen Brown, Agatha Gothe-Snape, Bianca Hester, Mason Kimber, Tom Polo, Keg de Souza and Justene Williams were the third cohort of artists selected for the studio program. Through this program we aim to support 70 artists over ten years.



Key features of the 2017 financial results include:

- Total self-generated income was \$432,022 which represents an increase of 67% from 2016 levels of \$258,180.
- A surplus of \$6,861 achieved through a matched vision between artistic programming, business operations, strategic planning and fundraising.

Financial sustainability indicators maintained with:

- Self-generated revenue at 31% of total turnover;
- Triennial funding at 65% of total turnover;
- Net assets at 21% of expenditure (exceeding Australia Council for the Arts benchmark)

Importantly, Artspace's self-generated revenue represented 31% of total turnover, and this reflects a significant achievement in exceeding our target of 30% by 2020.

In addition, we have established and strengthened relationships with both local and international partners over the year. Local partnerships include the Australian War Memorial; UNSW Art & Design, M&GNSW, Parramatta Artists Studios and the Art Gallery of NSW; and at an international level with Art Sonje Center (Korea); Belles Artes Projects (Philippines); Dhaka Art Summit (Bangladesh); Institute of Contemporary Arts (United Kingdom); Printed Matter Inc., (USA) and Protocinema (Istanbul). As well as delivering 30 new exhibitions in 2017, the team has focused on a forward program to 2020 as well as business activities to support Artspace's vision and strategic ambitions.

Executive management continues to participate actively in external advocacy roles. Alexie Glass-Kantor's position as Curator for Encounters at Art Basel | Hong Kong has further strengthened Artspace's international profile. Alexie Glass-Kantor and Michelle Newton continued their executive board positions with Contemporary Arts Organisations Australia (CAOA) for a third 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 2017 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 exhibitions and programs; and our corporate, government and private supporters who value the work that we do.



Images left to right: 2017 NSW Visual Arts Emerging Fellowship, Installation view, Artspace, Sydney. Photo: Zan Wimberley; VOLUME | Another Art Book Fair, 2017, Artspace, Sydney. Photo: Jessica Maurer

2017 RESEARCH

30 EXHIBITIONS

70 NEW WORK COMMISSIONS

52 PUBLIC PROGRAMS [ON-SITE]

31 PUBLIC PROGRAMS [OFF-SITE]

667 ARTISTS SUPPORTED

11 COMMUNITY PROGRAMS

419 YOUTH ENGAGED THROUGH EDUCATION
AND OUTREACH PROGRAMS

5,498 TWITTER USERS

14,118 FACEBOOK FOLLOWERS

16,736 INSTAGRAM FOLLOWERS

65,000 ANNUAL WEBSITE VISITS

2 INTERNATIONAL PRESENTATIONS

13 PRESENTATIONS IN REGIONAL AND
METROPOLITAN CENTRES
[OUTSIDE OF SYDNEY]

25,294 AUDIENCES ON-SITE

219,873 AUDIENCES OFF-SITE

EXPANDED ARTISTIC PROGRAM



Image: *THE PUBLIC BODY. 02.* 2017
Installation view, Artspace, Sydney. Photo: Jessica Maurer

E X H I B I T I O N S

Superposition of three types

10 February - 17 April 2017

Superposition of three types featured the work of thirteen living Australian artists: Lara Merrett, Gemma Smith, Rebecca Baumann, Nike Savvas, Elizabeth Newman, Brendan van Hek, Ry David Bradley, Jonny Niesche, Huseyin Sami, Sydney Ball, Julian Day, Shelly Lasica and Spence Messih.

This intergenerational exhibition included newly commissioned and recent works and dealt broadly with the legacy and vernacular of colourist abstraction. While underlying all the work in the exhibition, the visual vocabulary of painting - including form, colour, scale and surface - took an expanded form in other mediums and materials.

Some works played with the physicality of painting, both as material and action, while others set aside traditional methods of production and display to consider its sculptural and visceral potential. The physiological elements of colour were evident, as was an engagement with space and architecture, with works bleeding and blurring across the Artspace galleries, creating connectivity between practices in a layered, immersive environment.

In quantum theory, superposition is a term that describes the possibility of matter existing in all states simultaneously, with only our attention fixing it to one form or another. The title spoke to the different registers of the exhibition, with 'types' of artistic practice explored in parallel. In addition to the ten colourists exhibited, three artists - Julian Day, Shelly Lasica and Spence Messih, working respectively with sound, movement and text - intervened and activated the gallery at different points throughout the exhibition. Engaging with the temporal and bodily, the sensorial and conceptual, audiences experienced an active and evolving space.

Resisting an often-oversimplified appreciation of abstraction as purely aesthetic in nature, *Superposition of three types* acknowledged its rich avant-garde origins. Over the past 150 years artists have turned to abstraction as experimentation and resistance, seeking to escape the banality, predictability and materialism of the observable world, and using colour and abstract form to explore the intuitive and non-rational, to connect to the spiritual and metaphysical. The exhibition aimed to highlight the ongoing relevancy of abstraction as it continues to offer perspectives on the complexities of world affairs and resist the increasing grasp of commercial culture.

Artists: Lara Merrett, Gemma Smith, Rebecca Baumann, Nike Savvas, Elizabeth Newman, Brendan van Hek, Ry David Bradley, Jonny Niesche, Huseyin Sami, Sydney Ball, Julian Day, Shelly Lasica and Spence Messih

Curators: Alexie Glass-Kantor and Talia Linz

We would like to acknowledge the passing of Sydney Ball (1933-2017). Ball was a pioneer in the field of painting and the development of abstraction in Australia.

AUDIENCES

Number of days open to the public:	69
General attendance:	3,405
Public programs:	500
Education/Outreach groups:	232
Other/private events:	200
Ideas Platform openings in addition to general opening:	360

Total audience 4,697

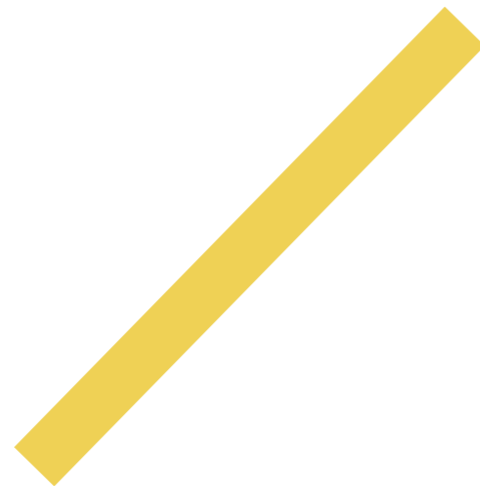


Image: *Superposition of three types*, 2017, installation view, Artspace, Sydney. Photo: Jessica Maurer

E X H I B I T I O N S



Relay League Angelica Mesiti

4 May - 9 July 2017

*Appel à tous. Ceci est notre dernier cri avant notre silence éternel.
Calling all, this is our final cry before our eternal silence.*

In this new commission created specifically for Artspace, Angelica Mesiti presented a three-channel video installation and sound sculpture titled *Relay League*. The point of departure was a Morse code message transmitted by the French Navy on 31 January 1997 to signal the imminent demise of this communication method. Morse code, which entailed a system of dot and dash radio signals, was utilised as a language of distress at sea and phased out after 130 years in favour of new digital communications. Inspired by this final poetic phrase, Mesiti interpreted its original dots and dashes through music, choreography, non-verbal communication and sculpture.

The videos and sculpture in *Relay League* were connected by a labyrinth-like structure that functioned as a membrane between the physical and psychological elements embodied within Mesiti's work. *Appel à Tous/ Calling All* (2017) was a brass sculpture encountered upon entry to the exhibition. It provided a visual and sonic cue to the ideas of transmission and reception in the work. The first video featured the musician-composer Uriel Barthélémi translating the Morse code message into a percussive score. The second showed a unique form of dialogue and exchange between two dancers, Emilia Wibron Vesterlund and Sindri Runudde, who is affected by impaired vision. Together the pair developed an intimate and corporeal language communicating movement and gesture. The third depicted the dancer Filipe Lourenço interpreting Uriel's percussive sounds in a new choreography that directly referenced silence and vision through gestures loosely drawn from the vernacular of folk dance. This final video revealed that a dialogue was playing out between each of the performers, and the dots and dashes transmitted throughout the galleries produced a subtle dissonance so that the work continually slipped back and forth between cohesion and dissolution. *Relay League* left a sensory impression of a language that had been transformed into a code, which in turn iterated as a score, a performance, a haptic exchange and an instrument, enabling multiple acts of translation across time and space.

Mesiti's practice chronicles our present condition. She continues to grapple with experiences such as crisis and displacement – whether economic, political, social, cultural or otherwise – and to confront the emotional states of distress, vulnerability and uncertainty. *Relay League* invokes a fundamental humility, bringing to the surface aspects of human subjectivity that are often obscured from view. To this end, the work offered a counterpoint: more than simply making visible the forms through which language and expression are silenced, she allowed these complex and vital tools of human relations to materialise in ways that emphasised our need for empathy, compassion and connection.

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

Curators: Alexie Glass-Kantor and Michelle Newton

AUDIENCES

Number of days open to the public:	70
General attendance:	2,317
Public programs:	230
Education/Outreach groups:	531
Other/private events:	57
Ideas Platform openings in addition to general opening:	154
Group Tours	64
Total audience	3,353

Image: Angelica Mesiti, *Relay League*, 2017, installation view, Artspace, Sydney.
Photo: Zan Wimberley

E X H I B I T I O N S

THE PUBLIC BODY .02

28 July – 2 October 2017

The second exhibition in a three-part speculation on one idea, *THE PUBLIC BODY .02* brought together the work of more than forty artists and collectives from the 1970s to the present.

Extending on *THE PUBLIC BODY .01*'s exploration of contemporary representations of the body and, in particular, the naked and/or sexualised body, the second iteration delved further back to highlight a range of practices embedded in feminist, queer and anti-racist subjectivities. The exhibition included new works alongside key contributions from artists central to contemporary art's consideration of the body as agent and instrument.

In *THE PUBLIC BODY .02* bodies were displaced, contaminated, insatiable and vulnerable; attempting to function within the constraints of the flesh and challenging its limits through a performative refrain. Bodies were both witnessed and witnessing. Some took refuge in the safety and power of distinct communities and networks, while others struggled to free themselves from the dictates of systems that reduce and subjugate.

The public body underscored was consciously fractured, complex and multifarious. It was wild and perverse, uncertain and unstable. The exhibition was deliberately troubled and thorny, juxtaposing a range of divergent works from emerging to deceased artists not previously exhibited together. An open, porous architectural structure was deployed as a means of inviting connectivity throughout, encouraging a textured conversation and fluidity of ideas. A selection of manifestos bill-posted around the space illuminated the ways in which artists work with intertextuality to examine the political terrain of the public body.

The inclusion of international artists was important to ensure the dialogue has resonance beyond borders. To that end, *THE PUBLIC BODY .02* included artists from 14 countries including China, South Korea, Guatemala, Singapore, Pakistan, South Africa, Mexico and Russia, alongside 19 Australian and four Indigenous Australian artists.

Artists: Francis Alÿs, Brook Andrew, Del Kathryn Barton, Farida Batool, Vivienne Binns, Leigh Bowery, Destiny Deacon and Virginia Fraser, Christine Dean, Kelly Doley and Diana Baker Smith, Ella Dreyfus, Regina José Galindo, Amala Groom, Samuel Hodge, Geumhyung Jeong, Kate Just, Samson Kambalu, Deborah Kelly, Barbara Kruger, Radha La Bia, Pat Larter, Richard Larter, Leigh Ledare, Gary Lee, Lip, Teresa Margolles, Dani Marti, Chris Mason, Ebecho Muslimova, Rabbya Naseer and Hurmat Ul Ain, Tracey Rose, Patrick Staff, A.L. Steiner, Martine Syms, VNS Matrix, Gillian Wearing, David Wojnarowicz, William Yang, Women's Domestic Needlework Group, and Cao Yu.

Curators: Talia Linz and Alexie Glass-Kantor

AUDIENCES

Number of days open to the public:	67
General attendance:	3,642
Public programs:	866
Education/Outreach groups:	413
Ideas Platform openings in addition to general opening:	110

Total audience 5,281

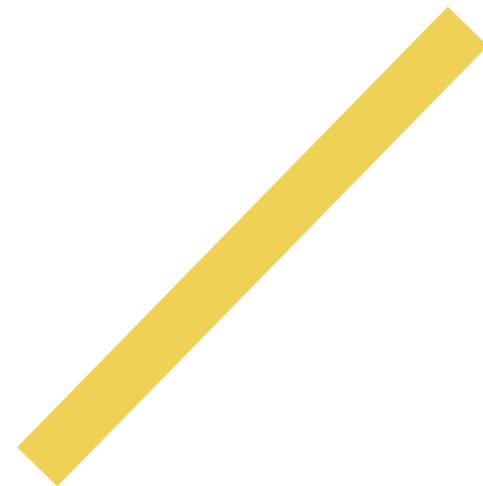


Image: Cao Yu, *Fountain*, 2015, digital still, courtesy the artist and Galerie Urs Meile, Beijing-Lucerne.

VOLUME 2017

'The book fair is far more than just dollars. Meeting people and talking about what you are trying to achieve is paramount to me.'

JOHN WERRETT, BLACK FEDORA EXHIBITOR



Images left to right: VOLUME | Another Art Book Fair, 2017. Photo: Jessica Maurer
 VOLUME | Another Art Book Fair, 2017. Photo: Jessica Maurer



VOLUME | Another Art Book Fair 2017

13 - 15 October 2017

Presented in partnership with Perimeter Books, Melbourne and Printed Matter, Inc. New York

The second iteration of VOLUME 2017 | Another Art Book Fair saw Artspace transformed into a vital and creative space that embraced the spirit of independent art and book production. Occupying the galleries and level 2 of the Gunnery Building, VOLUME explored the dynamism and diversity of the art book genre.

VOLUME 2017 was attended by more than 7,100 visitors and showcased 84 exhibitors from Australia, Amsterdam, Hong Kong, South Korea, France and the United States, representing the spectrum of contemporary art book production from zines to antiquarian books, limited editions to photobooks and artist books.

Key to VOLUME's audience success was a robust public program. The program was extensive, featuring 35 individual events, including workshops led by artists and publishers, launches, readings, book signings. All programs, including VOLUME 2017 itself, were free of charge and were specifically designed to activate a wider local community engagement and to connect Artspace with new audiences.

AUDIENCES

Number of days open to the public	3
Public programs	35
Exhibitors	84
Total audience	7100

2017 VOLUME exhibitors: 5 Press, 4A Centre for Contemporary Asian Art X Para Site, Amala Groom, A Published Event, Alphabet City Press, Anne & Gordon Samstag Museum of Art, Artspace, Asia-Pacific Photobook Archive, Assembly Books, Australian Book Designers Association, Australian Centre for Photography, Badlands Unlimited, Bianca Hester, Biennale of Sydney, Big Ego Books, Big Fag Press, Books at Manic, China Heights, Chloe Ferres, circle square paper, Cooper+Spowart, Currency Editions, Cyclops Press, Deidre Brollo, Diane Incorporated, Dissect Journal, Douglas Lance Gibson, Dylan Smyth, Éditions, Elizabeth Day, Formist, Frontyard, Gillian Kayrooz, Gracia Haby & Louise Jennison, Harry Klein, Hesse Press, Idea Books, Institute of Modern Art, Interlude Gallery, Izabela Pluta, JOHN WERRETT / BLACK FEDORA, KNOWLEDGE EDITIONS, Ladies of Leisure Zine, MACK, Maddyson Hatton, Mark Titmarsh, Meg Hewitt, MISAKO & ROSEN, Momento Pro, NAS Artist Books Collective, Nell, Nicky Minus, Nola Farman, not.terryreid&TheDenisMizzi (a Slot project), Onomatopoe, OSMOS, Page Screen Books, Paper Bark Press and Beyond, Perimeter Books, Perth Institute of Contemporary Arts, Piper Press, Power Publications, Printed Matter, Inc., Raffles Photo, Rohan Hutchinson, Ruin Press, Runway Australian Experimental Art Journal, Sparks Edition, Spooky Books, Stephen Dupont, Studio A, Terra Firma, Thames & Hudson Australia, The Heavy Collective, The Rizzeria, Thorny Devil Press, Three Star Books / onestar press, Tim Andrew, Try Hard Editions, TSJ Media, un Projects, UTS Photography, Vanessa Berry, Vivien Eime

We would like to acknowledge the passing of our friend and collaborator Shannon Michael Cane (1974-2017). He was the founder of the queer art and culture zine They Shoot Homos Don't They?, and the fairs and editions curator for Printed Matter Inc, the New York non-profit devoted to the collection and distribution of artists' books and ephemera.

B O O K M A C H I N E
[S Y D N E Y] I I

6 DAYS
37 DESIGNERS
125 PUBLIC PARTICIPANTS
113 BOOKS

BOOK MACHINE [SYDNEY] II

BOOK MACHINE [Sydney] II

13 - 15 October 2017

Organised by onestar press and powered by Artspace.

Supported by the City of Sydney in partnership with Surry Hills Print & Design, Konica Minolta and Canon Australia.

2017 saw the second edition of BOOK MACHINE, a major initiative by esteemed international publisher onestar press (Paris, France). Over the course of six days, BOOK MACHINE (Sydney) II connected emerging graphic designers and public participants through the creation of one-off artist books. This free public program engaged more than 120 participants, giving Artspace the ability to access and bring together diverse groups including participants from local community organisations such as Weave Youth and Community Services, City of Sydney Libraries, Ability Links, Oasis Youth Support Network, The Salvation Army, Ozanam Learning Centre, Front Up (in partnership with the Art Gallery of NSW) and others. Participants included leading Australian artists and curators such as Cherine Fahd, Amala Groom, Tony Albert, Grant Stevens, Lara Merrett, David Griggs, Sarah Oscar, Bianca Hester, Tom Polo, Karen Black, Nasim Nasr and Ramesh Mario Nithiyendran, together with members of the general public and design students and graduates from the University of Technology, Sydney, Billy Blue College of Design, University of NSW Art & Design and Shillington College, as well as young design associates from Born and Raised, unaTree Design and Formist.

Emerging designers

Amy Ge [UNSW&D], Christina Fung [Luna Tree Design], Coco Pang [UNSW&D], Divya Abe [UTS], Eva Harbridge [UNWA&D], Imogen Hunter [UNSW&D], Isabella Brown [UTS], Isabella Chow [UNWA&D], Isabella Sanasi [UNWA&D], Isabella Wang [UNWA&D], Jordan Fleming [UNSW&D], Jordan Deemtriuu [Billy Blue College of Design], Kait Polinghorne [UNSW&D], Kevin Tang [Born & Raised], Kim Phan [UTS], Madeline Rowly [Billy Blue College of Design], Mark Gonzalez [UNSW&D], Nadia Al-Munir [UTS], Nicola Babbage [Billy Blue College of Design], Nicole Koncz [Shillington College], Nikki Farmer [UNSW&D], Paritosh Ursekar [UNSW&D], Ria Guha [UNSW&D], Richard Phillips [UTS], Saskia Rutting [UNSW&D], Shiyao Wang [UNSW&D], Shruti Naik [UNSW&D], Sofia Echesrtu [UNSW&D], Tania Mo [Formist], Victoria Zhou [UNSW&D], Younna Lee [UNSW&D], Yufei Ren [UNSW&D], Zainab Alasadi [UNSW&D], Zoe Gojnich [UNSW&D].

Design Leaders: Rachel Forbes & Grace Ng.

Public participants:

Adrian Gebers, Alex Sutcliffe, Alexie Glass- Kantor, Amala Groom, Andrew King, Anna Gibbs, Anthony Mannix, Ashleigh Garwood, Aude Parichot, Austen Erickson & Sarah Hibbs, Autumn Zagorski, Benjamin Forster, Bianca Hester, Billie-Jean Bullard, Breana Bunce, Celeste Stein, Chanelle Collier, Cherine Fahd, Chris E. Cindy Tonkin, Toni Warburton, Karen Black, Claire Hicks, Cybele Cox, David Griggs, Davida Bache, Digby Webster, Dylan Batty, Edith Magnussen, Ellen Dahl, Elyse Goldfinch, Emma Fielden, Gareth Jenkins, Grant Stephens, Hayley Megan French & Carla Liesch, Isabella Capezio, Izabela Pluta, Jacqueline Wells, Jana Stewart, Jenny Orchard, Jessica Bradford, Joe Wilson, Julia Bavyka & Connie Anthes, Juliette Pastorok, Juno Gemes, Justy Phillips & Margaret Woodward, Katherine Rooke, Lara Merrett, Laurence Morassut, Lily Golightly, Lily Tindale, Linda Brescia, Lisa Chung, Lisa Sharp, Livonne Larkins, Lou Gilbert, M. Sunflower, Maddy Rowley, Madeleine Hetheron, Madeleine Kelly, Mark Davy, Matte Rochford, Matthew Gorgula, Melissa Hamlyn, Mia Carey, Michael King, Michelle Genders, Miranda Samuels, Mitch Lynn, Nadine Hess, Nasim Nasr, Natalya Hughes, NAVA (Laura Pike), Nicola Smith, Paula do Prado, Penelope Benton, Perdita Phillips, Phaptawan Suwannakudt, Rachel Forbes, Rae Begley, Ramesh Mario Nithiyendran, Ray Morgan, Rebbecca Jason Morey, Richard Griffiths, Robert Postema, Robin Hungerford, Rodney Pople, Rosalie Nilson, Rosalind Stanley, Sam Doctor, Sam Stephenson, Sandra Winkworth, Sarah Gilbert, Sarah Oscar, Skye Rogers, Sophie Willison, Stella Mcdonald, Stephen Summerlin, Sus Sutcliffe, Talia Smith, Tom Polo, Tony Albert, Valentina Penkova, William Bill Anderson Jr, Youth Curators Group, Zac Svendsen, Zorica Purilla



E X H I B I T I O N S

9 November – 9 December

Presented in association with the NSW Government through Create NSW

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.

The nine finalists for the 2017 NSW Visual Arts Emerging Fellowship were: Emily Parsons-Lord, Louise Zhang, Jason Phu, Fernando Do Campo, Spence Messih, Ashleigh Garwood, Shan Turner-Carroll, Claudia Nicholson, and Emma Fielden.

Curators: Alexie Glass-Kantor, Talia Linz and Lola Pinder

2017 NSW Visual Arts Emerging Fellowship Recipient: Claudia Nicholson

AUDIENCES

Number of days open to the public	30
General attendance	1,732
Public programs	160
Education Groups	12
Ideas Platform openings in addition to general opening	200
Other/Private Events	60

Total audience 2,164



Images left to right: 2017 NSW Visual Arts Emerging Fellowship finalists, ArtSpace, Sydney. Photo: Maja Baska; Claudia Nicholson, *Don't Let Me Down-Let Me Down*, 2017, installation view, 2017 NSW Visual Arts Emerging Fellowship, ArtSpace, Sydney. Photo: Zan Wimberley

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

In 2015, Artspace launched the Ideas Platform. A disused storage space that has now been redeveloped into a flexible, adaptive public-facing platform that enables artists of all generations to test new ideas, forms and strategies within their practice. In 2017, this exhibition space continued to contribute to Artspace's expanded program that includes exhibitions, conversations, research, performances and workshops.

Image: Glenn Barkley, *yetmorecontemporaryart*, 2017, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley

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



Images left to right: Ciaran Begley, *Contradictory Demands*, 2017, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer; Mark Titmarsh, *Wet Paint*, 2017, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer



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

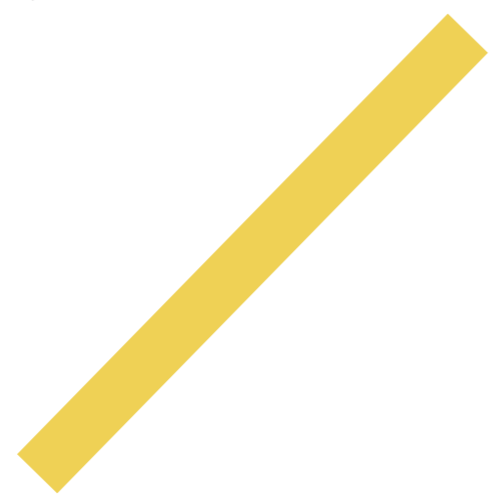
Ciaran Begley | *Contradictory Demands*

10 February – 12 March 2017

Contradictory Demands was a site-specific work for the Ideas Platform made from plywood and piano-hinged origami-like constructions. Drawing on the architecture and character of its host site, the piece utilised complex counterbalancing mechanisms to create malleable, interactive forms that were there to be manipulated by the audience.

Begley's work explores balance, latent and potential energies, and transformation. His installations of sculptural and functional forms invite playful public participation, casting sidelong visions of the forces at play in our world. He poses questions about creative will and individual expression. Begley has recently completed his Masters at Sydney College of the Arts and has exhibited in Australia, the UK and New Zealand over the past 18 years.

Number of days open to the public 31



Mark Titmarsh | *Wet Paint*

15 March – 2 April 2017

In *Wet Paint*, Mark Titmarsh asked: When did painting become a thought experiment? When did it shift from being a craft-based discipline of hard material things to become theoretical, immaterial, approaching the process of thinking, as light as thought and ideas?

Featuring highly coloured and reflective substances, *Wet Paint* appropriated the floor and the wall as surrogate sites for the expansion and convergence of painting into all other disciplines. There was a subtle shift from an exclusive focus on the look of the work to an interest in the poetics of production and how that leaves a trace above and beyond the aesthetics of visual appearance.

Wet Paint included an opening night performance where the artist became the surface upon which colour is applied, remnants from the event remained as part of the overall installation.

Number of days open to the public 19



Images left to right: Mish Meijers and Tricky Walsh, *Shitting Rainbows*, 2017, courtesy the artists, Bett Gallery, Hobart and MARS Gallery, Melbourne. Installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley; Jelena Telecki, *Bubble Diagrams*, 2017, installation view, Ideas Platform, Sydney. Photo Zan Wimberley.



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

Jasmin Stephens | Our Studio Selves

7 - 21 April 2017

Curated by Jasmin Stephens, *Our Studio Selves* featured work by artists: Teelah George, Chayni Henry, Chitti Kasemkitvatana, Minstrel Kuik, Todd McMillan, Mish Meijers and Tricky Walsh.

Our Studio Selves presented ideas about the role of the studio contributed by artists from Australia and Southeast Asia. While it did frame artists in terms of their sites of production, it was intended to be inclusive of those without studios and whose practices are collaborative as well as those who produce and present across material and digital space. For the artists in the exhibition, the studio entails a commitment to reflection and growth which can conceivably embrace the efficacy of the journal, the pool and the laptop. The interior nature of these processes suggests the acquisition of insights that are hard-won, and which may not be immediately apparent.

Australian writer David Malouf offered an historical context for the exhibition. In his 2011 essay *The Happy Life*, he cites French philosopher Michel de Montaigne's (1533-92) desire to retreat to a 'little back-shop'. Noting Montaigne's aristocratic status, Malouf acknowledges this aspiration as present in Western thinking and as a perspective that can be extended to other philosophical traditions. Any consideration of the 'creative life' must include Virginia Woolf's *A Room of One's Own* (1929), her celebrated essay in which she argues that women must have the financial independence and the recognition to write in the face of patriarchal and other normative constraints.

At the same time, the exhibition was framed by the emergence of labour conditions that are characterised by the personalisation of work and a greater intolerance of idleness. Traditional notions of the studio were challenged as much by the corporatisation of space and property as the shifting aspirations of artists.

However, as these artists reflected, against the backdrop of the digital evolution of the art market, the internationalising of peer relationships, and the diversification of audiences, the 'veracity' of the studio persisted.

Number of days open to the public 12

Jelena Telecki | Bubble diagrams

4 - 21 May 2017

Jelena Telecki is a Sydney-based artist. At the centre of her painting practice is an exploration of collective and personal histories and the notion of failure, interests that have recently extended into sculpture and installation. *Bubble diagrams* stemmed from the artist's interest in false advertising, misguided ideas, bogus victories as well as the autopoietic nature of art making. Each work acted as a separate, but co-existing 'bubble': a point of intersection between the self-referential and the collective.

Telecki holds a Masters of Visual Arts from the University of Sydney, and over the past ten years has actively exhibited nationally and internationally in group and solo exhibitions. Telecki is a resident artist at 55 Sydenham Rd, Marrickville.

Number of days open to the public 17



Images left to right: Julie Louise Bacon, *The Time Salon*, 2017, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer; Julia Robinson, *Long Ballads*, 2017, installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer



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

Julie Louise Bacon | The Time Salon

26 May - 19 June 2017

The Time Salon was a conceptual art project that explored rapid shifts in the human experience and physical views of time brought about by the Network Ages. The project evolved through an iterative process involving the creation of artworks, the curation of events and exhibitions, and publications. Central to this Ideas Platform project, was a questioning of the relationship between the phenomenological time of matter and energy, and cultural and personal constructs of time.

The intensity of time is felt in daily life, in intimate and pragmatic, psychological and scientific spheres, yet time is arguably merely a means for grasping change. As H.G. Wells observed in his 1895 novel *The Time Machine*, 'There is no difference between time and any of the other three dimensions of space, except that our consciousness moves along it.'

Julie Louise Bacon is an artist, curator and writer. She has exhibited widely nationally and internationally. Her research explores the ways in which physical, social and mental spaces are shaped by one another, through time, including the forces of technology, archives and myth. Bacon has played an active role in arts development and policy through executive, directorship and curatorial posts in art centres in the UK and Canada. She has published widely on contemporary art and cultural theory, and holds a PhD from the University of Ulster. Originally from Newcastle upon Tyne, England, she is currently based in Sydney where she is a Lecturer in studio practice and curating at UNSW Art & Design and a researcher at NIEA.

Number of days open to the public 25

Julia Robinson | Long Ballads

23 June - 14 July 2017

Hybridising naturally occurring plant forms with practices of costuming and adornment, *Long Ballads* explored themes of fecundity, ritual and the cycle of the seasons. Collectively the work took its cues from a range of rituals that affirm life and ward off death, many of which are still performed in England and across Europe today. These performances involved elaborate costumed characters and were boisterous, bawdy and aggressive, frequently invoking the phallus as a symbol of virility.

Julia Robinson is a South Australian artist working in the field of sculpture and installation. Her work reflects an interest in religion, the afterlife and death, and how humans address these concerns through ritual. Recent works have invoked fertility rituals and motifs of resurrection and are infused with an air of sexual candour.

Number of days open to the public 23



Images left to right: Glenn Barkley, *yetmorecontemporaryart*, 2017, installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley. Rabbya Naseer and Hurmat Ul Ain, *Dropping Tears Together II*, 2007 – ongoing, performance documentation, Ideas Platform, Artspace, 2017. Photo: Jessica Maure



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

Glenn Barkley | yetmorecontemporaryart

28 July – 20 August 2017

I used to be a curator in a big museum and like a lapsed Catholic I carry the guilt inside me forever. It has led to a lot of my ceramic work being about the art world itself which is a really boring topic at the best of times.

– Glenn Barkley

Intrigued by the way that online forums have become the home of art criticism, Barkley draws on this material, giving it permanency in the form of ceramic pots. One of the large pots in the exhibition is inspired by Brisbane artist Scott Redford's counter-narrative on contemporary art, while the other pot is about performance art. Barkley notes: 'As always I'm trying to leave a record of the ephemeral, a bulwark against time.'

Glenn Barkley is an artist, writer, curator and gardener based in Sydney and Berry. His work operates in the space between these interests, drawing upon ceramics' deep history, to popular song, the garden and conversations about art and the internet.

Number of days open to the public 38

Rabbya Naseer and Hurmat Ul Ain

8 – 10 September 2017

Rabbya Naseer and Hurmat Ul Ain are graduates of the National College of Arts in Lahore. Their interdisciplinary collaboration incorporating painting, sculpture, photography, video and performance began in 2008, and revolves around sounding out shared experiences in the social and cultural sphere of Pakistan. At the heart of their collaboration is the idea of creating a common voice that reflects certain role expectations.

Dropping Tears Together is a live, durational performance in which the artists bring a domestic refrain to the gallery setting. Audiences are invited to hold the space with the artists as they chop onions and tell anecdotes about their lives in Pakistan.

Number of days open to the public 18



Images left to right: *Making Now*, 2017, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Chantal Fraser, *To Be Humble*, 2017, performance documentation, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer



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

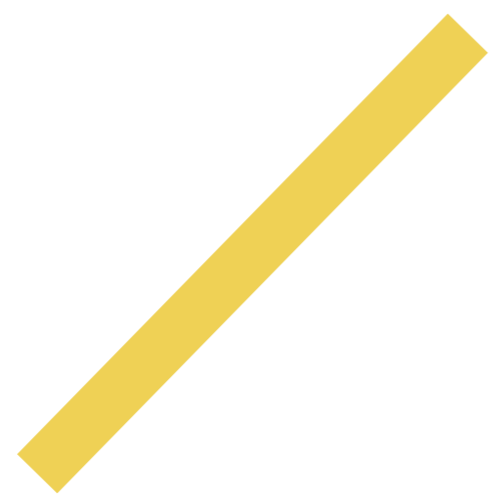
Making Now

15 September – 24 September 2017

Jacqueline Curtis, Roya Djalali, Lisa Gomez, Samantha Leppala, Ray Morgan, Abdel Myassar, Gilda Rizzo, Peter Watson and Robert Shelly.

Making Now presented a diverse range of work from developing artists from the Woolloomooloo local community. The exhibition was a culmination of a four-month workshop in collaboration between the Art Gallery of New South Wales, Artspace and Ozanam Learning Centre, Woolloomooloo. The artist group worked closely with artists Marian Abboud and Ludwig el Haddad to produce new works that engaged with a variety of contemporary art processes, expanding upon individual interests and expertise.

Number of days open to the public 9



Chantal Fraser | To Be Humble

29 September – 8 October 2017

For her Ideas Platform project, Chantal Fraser invited audiences to take part in a mass act of artistic, social and internal penance, drawing on the Samoan ritual tradition of *ifoga*: a ceremonial practice of forgiveness.

Fraser uses adornment as an aesthetic and conceptual tool for material exploration and production. Her work explores the creation of cross-cultural connotations and representations through silhouette and the embodiment of adornment, and more significantly the supervision of cultural adornment. Fraser's practice explores ornamentation as an aesthetic resolution to identity and individuality.

Number of days open to the public 18



Images left to right: Ken Kagami, Portrait Session, 2017, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Parramatta Artists Studios Exhibition, 2017, Installation view, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley.



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

Ken Kagami | Portrait Session

13 – 15 October

Portrait Session was a performance in which Japanese artist Ken Kagami attempted the complicated task of creating work that was straightforwardly funny. Viewers were actively invited to participate by sitting for a free portrait drawn by the artist, which imaginatively considered certain discreet parts of the sitter's body (unlike the traditional artist's model, it was not necessary for participants to undress).

Kagami approaches art via the practice of 'Concrete Comedy'. Inspired by both the environs of Tokyo as well as the work of Milwaukee-based artist David Robbins, Kagami takes the joke as his medium of choice, making mischievous use of everyday found objects, art historical references, contemporary display practices, Japanese popular culture and news media as his materials, all informed by his keen eye for design.

Number of days open to the public 2

Parramatta Artists Studios Exhibition 2017

9 November – 9 December 2017

A group presentation by Harriet Body, Penelope Cain, Shireen Taweel and Hannah Toohey.

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

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

Each year the PAS exhibition in the Ideas Platform is launched alongside the annual NSW Visual Arts Emerging Fellowship, reflecting the creative synergies of practitioners working across New South Wales.

Number of days open to the public 23

A R T
F R E

S P A C E
F O R

S T U D I O S
A R T I S T S



Image: 2017 Artspace One Year Studio Artists. Photo: Jessica Maurer



Tom Polo

'I think Artspace made me realise how important it is to have a shared studio environment with other artists around'

TOM POLO

Image: 2017 One Year Studio Artist Tom Polo in his Artspace studio. Photo: Jessica Maurer

**2017 ONE YEAR
STUDIO ARTISTS
KAREN BLACK
BIANCA HESTER
MASON KIMBER
AGATHA GOTHE-SNAPE
KEG DE SOUZA
TOM POLO
JUSTENE WILLIAMS**

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

In 2017, Studios Free for Artists continued with the generous support of a number of dedicated benefactors through 'The Future Fund for Living Artists'. Artspace is uniquely positioned as the only contemporary art space in Australia to house a rent-free studio program. Artspace has continued the process of a strategic shift for the organisation, moving away from a user-pay rent system to cover operating costs, to the development of a studio program that places generosity and access at its core. 2017 saw the continuation of our strong partnership with UNSW Art & Design, whereby all studio artists receive Fellowship status and are offered full access to the University's research and production facilities to further support the development of their work.

In 2017, selected artists ranged from early career through to well-established artists including: Agatha Gothe-Snape represented in The National 2017 – New Australian Art and Frieze; Tom Polo, who exhibited in Primavera (2017); Mason Kimber, a finalist in the 2015 NSW Visual Arts Fellowship (Emerging). Also selected were mid-career artists Justene Williams, based in Western Sydney and recent participant in The National 2017; Keg de Souza, whose socially engaged practice has been included in the 20th Biennale of Sydney, as well as The National 2017 as well as Bianca Hester whose collaboration with Terri Bird and Scott Mitchell, Open Spatial Workshop, had its first major museum exhibition at Monash University Museum of Art this year.

The studio program is a dynamic site for production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through this activity we have facilitated an increase in programming opportunities and outcomes for studio artists within our network of peer institutions and curators in Australia and internationally. Over the course of the year, 206 new works were developed, created and presented in Australia and internationally.

Throughout the year and including the Artspace Finissage, each studio artist generously opened their workspace to the public to provide a rare opportunity for more than 900 visitors to directly engage with their practice.

The selection of artists for the studio program is rigorous and competitive with 150 applications for 2017. Each year, Artspace staff together with the artist board representatives (Mikala Dwyer, Khaled Sabsabi and Daniel Boyd) make selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encourages artists to consider in their application how they might contribute to the life of the studio program, Artspace and to the visual arts sector more broadly.



Bianca Hester

Supported by Andrew & Amanda Love

Images left to right: 2017 One Year Studio Artist Bianca Hester in her Artspace studio. Photo: Jessica Maurer; 2017 One Year Studio Artist Karen Black in her Artspace studio. Photo: Jessica Maurer



Karen Black

'I have come in here and been able to expand my practice, make much bigger paintings, which is really what I wanted to do. Also to be able to move ahead with all my ideas freely.'

KAREN BLACK

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

'I have four jobs and I try and come here as much as I can.

To manage all of that and to not have to pay for a studio in Sydney is pretty amazing, it keeps me going.'

Mason Kimber

Mira's Studio, supported by Alenka Tindale

Image: 2017 One Year Studio Mason Kimber in his Artspace studio.
Photo: Jessica Maurer

Mason Kimber

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

'It is really nice to learn a bit more about people's practices who do things that are really different to you. You often do not get to have those in-depth conversations, but over a period of a year you have many conversations about their practice.'

Keg de Souza

Keg de Souza

Supported by Lisa Paulsen

Images left to right: 2017 One Year Studio Artist Keg de Souza in her Artpace studio. Photo: Jessica Maurer; 2017 One Year Studio Artist Agatha Gothe-Snape in her Artpace studio. Photo: Jessica Maurer

Agatha Gothe-Snape



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

I would not want Artspace to be anywhere else, to have artist occupy this space is really amazing. I really believe that there should be space for art in the urban centre, as well and the regional and the suburban areas. Even if Sydney Modern is up the hill, there still needs to be artist studios here.

AGATHA GOTHE-SNAPE

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

'We need artists to be together and working in spaces that are free, where you are allowed to make mistakes and nut out ideas. [Artspace] is looking at local artists but also working internationally and I think that is really important; that is a real strength.'

JUSTENE WILLIAMS

Justene Williams



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



The residency program offers generous space for national and international artists, curators, producers, writers and academics of all disciplines to develop and produce project ideas and make connections with professionals in the field. The program generates peer networks and community connections between those living and working in the studios as an access point to the broader arts and culture community nationally and internationally. Partnerships for 2017 included the Ministry of Culture, Taiwan; Asialink & MMCA, Goyang (Korea); and Artsource, Perth. Artspace has developed two new International partnerships for 2018 with the Finnish Cultural Foundation & Helsinki International Artist Program and Kyoto Art Centre with the Australia Council for the Arts. Crucially, the residential studios enable Artspace to provide vital in-kind support for peer institutions such as the Art Gallery of NSW, the Museum of Contemporary Art Australia and the Biennale of Sydney among others. The studios provide space for artists or makers who are developing new work for exhibitions across NSW. For example, Alex Martinis Roe [Berlin] developed work for The National 2017 at the Art Gallery of NSW; Oliver Beer [UK], Jun Yang [Taiwan/London] and Rayanne Tabet [Lebanon/New York] stayed at the Artspace studios during site visits in the lead-up to the 2018 Biennale of Sydney; Alwin Reamillo stayed at Artspace on a number of occasions in partnership with the Art Gallery of NSW and Blacktown Arts Centre as part of the series of exhibitions focusing on art in the Philippines.

Participating artists and arts professionals in residence throughout 2017 included: **Micky Schubert** and **David Kordansky** [Berlin- Micky Schubert Gallery]; **Elizabeth Newman** [Melbourne]; **Shelley Lasica** [Melbourne]; **Clothilde Bullen** [Perth, Wardandi (Nyoongar)/Yamatji]; **Julian Day** [Sydney/New York]; **Angelica Mesiti + Matthew McWilliams** [Paris/Sydney]; **Colin Chinnery** [Beijing]; **Erin Coates** [Perth] in partnership with Firstdraft; **Liquid Architecture** [Melbourne]; **Oliver Beer** [London] in partnership with Biennale of Sydney; **Julia Robinson** [Adelaide] in partnership with ACE, Adelaide; **Subin Her** [Korea] in partnership with Asialink Korea Exchange and MMCA, Changdong; **Alwin Reamillo** [Manila] in partnership with AGNSW; **Jun Yang** [Taiwan/London] in partnership with Biennale of Sydney; **Alex Martinus Roe** [Berlin] in partnership with AGNSW; **Vivienne Binns** [Canberra]; **Juby Chiu** [Taiwan] in partnership with the Ministry of Culture, Taiwan; **Mihnea Mircan** [Brussels] in partnership with MUMA; **Yung Ma** [Paris] in partnership with IVCP | UNSW Art & Design; **Susanne Pfeffer** [Kassel] in partnership with IVCP | UNSW Art & Design ; **Mohammad Hossein Gholamzadeh** [Tehran] in partnership with Sydney Contemporary; **Rabbya Naseer** [Lahore/Sudan]; **Hurmat Ul Ain** [Islamabad]; **Dawn-Joy Leong** [Singapore] in partnership with the Big Anxiety Festival; **Clive Peterson** [New York] in partnership with the Big Anxiety Festival; **Chantal Fraser** [Brisbane]; **Georgia Hutchinson** [Melbourne] in partnership with Liquid Architecture; **Johanna Tuukkanen** [Helsinki] in partnership with Underbelly Arts and ANTI Festival, Finland; **Parker Bruce** [New York] in partnership with Badlands Unlimited; **Darlene Lin** [Paris] in partnership with One Star Press and Three Star Books; **Freek Lomme** [Amsterdam] in partnership with Onomatopoe; **Alwin Reamillo** [Manila] in partnership with Blacktown Arts Centre; **Perdita Phillips** [Perth] in partnership with Artsource; **Geumhyung Jeong** [Seoul] in partnership with Critical Path, Performance Space; **Morag Keil** [London]; **Anna-Viktoria Eschbach + Antoine Angerer** [Beijing] in partnership with iProjects and **Kelly Doley**, Feminist South Project; **Celia Dottore** [Adelaide] in partnership with the Biennale of Sydney and Flinders University; **Paul Knight** [Vienna/Melbourne]; **Rayanne Tabet** [Lebanon/New York] in partnership with the Biennale of Sydney; **Helen Johnson** [Melbourne]; **Mary Reid Kelley + Patrick Kelley** [Los Angeles] in partnership with Monash University Museum of Art.

Images left to right: Artspace residential studios, 2016. Photo: Jessica Maurer
Mary Reid Kelley with Patrick Kelley, *The Thong of Dionysus*, 2016, video still, courtesy the artist and Pilar Corrias Gallery, London

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



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

Image: Shelley Lasica, *Superposition of three types*, 2017, performance documentation, Artspace, Sydney. Photo: Jessica Maurer



Image: Artspace Public Program, 2017. Photo: Jessica Maurer

18 FEB | Performance

Public Lecture | 'What spills' by Raimundas Malašauskas, in-conversation with Melissa Ratliff, Curator and Manager of Public Programs and Education, Biennale of Sydney

Co-presented by Artspace, Monash University Museum of Art and Monash Art Design and Architecture

8 & 18 FEB | Performance

'The Shape of Things To Come', Shelley Lasica

15 MAR | Public talk

François Quintin, Director of Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette and Fonds de dotation Famille Moulin, Paris

In partnership with University of NSW Art + Design

15 MAR | Publication Launch

'Some walls fall/out', Spence Messih

15 MAR | Performance

'Painting Performance [with improvised brush]', Huseyin Sami

15 MAR | Performance

Mark Titmarsh

6 APRIL | Biennale Archive Stories #2

Mami Kataoka: An Open Interview with Vivienne Binns OAM, Deborah Kelly, Julie Rrap and Ann Stephen.

Presented by the Biennale of Sydney

10 MAY | Artist Talk

Angelica Mesiti

10 MAY | Public Talk

Colin Chinnery, 'Embodied Sound' and Radhika Subramaniam, 'Curating the City'



Image: Spence Messih reading documentation, *Superposition of three types*, 2017, Artspace, Sydney. Photo: Jessica Maurer

25 MAY | Countess Fundraising Campaign Launch

Elvis Richardson in conversation with Miranda Samuels

10 JUN | Public Program

Panel discussion with Julie Louise Bacon, astrophysicist, Associate Professor Sarah Brough and Dr John Cass, a leading researcher in the field of time perception and psychophysics

2 APR - 8 JUL SATURDAYS | A series of workshops and presentations

Alex Martinis Roe in partnership with The National

27 JUL | Performance

'White King, Brown Queen', Radha La Bia

29 JUL | Artist Talks, THE PUBLIC BODY .02

Vivienne Binns, Kelly Doley, Dani Marti, William Yang, Del Kathryn Barton, Samuel Hodge, Kate Just and Radha La Bia in conversation with Alexie Glass-Kantor

15 AUG | Public Talk

Yung Ma and Susanne Pfeffer In Conversation. Facilitated by Maud Page, Deputy Director and Director of Collections at the Art Gallery of NSW

25 NOV | Artist Talks | 2017 NSW Visual Arts Emerging Fellowship

Talia Linz and Alexie Glass-Kantor in conversation with artists Fernando do Campo, Emma Fielden, Ashleigh Garwood, Spence Messih, Claudia Nicholson, Emily Parsons-Lord, Shan Turner Carroll and Louise Zhang

9 DEC | Finissage

2018 program launch with Executive Director Alexie Glass-Kantor and Artspace Chair Andrew Cameron AO. Performance lecture by Mary Kelley and Patrick Kelley, live music from Jack Shit and Mere Women and open studios with 2017 One Year Studio Artists.

INTERNATIONAL VISITING CURATORS PROGRAM

'Having [visiting curators] actually come into your space is really the best solution in talking about your work in the most genuine, significant way'

Developed in partnership with University of NSW | Art & Design, the International Visiting Curators Program focuses on curatorial advocacy and public programs. It forms part of Artspace's strategy to connect Australian artists with our international networks and provides a critical context and space for the creation of new work. For this reason, all of our international projects are based on the principle of reciprocity. We form collaborative partnerships with international colleagues that enable us to share information, networks and artistic content. As a result, Australia is part of a system of international cultural exchange.

We aim to host up to four curators each year to participate in a rigorous itinerary of public talks, student masterclasses and artist studio visits.

INTERNATIONAL CURATORS PROGRAM VISITING

François Quintin

François Quintin is the Director of Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette and Fonds de dotation Famille Moulin, Paris. He was previously Director of Gallery Xippas and FRAC Champagne-Ardenne, and curator at Fondation Cartier. In 2017, Lafayette Anticipations, Galeries Lafayette Corporate Foundation, opened in the Marais district of Paris. Designed by the Office for Metropolitan Architecture, the architectural firm founded by Rem Koolhaas, the facility is one of the largest production and presentation spaces in Europe.

Key Outcomes

- Quintin contributed a major essay in *Angelica Mesiti: A Communion of Stranger Gestures*
- Angelica Mesiti's *Relay League* was successfully recommended by Quintin for the collection of Frac Franche-Comté (Besançon, France). He is a member of the Frac Franche-Comté's Acquisition Committee.
- Artspace is working towards a co-commission with Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette on a studio residency dedicated to commissioning new work and a solo presentation of Wiradjuri/Kamilaroi artist Jonathan Jones.

Radhika Subramaniam

Radhika Subramaniam is a curator and writer interested in urban crises and surprises, particularly crowds, cultures of catastrophe and human-animal relationships. She is Director/Chief Curator of the Sheila C. Johnson Design Center (SJDC) at Parsons School of Design/The New School where she teaches in the School of Art and Design History and Theory. Her curatorial practice is cross-disciplinary and dialogic, committed to public pedagogy, critical urbanism and political and social justice.

Key Outcomes

- *A Working Model of the World*, curated by Dr. Lizzie Muller and Holly Williams, was developed and presented in partnership with UNSW Galleries, the Sheila C. Johnson Design Center, Parsons School of Design, The New School, New York, and The Curators' Department, Sydney. The exhibition was shown in New York from Sep-Dec 2017.

Yung Ma

Yung Ma is currently Curator of the Contemporary Art and Prospective Department at the Centre Pompidou in Paris, a role that was created in collaboration with the K11 Art Foundation. Formerly Associate Curator of Moving Image at M+ in Hong Kong, he had been part of the core curatorial team for M+ since its inception in 2011, and twice co-curator of the Hong Kong Pavilion at the Venice Biennale (2009 and 2013). At M+, he looked after the institution's moving image portfolio, helping to define and build the collection while conceiving the ongoing M+ Screenings series and the exhibition *Mobile M+: Moving Images* (2015).

Key Outcomes

- Artspace partnered with Creative New Zealand to support Yung Ma's research trip to Auckland, Wellington and New Plymouth.



Image: Launch of *Superposition of three types*, 2017, Artspace, Sydney. Photo: Jessica Maurer

Susanne Pfeffer

Susanne Pfeffer is an art historian and curator based in Germany. Formerly director at the Fridericianum in Kassel since 2013. Pfeffer served as curator for the German Pavilion at the 57th Biennale di Venezia presenting Anne Imhof's exhibition *Faust*, which was awarded the Golden Lion for best national pavilion. She curated the Swiss Pavilion at the 56th Biennale di Venezia, presenting an immersive installation *Our Product* by Pamela Rosenkranz.

Pfeffer has served as a curator for the São Paulo Biennale and the Lyon Biennale, as well as the Tel Aviv Art Museum, the Museum Boijmans Van Beuningen, the Museum of Modern Art in Warsaw, and the Museion Bozen. She was previously chief curator of the KW Institute for Contemporary Art in Berlin (2007-2012), curator and consultant at MoMA PS1 in New York and was artistic director of Künstlerhaus Bremen (2004-2006).

Key Outcomes

- Artspace partnered with Creative New Zealand to support Susanne Pfeffer's research trip to Auckland, Wellington and New Plymouth
- The Australia Council for the Arts supported Susanne Pfeffer's research trip to the Tiwi Islands and Arnhem Land where she visited the following art centres: Jilamara Arts, Milikapiti; Tiwi Design and Ngaruwanajirri, Wurrumiyanga; Injalak Arts, Gunbalanya; Maningrida Arts Centre; and Buku -Larrnggay Mulka and the Mulka Project, Yirrikala.

London

ICA London
Helen Johnson | Warm Ties
31 January - 16 April 2017

Days open to the public 76
Total audience 99,496

Cardiff

Chapter, Cardiff
Helen Johnson | Warm Ties
1 July - 24 September 2017

Days open to the public 86
Total audience 2,408

Hong Kong

Encounters, Art Basel | Hong Kong
23-25 March, 2017

Alexie Glass-Kantor was appointed Curator, Encounters, Art Basel Hong Kong for a five-year term (2015 - 2019) and presented the first iteration of this series in 2015.

Days open to the public 3
Total audience 80,000

ENCOUNTERS ARTISTS

- 1 **Pio Abad** [Philippines/UK]
Not a shield, but a weapon, 2016
(Silverlens)
- 2 **Rasheed Azaeen** [Pakistan/UK]
House of Red Bamboo, 2017
(Rossi and Rossi)
- 3 **Bingyi** [China]
Wanwu, 2013
(Ink Studio)
- 4 **Katharina Grosse** [Germany]
Untitled, 2016
(Gagosian)
- 5 **Gonkar Gyatso** [Tibet/UK]
Family Album, 2016
(Pearl Lam Galleries)
- 6 **Joyce Ho** [Taiwan]
On the second day, Saturday, your three minutes, 2017
(TKG*)
- 7 **Hu Qingyan** [China]
Go in One Ear and out The Other, 2017
(Galeri Urs Meile)
- 8 **Waqas Khan** [Pakistan]
In the Name of God II, 2017
(Galerie Krinzinger)
- 9 **Kimsooja** [South Korea]
Deductive Object, 2016
(Kukje Gallery/Tina Kim Gallery)
- 10 **Alicja Kwade** [Poland]
The Beat, 2017
(König Galerie, 303 Gallery kamel mennour)
- 11 **Dihn Q. Le** [Vietnam]
The Deep Blue Sea, 2017
(10 Chancery Lane Gallery, P.P.O.W)
- 12 **Li Jinghu** [China]
Archaeology of the Present (Dongguan), 2017
(Magician Space)
- 13 **Sanné Mestrom** [Australia/Holland]
The Bathers, 2016
(Sullivan+Strumpf)
- 14 **Michael Parekowhai** [New Zealand]
Putto, 2015-16
(Roslyn Oxley9 Gallery)
- 15 **Shen Shaomin** [China]
Summit, 2009-2010
(Osage Gallery)
- 16 **Rirkrit Tiravanija** [Thailand]
Untitled 2017 (no water no fire), 2017
(neugerriemschneider)
- 17 **Wang Wei** [China]
Slipping Mural 2, 2017
(Edouard Malingue Gallery)

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

I N T E R N A T I O N A L
P A R T N E R S H I P
C O M M I S S I O N E D

O N A L
I P S &
N E E D W O R K

Helen Johnson | *Warm Ties*

ICA, LONDON

10 February - 17 April 2017

CHAPTER, CARDIFF

10 February - 17 April 2017

Warm Ties saw the first public solo exhibition of Australian artist Helen Johnson, in collaboration with Artspace, Sydney. Johnson weaves and overlays historical and contemporary signifiers, creating points of tension and reflection through the medium of painting. In this exhibition, the complex colonial relationship between Australia and Britain is dealt with on the level of the body, using large-scale paintings mounted to a structure that zigzags through the space.

An economy of images is established within and between paintings; some are given precedence, others made barely legible. The paintings are the size of theatre backdrops, in excess of the body, becoming sets before which to act. Mindful of the ICA's location on The Mall, close to the seat of power that served as the originary point of Australia's colonisation, some images concerning Australia's fraught relationship to British culture and power are freighted back to their point of origin. Humour plays an important role in reflecting on this return – or perhaps more accurately, persistence – of the repressed.

In one painting, a man masturbates as the lyrics to the Australian national anthem are whispered into his ear: 'For those who come across the seas we've boundless plains to share', a far cry from some of Australia's current strict immigration policies. He stands before an image of Queen Victoria overlaid with handcuffs, whips and shackles used to punish colonial convicts. Hands reach from inside this image to smear the paintwork.

The zigzag structure within the exhibition is derived from the layout of Canberra, Australia's capital city. Designed by Walter Burley Griffin, this pre-fabricated modernist city was imposed on Ngunnawal country in the early 20th century. Here, the angles of Masonic symbols imbued in Burley Griffin's plans are reduced to a gesture, a mere squiggle across the space.

This body of work resituates 19th century images of the White man as an imperialist brute, a sycophant and a greedy solipsist, scaling them up and reasserting them – they are the founding historical legacy for non-Indigenous Australians. The works repurpose and re-examine images of rituals used by colonists in an attempt to legitimise their occupation of Australia; 'civilised' procedures that thinly masked widespread massacres, dispossessions and attempted destructions of sophisticated, ancient cultures.

Helen Johnson's Warm Ties was co-commissioned by ICA, London and Artspace. The development and presentation of Helen Johnson's Warm Ties is supported by Commissioning Partner the Keir Foundation. This project was assisted by the Australian Government through the Australia Council for the Arts, its funding and advisory body.

Supported by the Helen Johnson Supporters Circle including Château Shatto, Pilar Corrias Gallery and Sutton Gallery

Following the commissioning of *Warm Ties*, individual works now form part of the following collections:

- Tate & Museum of Contemporary Art Australia, purchased jointly with funds provided by the Qantas Foundation 2018
- YUZ Museum, China
- Private collections in Singapore and the USA

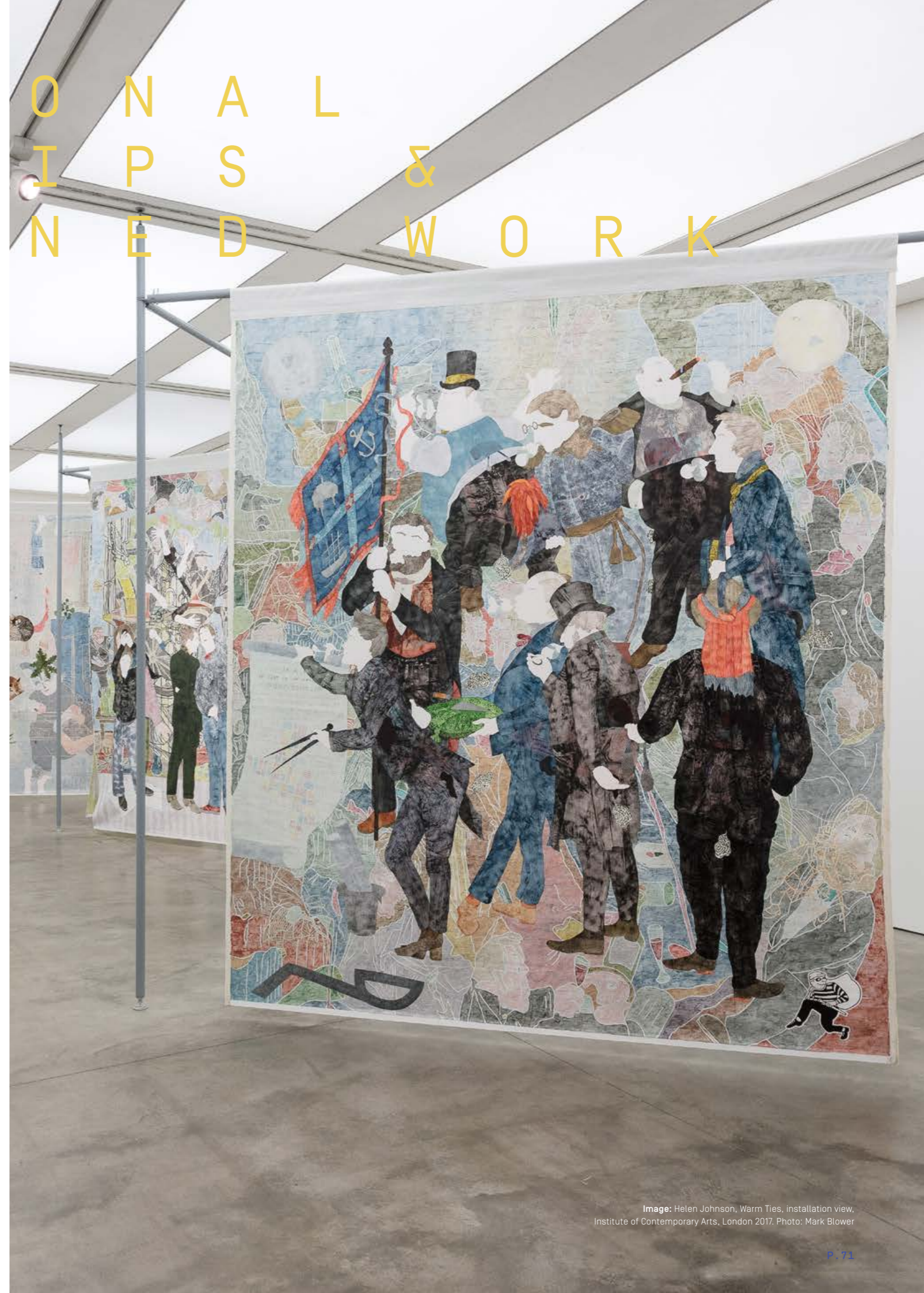


Image: Helen Johnson, *Warm Ties*, installation view, Institute of Contemporary Arts, London 2017. Photo: Mark Blower

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

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

Bunbury Regional Art Gallery, WA
19 November 2016 - 22 January 2017
Days open to the public: 48
Attendance: 3,454

Northern Centre for Contemporary Art, NT
10 February - 26 March 2017
Days open to the public: 45
Attendance: 400

Goulburn Regional Art Gallery, NSW
26 May - 8 July 2017
Days open to the public: 42
Attendance: 1,020

Griffith Regional Gallery, WA
28 July - 24 September 2017
Days open to the public: 58
Attendance: 670

Ipswich Art Gallery, QLD
6 October - 26 November 2017
Days open to the public: 51
Attendance: 2,951

Bega Valley Regional Art Gallery, WA
1 December - 27 January
Days open to the public: 58
Attendance: 1,474

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

Shepparton Art Museum, VIC
28 January - 19 March 2017
Days open to public = 50
Total audience = 2,645

Blacktown Arts Centre, NSW
23 February - April 2017
Days open to the public: 50
Attendance: 3,259

Wagga Wagga Art Gallery, NSW
6 May - 2 July 2017
Days open to the public: 56
Attendance: 2,906

Wanneroo Library and Cultural Centre, WA
6 May - 2 July 2017
Days open to the public: 56
Attendance: 363

Newcastle Art Gallery, NSW
2 September - 5 November 2017
Days open to the public: 56
Attendance: 9,926

Casula Powerhouse, NSW
11 Nov - 3 Dec 2017
Days open to the public: 21
Attendance: 1,504

Bathurst Regional Art Gallery, NSW
8 Dec 2017 - 28 Jan 2018
Days open to the public: 50
Attendance: 2,575

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

The Lock-Up, Newcastle
12 August - 17 September 2017
Days open to public = 36
Total audience = 706

Griffith University Art Gallery
30 November 2017 - 24 February 2018
Days open to the public: 84
Attendance: 1,171

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

PERFORMANCE
AGAINST
GOALS

Image: Spence Messih reading, *Superposition of three types*, 2017, Artspace, Sydney. Photo: Jessica Maurer

EXPANDED ARTISTIC PROGRAM

Image: THE PUBLIC BODY .02, installation view, Artspace, Sydney, 2017 Photo: Jessica Mauer

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

As part of Artspace's 2017 expanded artistic program 206 new works were developed of which 70 were new commissions. This artistic output demonstrates Artspace's role as a catalyst and advocate for Australian artists to test new ideas in expanded and experimental forms and to engage in critical discourses.

New Work

THE PUBLIC BODY .02 included *White King, Brown Queen*, a new performance by Radha La Bia, the alter ego of Singaporean-born performance artist Shahmen Suku; Kelly Doley and Diana Baker Smith's *In Search of Pat Larter*, a new video work drawing on archival material from the Pat Larter archive at the Art Gallery of NSW; A.L. Steiner's unique collage *Smart and final*; and a new commission by Wiradjuri artist Amala Groom titled *We are all in this together*.

The recipient of the 2017 Visual Arts Emerging Fellowship, Claudia Nicholson, was awarded the prize for her new sculptural installation and performance *Don't Let Me Down Let Me Down* based on traditional Colombian silletas. New works were also created for the Fellowship exhibition by finalists Fernando do Campo, Emma Fielden, Spence Messih, Emily Parsons-Lord, Shan Turner-Carroll and Louise Zhang.

The Ideas Platform hosted a diverse range of propositional projects that included Ciaran Begley's malleable and interactive sculptural forms; a community project in collaboration with the Ozanam Learning Centre and the Art Gallery of NSW; group exhibitions curated by independent curators and artists including Jasmin Stephens and Julia Louise Bacon; a co-presentation of South Australian artist Julia Robinson with ACE Open, Adelaide; and our annual collaboration with Parramatta Artists Studios. The space also hosted live performances by Pakistani artists Rabbya Naseer and Hurmat Ul Ain, and Brisbane-based Chantal Fraser, whose work referenced the Samoan ceremonial practice of *ifoga*.

Collaboration continued to be a strategy throughout 2017 to assist with the commissioning of ambitious new work by Australian artists. In 2017, Artspace premiered *Relay League*, a new commission by Angelica Mesiti consisting of a three-channel video installation and sound sculpture. A co-commission with the Institute of Contemporary Arts, London, Helen Johnson's *Warm Ties* premiered at ICA

followed by an Australian premiere at Artspace in January 2018. Development also began for Keg de Souza's first institutional solo exhibition at Artspace in mid-2018.

Creative Development

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of more than 104 new works by the seven One Year Studio Artists in residence. Two of Artspace's studio artists were selected for the NSW Visual Artist Fellowship for mid-career/established visual artists: Justene Williams and Keg de Souza. Agatha Gothe-Snape, Keg de Souza and Justene Williams showed in The National 2017. Goth-Snape also showed internationally at Frieze with *Every Artist Remembered*. Tom Polo was selected to exhibit in Primavera (2017) and was included in a solo show at Station Gallery's pop up Sydney space. Bianca Hester's collaboration Open Spatial Workshop presented their first major museum show, *Converging in time*, at Monash University Museum of Art. Mason Kimber developed new works for COMA Gallery and Galerie pompom.

Through the residential studio program, Artspace assisted in providing space for the creation of new works for the Artspace program, including Elizabeth Newman, Shelley Lasica and Julian Day for *Superposition of Three Types*, as well as Julia Robinson and Chantal Fraser for their solo exhibitions in the Ideas Platform. Our studio program was also able to support the development of work from Oliver Beer (London) and Rayenne Tabet (Beirut/New York) in partnership with the Biennale of Sydney; Alex Martinis Roe, for The National 2017 in partnership with the Art Gallery of NSW; and Alwin Reamillo for public performances and education programs for the Banyan Project in partnership with the Art Gallery of NSW.

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. Artspace's One Year Studio Artists as well as residential studio artists engaged in avenues of professional development and networking opportunities with international visiting curators including Gregor Muir, Fabian Schöneich, Che Kyongfa, Ellen Greig, Christina Li, Bert de Leenheer and Jessica Beck, Assistant Curators from the Andy Warhol Museum.

The Artspace curatorial team conducted studio visits with over 100 international, national, NSW and Western Sydney artists. Further, Deputy Director Michelle Newton engaged in professional development sessions with six visiting Young Regional Artists through the Create NSW Program.

As part of our International Visiting Curators Program, François Quintin, Radhika Subramaniam, Yung Ma and Susanne Pfeffer led studio visits with Artspace studio artists, as well as leading Australian artists in Sydney, Melbourne and Brisbane. They each gave full-day masterclasses with UNSW Art & Design students on curatorial methodology and approaches. This offered the next generation of curatorial professionals a breadth of industry knowledge and skills development within international curatorial practice.

2017 was the third year of Artspace's four-year partnership with Parramatta Artists Studios (PAS), which sees the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy.

The development of this partnership 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 from Western Sydney worked closely with Artspace curators through a series of studio visits and mentored exchanges over the three-month lead up to an exhibition in the Ideas Platform at Artspace. This exchange operates in dialogue with PAS Coordinator, Sophie Kouyoumdjian. Included artists developed new work as well as reiterations of previous work. The following new works were developed *Acrochorda One & Acrochorda Two*, 2017 [Hannah Toohey], *Intervention for a partial solar eclipse, Two-Up*, 2017 [Penelope Cain], *Air space*, 2016 as well as the premiere exhibition of *Blue (2)*, 2016 [Harriet Body].

The NSW Visual Arts Emerging Fellowship continues to be a critical and integral part of Artspace's skills development and artist advocacy activities. In partnership with Create NSW, this program provides a unique professional development opportunity for emerging artists based in NSW to engage with a support system of advocacy and guidance. In 2017, Artspace continued an active role in providing curatorial direction and feedback to the nine Fellowship finalists to further enhance professional outcomes. In the initial stages of the Fellowship, Alexie Glass-Kantor, Executive Director, Talia Linz, Curator and Lola Pinder, Curatorial Assistant undertook a schedule of studio visits to develop the exhibition and support artists. These visits facilitated a series of rigorous and in-depth conversations that enabled each artist to make new, informed and important decisions for the direction of their practice. This curatorial process adds strength of experience to the NSW 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.

In 2017, selected Fellowship artists represented a diverse cohort of NSW emerging practitioners who have exhibited broadly across Artist Run Initiatives, major institutions and commercial galleries. The Fellowship continues to represent a pivotal moment in each of these artists' careers and, with its reputation and history, continues to be the major prize in the emerging category in NSW. The 2017 recipient, Claudia Nicholson, developed a new site-specific installation work, *Don't Let Me Down Let Me Down*, 2017. Other new works were exhibited by: Fernando Do Campo, *The Colours of Federation (WHOSLAUGHINGJACKASS)*, 2017; Ashleigh Garwood, *FORM #008*, 2017, *Untitled_IslandB*, 2017, *Land3_Editor*, 2017, *Land2_Editor*, 2017, *FORM #003*, 2017, *FORM #002*, 2017, *FORM #004*, 2017, *FORM #001*, 2017, *Retaining Structure #1*, 2017, *Retaining Structure #2*, 2017, *Untitled_IslandA*, 2017; Spence Messih, *Psychic sex*, 2017; Shan Turner-Carroll, *Sun, Moon, Walk, New York City/Sydney*, 2015-17; Louise Zhang, *Soft Horror*, 2017.

The Fellowship has enabled these artists to crystallise their practice and to capitalise on the increased exposure and opportunities that have followed from the Fellowship.



'I felt challenged and supported in every way'

EMMA FIELDEN

Image: 2017 NSW Visual Arts Emerging Fellowship, installation view, Artspace, Sydney. Photo: Zan Wimberley

NEW WORKS IN DEVELOPMENT

Image: Köken Ergun, *Heroes*, 2018, single-channel video, 88 mins, courtesy the artist. 'Heroes' is a co-commission between the Australian War Memorial, Protocinema and Artspace, Sydney, with additional support from Supporting Contemporary Art from Turkey (SAHA) and Çanakkale Biennial Initiative (CABININ). Production still: Tolga Baş

New works in development for 2018–2020

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.

52 ARTISTS 52 ACTIONS

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

52 ARTISTS 52 ACTIONS is an ambitious, year-long project running from January 2018 to January 2019 highlighting artistic practice across Asia. The project will engage 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 will drive the project, generating a continuously unfolding archive of creative responses to political and social issues central to each unique context. The participating artists represent a wide spectrum of ethnicities and cultural backgrounds across Asia and the Pacific – everywhere from Bangladesh to Korea, Fiji to Turkey and the breadth of Australian communities. Taking place online and off, 52 ARTISTS 52 ACTIONS is the first project of its kind staged in the region. It is an open and experimental platform for the creation of new work around critical contemporary issues

RAMESH MARIO NITHIYENDRAN

Ramesh Mario Nithiyendran's Idols was commissioned and produced by Artspace, Sydney and the Samdani Art Foundation for the Dhaka Art Summit 2018. The project has been assisted by the Australian Government through the Australian Council for the Arts, its funding and advisory body, and supported by the Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade

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

KOKEN ERGUN

'Heroes' is a co-commission between the Australian War Memorial (AWM), Artspace, Sydney, and Protocinema, Istanbul, with additional support from Supporting Contemporary Art from Turkey (SAHA) and Çanakkale Biennial Initiative (CABININ).

Heroes deals with concepts of martyrdom and heroism that evolve around the legacy of the Gallipoli/Çanakkale Campaign. To realise the piece, Ergun worked closely with Gallipoli tour guides from Turkey, Australia and New Zealand, initially embedding himself as a regular guest without filming and then documenting more than fifty tours, culminating in 120 hours of footage. The resulting single-channel film offers a rare insight into what the artist terms 'tourism of martyrdom'. It brings together varied war narratives as told by the different tour guides, emotional reactions of their audience, interviews with tour participants and patriotic theatre plays organised by the Turkish state to further impassion tourists visiting martyr monuments and graves. The work draws attention to the different permutations of the same history and how it is conveyed and experienced – through the frame of martyrdom in the more religious culture of Turkey, and heroism in the more secular cultures of Australia and New Zealand.

KEG DE SOUZA

Supported by the City of Sydney

The artist's first Australian solo institutional exhibition will transform Artspace through spatial intervention and an ongoing discussion platform, using architectural and educational theory to explore radical pedagogy and the ways in which space informs how we teach and learn. The format for the exhibition draws from Lilly Reich and Mies van der Rohe's *Silk and Velvet Café* where they used silk and velvet curtains to divide the space. Artspace will also be divided using curtain partitions to create temporary delineated spaces. By altering the institutional architecture, visitors will be choreographed through the space via various floor to ceiling textile drapes, acting like the partitions Reich and van der Rohe used to divide space.

ISABEL & ALFREDO ACQUILIZAN

Artists Alfredo and Isabel Aquilizan will create a month-long embedded community project in Woolloomooloo, Sydney, Australia and Bataan, Philippines. The contemporary artists will develop a community-led design initiative to create a site-specific installation and inclusive, socially engaged program around basketball courts in the two locations. The collaborative duo will create a site-specific installation and integrated programming in which community groups can come together, unified by sport and space. The sculptural form will be adapted to each site, led by consultation and collaboration with each community. The architectural installation will operate as a place-making platform in order to activate the basketball court and surrounding environment.

COMMISSIONING SERIES

Image: Angelica Mesiti, Relay League, production still, 2017, commissioned by Artspace. Courtesy the artist, Anna Schwartz Gallery, Melbourne and Galerie Allen, Paris.

Nicholas Mangan | Ancient Lights

In 2015, Artspace in partnership with Chisenhale Gallery supported Nicholas Mangan at a critical point in his career through the development and presentation of his new commission *Ancient Lights*. Artspace created a critical support structure – space and direct funding complemented by a high level of institutional and curatorial support – to produce ambitious, groundbreaking projects that could not otherwise be realised across the entire exhibition space.

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

The inclusion of this commission in the 9th edition of SeMA Biennale Mediacity Seoul (2016) attracted audience numbers to over 70,000. *Ancient Lights* also exhibited at KW Institute for Contemporary Art, Berlin in 2017 and Dowse Art Museum in Wellington, New Zealand attracting a combined audience of 100,000 visitors for 2017.

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

20 July – 17 September 2016
Monash University Museum of Art, Melbourne

1 September – 20 November 2016
SeMA Biennale Mediacity, Seoul

29 October – 18 December 2016
Institute of Modern Art, Brisbane

2 June – 13 August 2017
KW Institute for Contemporary Art, Berlin

19 August – 12 November 2017
Dowse Art Museum, New Zealand

Angelica Mesiti | Relay League

In 2017, Artspace gave its entire exhibition space to Australian artist, Angelica Mesiti to present the fifth edition of our 'Commissioning Series'. The commission offered her an opportunity to explore the ever-expanding fields of inquiry that influence her film-based installations and demonstrated the remarkable range of her artistic practice. The exhibition was the first large-scale solo exhibition in a public institution of Mesiti's work.

The initial presentation at Artspace achieved an audience of 3,353 and in partnership with M&G NSW is touring to six venues nationally and includes a series of public programs, education and group tours. We estimate that over its lifetime, this exhibition will reach more than 300,000 people.

In 2018, Artspace will collaborate with Art Sonje Center, Seoul to present an expanded presentation of Angelica Mesiti's new commission *Relay League* as well as *Citizen's Band*, 2012. Artspace will also partner with Protocinema, Istanbul and Kunsthalle Tbilisi to present *Relay League* to launch this new art space in Georgia, founded by Irena Popiashvili and Lika Chkuaseli coupled with a site-responsive installation by Nika Kutateladze. Angelica Mesiti & Uriel Barthélemy will also perform *Relay League's* score as part of the Do Disturb festival at the Palais de Toyko, Paris.

Following the commissioning of *Relay League*, 2017, the three editions of this work now form part of the following collections in Australia and France:

- Collection of the Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Breen Mills Foundation 2017
- Collection of Frac Franche-Comté (Besançon, France)
- Private Collection, Melbourne

The development and presentation of Relay League was supported by Commissioning Partner the Keir Foundation. This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Relay League was produced with the support of C ND Centre National de la Danse, Paris and University of New South Wales Art & Design.

PUBLISHING

Sunday 2:30pm
in theatrette



Image: Launch of *Angelica Mesiti: A Communion of Stranger Gestures*, 2017 at VOLUME | Another Art Book Fair, Artspace, Sydney, 2017. Photo: Jessica Maurer

Publishing is integral to Artspace's artistic program, and reflects the importance of presenting contemporary art in book form as an expanded tool for engaging broad audiences in contemporary art. Taking into consideration the changing landscape of book publishing in Australia, Artspace has 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.

Angelica Mesiti

ANGELICA MESITI: A COMMUNION OF STRANGER GESTURES, 2017

With Formist and Schwartz City, Artspace launched the first significant publication dedicated to chronicling the practice of one of Australia's leading contemporary artists. The 224-page, full colour book was designed by Formist to reflect the elegance and beauty of Mesiti's approach, with a subtle aesthetic nod to the ideas around communication and transmission that she often explores. Two major new texts have been commissioned to expand the field of writing around Mesiti's body of work, from leading Australian academic and writer Justin Clemens, and Director of Lafayette Anticipations, Paris, François Quintin. *A Communion of Stranger Gestures* also includes an in-depth artist interview with Artspace Executive Director Alexie Glass-Kantor and Curator Talia Linz, along with nine original short texts on new and existing works over the past ten years.

Spence Messih

SOME WALLS FALL/OUT, 2017

Some walls fall/out is composed of five short texts: Apparition, Ambiguity, Silence, Violence and Passing. Each text mixed quotes from artists, writers and queer theorists to focus on abstraction as a form of resistance.

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

Audience and visitation

In 2017, Artspace had an exceptionally busy and productive year. The breadth of programming and presentations undertaken were aimed at enhancing our engagement and reach with audiences through exhibitions, lectures, workshops, studio visits, education, touring, collaborations and co-commissions. The reach of these programs was further enhanced through our communications strategy and digital platforms. In short:

- Artspace delivered a 32% increase from 2016 levels in total on-site visitation, up to 25,294 visitors.
- A total of 245,167 people had direct live contact with Artspace's programming across multiple sites, which represents a 65% increase on 2016 levels.

Audience visitation figures for 2017 were collected by Front-of-House and partner organisations.

Public programs returned a significant increase in audience numbers for Artspace and reached full capacity for a suite of talks by Susanne Pfeffer, curator for the German Pavilion at the 57th Biennale di Venezia, presenting Anne Imhof's exhibition *Faust*, which was awarded the Golden Lion for best national pavilion, in partnership with the University of New South Wales Art & Design; Bookmachine in partnership with onestar press and the City of Sydney; and a series of talks on independent publishing for VOLUME 2017.

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

Artspace worked in partnership with Printed Matter Inc. (New York) and Perimeter Books (Melbourne) to deliver VOLUME 2017 | Another Art Book Fair. VOLUME 2017 was designed to engage with a local and international community of artists and independent publishers. 6,500 people participated in this year's biennial event, 50% of whom were first-time visitors to Artspace. Artspace will continue this partnership to present the third iteration of VOLUME in 2019.

Outside of the gallery space, this year included international collaborations with Melbourne-based artist Helen Johnson and the premiere of her work *Warm Ties* at the Institute of Contemporary Art, London. This co-commission extended our reach for new audiences by collaborating with international partners based in London and as a result contributed towards the overall increase in audience numbers.

Artspace has developed a multi-year national touring program in partnership with M&G NSW, which has enabled a total of three exhibitions to proliferate across 13 venues in 2017. This strategic partnership extends the life and reach of our programs to new audiences across regional Australia. Justene Williams, *The Curtain Breathed Deeply* toured to four venues in regional Australia, and the exhibition has attracted more than 5,845 people to date. Tracey Moffatt & Gary Hillberg's *Montages: The Full Cut (1999-2015)* toured to seven venues across Australia with total audiences of 23,178. Angelica Mesiti's *Relay League* opened at The Lock-Up, Newcastle and travelled to Griffith University Art Museum with an audience total of 1,877.

Artspace continued to have a significant reach and impact with over 80,000 people visiting Encounters curated by Artspace Executive Director Alexie Glass-Kantor at Art Basel in Hong Kong. This program is dedicated to presenting large-scale sculpture and installation works by leading international artists within the context of an art fair.

G R O W T H I N T A N D



Image: Launch of *THE PUBLIC BODY .02*, Artspace, Sydney, 2017. Photo: Jessica Maurer



'At Artspace I was exposed to different artworks and gained information and ideas about how they are made and the behind the scenes process.'

Participant in ARTWORX program



Images left to right: James Meehan High School students with 2017 One Year Studio Artist Tom Polo. Photo: Artspace: Woolloomooloo '2017. Photo: Joshua Blake.

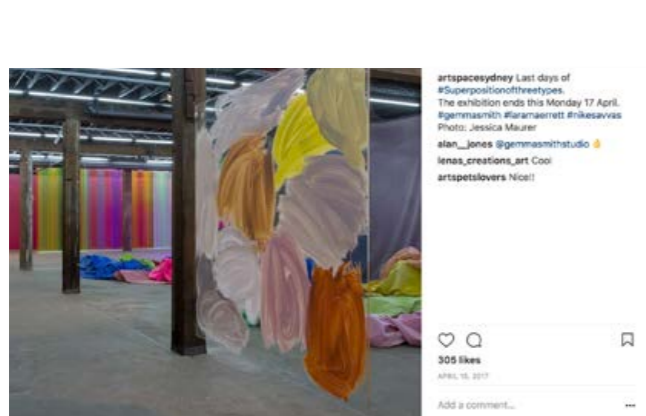
Cultural Infrastructure

Located in Woolloomooloo since 1992, Artspace has played a significant role in transforming the Gunnery from a disused warehouse to a premier cultural landmark. We continue to note a real buoyancy and positivity amongst our increased audiences and key stakeholders, adding to Artspace's vision to create a landmark site for the production and presentation of contemporary art and, in turn, to contribute to Sydney as a major international cultural destination.

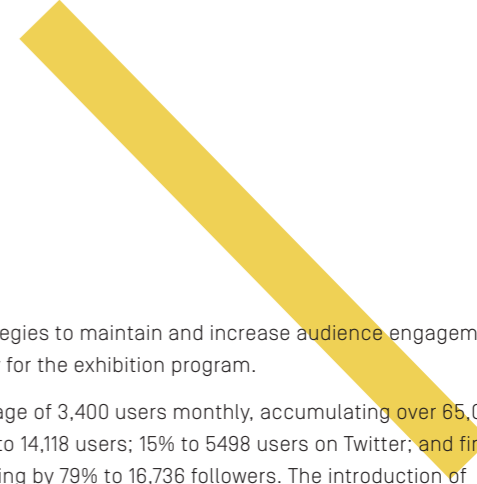
Artspace is now in an unprecedented position to develop a renewed vision for the Gunnery as a multi-platform, interdisciplinary space and fulfill the organisation's long-term vision to increase its self-generated revenue in excess of 30% of annual turnover. Artspace will commission a business case to develop the first floor and to reimagine the Gunnery building. The business case will enable Artspace to demonstrate its capacity to fundraise, realise its strategic objectives and enter into a public-private partnership with NSW Government, benefactors and partners to secure the organisation's future. This report will be presented to NSW government by October 2018.

There has been a discussion with the NSW Government to adapt and improve the potential of the first floor of the Gunnery. With recent re-negotiating of building leases there is an opportunity to build greater capacity and to leverage its key assets. In addition, Artspace has collaborated with AGNSW to share resources, skills and expertise, identifying key areas of growth and expanding audiences through education and community outreach. Given both organisations' physical proximity and complementary programming, this is a key long-term partnership that can be leveraged and expanded with the development of the Gunnery to create a cultural corridor between the two sites that will ultimately create both a physical and temporal connection to other venues within the East Sydney precinct such as Firstdraft, Royal Botanic Gardens and the Sydney Opera House.

Top posts for 2017



Communications



In 2017, Artspace continued to strengthen its communications and implement strategies to maintain and increase audience engagement across all platforms. There was an overall increase in media coverage and publicity for the exhibition program.

Since its launch in 2015, the Artspace website attracted over 55,000 users: an average of 3,400 users monthly, accumulating over 65,000 sessions throughout the year. Across social media, Facebook audiences grew 14% to 14,118 users; 15% to 5498 users on Twitter; and finally, Instagram subscriptions have continued to experience exponential growth, increasing by 79% to 16,736 followers. The introduction of stories to Instagram has also diversified and extended the reach of the platform, attracting up to 3,000 unique views per week.

Email subscriptions represent measured growth for the organisation – reflecting trends away from membership and subscription-based communications towards more immediate digital platforms such as social media – although engagement remains consistent and high among existing subscribers: over 28% in an 8,300-strong user base. At its highest, Artspace's cumulative monthly digital audience in 2017 – across social media, subscription-based communications and the website – numbered 45,000 users globally.

Our exhibition program retains strong and consistent visibility in both print and online media. In 2017, Artspace gained critical coverage in mainstream media including *The Guardian*, *The Sydney Morning Herald*, *The Australian* and the *Daily Telegraph*; as well as critical art media including *Art Almanac*, *Frieze* and *Hyperallergic*.

On *Superposition of three types*, Wes Hill for *Frieze* wrote 'Bursting with successful (and some not so) clashes and collaborations between works, *Superposition of three types* has something surprisingly unique to say for an exhibition exploring the well-worn subject of abstract art.' Dee Jefferson in *Time Out* wrote: 'In a very literal sense, when you walk through the doors at Artspace, you are walking into a work of art.' The exhibition was also included in listings by the *Daily Telegraph*, *The Saturday Paper* and the *Sun Herald*, as well as appearing on the front cover of the February 2017 issue of *Art Almanac*.

The exhibition of Angelica Mesiti's *Relay League* also gained the attention of popular media and critical journals. In a review for *Art Guide Australia*, Steve Dow wrote: 'The space is expertly filled; put the three screens closer together and the points of inclusion and connection might not be so easily mull'd.' Craig Judd in *Artlink* wrote: 'See this exhibition if you can. *Relay League* extends and enhances Angelica Mesiti's leitmotif of human communication in a most sophisticated manner.' As well as extensive appearances in print and online listings, *Relay League* also featured as a 'Critics Pick' in *Artforum*.

The second in a landmark three-part exhibition series, *THE PUBLIC BODY .02* was well received across a variety of print and online platforms. The exhibition also received positive reviews by John McDonald and Linda Morris from *The Sydney Morning Herald*, which was syndicated across the Fairfax digital subsidiaries. Reviewing for the critical art journal *unProjects*, Luke Letourneau wrote: 'This is an exhibition enamoured with the spectator, and audiences should embrace this position. Speaking from experience, repeat viewings have only improved this exhibition.' Writing for *Timeout Sydney*, Ramesh Mario Nithiyendran said: 'The works in this exhibition are diverse, with a range of undeniably genuine sentiments that highlight the plurality of issues faced as people negotiate their bodies and sexuality in the increasingly contested realm of public space.'

The exhibition of Helen Johnson's *Warm Ties* at the ICA in London was featured in a review by *The Guardian*: 'Just as Johnson is both unexpectedly fierce and straight talking, so her work disconcerts with its surface beauty and vigorous political kick.'

Each year, the Encounters sector of Art Basel, curated by Artspace Executive Director Alexie Glass-Kantor, attracts widespread media attention across Asia. This year's coverage included pieces by *The Australian*, *Ocula*, *Hyperallergic* and a feature in *The National*: 'Pakistani artists steal the show at Art Basel Hong Kong'.

Finally, Artspace also received excellent mainstream media coverage and featured in 'The Top Things To Do In Sydney' by *Harpers Bazaar*; while Julia Robinson's exhibition in the Ideas Platform received reviews by *The Adelaide Review* and *Fine Print Magazine*.

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



Image: Woolloomoolivn 2017. Photo: Joshua Blake

Education, Community Outreach & Stakeholder Engagement

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

Artspace views the role of education as critical to the expansion of audiences and as a diversified income stream through the delivery of strategic education programs that align with Universities, TAFE, and the Department of Education curriculum. Our one year studio artists also offered unique opportunities to engage secondary students with the process of making art by opening their studios to school groups. City of Sydney Library 'Youth Curators' program saw students from Greenfield Park, Mount Lewi to Collaroy engage with exhibitions and studio artists. Further, Artspace curatorial floor talks and studio visits were conducted with young people from the Oasis Youth Support Network for youth homelessness in Sydney's inner city which supports disadvantaged and marginalised young people. Artspace also partnered with the University of NSW's Education Outreach organisation, *Aspire* to provide the art education program ARTWORX. This program aimed to expose early Stage 6 (Year 11) Visual Arts students from diverse backgrounds to the viability of continuing a relationship with the arts after the HSC. The program illuminates the path between the study of making art and art administration and the possibilities for future involvement in the creative sector on a professional level. Students from Bankstown Girls High School, Bass High School, Birrong Boy's High School, Chester Hill High School, Dunedoo Central School, Gulgambone Central School, Holroyd High School, Lake Cargelligo Central School, Mendooran Central School, Punchbowl Boys High and Tullibigeal Central School met with the curatorial team and studio artists at Artspace.

Book Machine, as part of this year's VOLUME | Another Art Book Fair, was an opportunity to expand partnerships with our local community. Participants included Ability Links, Oasis Youth Support Network, The Salvation Army, Ability Links, Weave Youth and Community Services, Ozanam Learning Centre, the National Association for the Visual Arts and the City of Sydney Library Learning Children and Youth Program. We also held a dedicated session for 10 artists from Front-Up, a disability led arts organisation based in Seven Hills.

Artspace also continued our internship program, supporting placements for Sydney University student Sharon Hong from the Masters of Art Curating in partnership with artist Kelly Doley and the Feminist South Project, as well as University of NSW Art & Design Fine Arts Honours student Siân Davies. We also expanded our international tertiary network in developing a placement partnership with the Ruskin School of Art, University of Oxford, that saw José Mario Dellow from the Bachelor of Fine Arts assist in education programming and curatorial research.

In 2017, Artspace continued to strengthen its important partnership with the Art Gallery of NSW to build further depth in the arts ecology of the Woolloomooloo area and to develop shared education and programming initiatives across both organisations. This year saw Artspace, AGNSW and Save the Children build on the success of the pilot program of creative digital skills development, 30 SECONDS AWAY from 2016. With the support of a City of Sydney Community Services Grant, Artspace, AGNSW and Save the Children have been able to begin RAW, a two-year youth-led project based within the Woolloomooloo area, providing skills in visual art, sound and design.

AGNSW and Artspace also strengthened their relationship with the Ozanam Learning Centre, an 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 Marian Abboud and Ludwig el Haddad to produce new works that engage with a variety of contemporary art processes, expanding upon individual interests and expertise. The workshops introduced participants to contemporary art making practices, with weekly facilitated visits to the AGNSW and Artspace, as well as presentations from artists from the Artspace studio program.

Artspace continued its participation in outreach programs, attending weekly meetings with the Woolloomooloo Working Group that includes: City of Sydney, Weave Youth and Community Services, Youth & Family Connect, Baptist Care, Ability Links, Kirketon Road Centre, Catholic Care, Save the Children, PCYC, Charity Bounce, Plunkett Street Public School and Police NSW. The outcomes of this community group have been extremely positive with strong connections established with these organisations who want to further engage and contribute more directly to Artspace programming in the future and on a year-round basis. We participated in the Woolloomooloo NAIDOC week event, with 400 attendees, with a stall at the Forbes Street Festival site as well as supporting this year's Youth Week Block Party organised by local services, with 200 young people in attendance. We were also involved in the Woolloomooloo Youth Week event that had 700 attendees and were part of the development of a community mural project to begin in 2018.

Artspace also continued to produce education resources for touring exhibitions with the support of M&G NSW. Artspace created educational material for primary and secondary students and teachers for Angelica Mesiti's *Relay League* and engaged in an educator's event for the Newcastle Art Gallery's iteration of *Montages: The Full Cut 1999-2015*. Education and outreach will be a crucial enabler in building capacity through education, becoming self-sustaining and to assist a new generation to navigate and appreciate all aspects of contemporary art through a deeper engagement with exhibitions. Artspace already has outstanding resources and established government, corporate and private networks including significant educational institution partnerships with University of NSW Art & Design and the University of Sydney. However, there is scope to broaden these links further based on initial programming this year. Accelerating the development of our education-focused strategies through the employment of an education and outreach specialist, our artistic program and online platforms will provide opportunities for audiences to expand their understanding of contemporary visual art and to forge new relationships and networks with Artspace.



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

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

Governance

In 2016, the Artspace board and executive management held a strategic planning session outlining board direction, outcomes and KPIs to be achieved in 2016–20. Our commitment to these principles were further strengthened with the participation of the board and executive in the peer-to-peer Governance Training Workshop facilitated by Our Community in 2017 for the network of Contemporary Arts Organisations Australia (CAOA). The sessions were based around the key governance principles and was underscored by a sense of shared commitment by each board member.

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

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

- The board is operating with strong leadership, complementarity and balance and is well placed to achieve strategic outcomes over the next twelve months.
- The current board of twelve are unified and have a strong voice within the visual arts sector.
- The role of the board member is based on reciprocity and a capacity to give whether it be a financial commitment or pro-bono expertise.
- Clarity of roles is matched with operational needs, with key areas of support identified as legal, accounting, fundraising, communications, education and government relations.
- Agreeing to increase current artist board representation from two to three members as central to Artspace's mission.
- Maintaining diverse board representation with a balanced mix across gender, age, Indigenous and cultural representation.
- Development of a strengthened fundraising campaign and formation of a fundraising subcommittee.
- Development of a strategic education program in partnership with AGNSW to capitalise on audiences, locality, expertise and access to space. Securing long-term tenure for the institution at the Guntery.

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



Image: *Superposition of three types*, 2017, installation view, Artspace, Sydney.
Photo: Jessica Mauer

Financial sustainability

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

In 2017, the organisation achieved a surplus of \$6,861. Three features of this result are a highly successful fundraising strategy through earned income – benefaction and partnerships – to maintain the 'Studios Free for Artists', therefore providing direct support for research, experimentation and development for artists. Artspace's total self-generated income is \$432,022 and represents an increase of 67% from 2016. Costs were carefully managed, which maintained reserves equalling 21% of net assets/expenditure. The organisation ambitiously exceeded a key performance indicator set by the Board and Executive where self-generated revenue is equal to 31% of total turnover (original key performance indicator for self-generated income of 30% of annual turnover by 2020).

Our ongoing focus to increase private sector revenue for the organisation has yielded positive results and enabled us to maintain our key initiative 'Studios Free for Artists', to provide fully subsidised studio space for 70 artists over 10 years. The first three years of this unique program has seen 21 Australian artists and collectives across generations directly benefit from an unprecedented opportunity to extend their practice in a centrally located studio for one year. Artists also receive curatorial mentorship, advocacy and connection to a broad national and international peer network.

The organisation's support through the private sector can be directly attributed to the executive management's strong network of benefactors, the increased public profile of Artspace, and the overall targeted approach toward fundraising through the 'Future Fund for Living Artists'.

Importantly, the support of our Commissioning Circle has enabled Artspace to be ambitious and build capacity across our programming from exhibitions and new work development to education and outreach. Andrew Cameron AM and Cathy Cameron have directly funded the Ideas Platform with 14 exhibitions from a diverse group of artists throughout 2017. The Keir Foundation supported the development and presentation of Helen Johnson's ambitious new co-commission *Warm Ties* with Artspace and ICA (London) as well as Angelica Mesiti's new commission *Relay League*, providing artists with a significant career opportunity and broader exposure. The Breen Mills Foundation and the Bushells Foundation have contributed to the positive impact in our local and expanded communities enabling us to work closely with education partners and social service providers to generate strong working relationships and activities in our neighbourhood.

Following our successful application to the Copyright Agency to support 52 ARTISTS 52 ACTIONS, Artspace launched its first Kickstarter campaign in March 2017 with a goal of \$26,000 to directly support each of the 52 artists with a \$500 artist fee to produce their actions for the project. We exceeded our goal by 122% and raised a total of \$31,769 attracting 132 supporters from Australia and overseas. The campaign was selected by an independent jury for inclusion on Art Basel's curated page on Kickstarter. Importantly support for this project will enable Artspace to commission 52 new artworks by 52 artists and build an unparalleled archive of artistic practices across the Asia-Pacific region. The project has subsequently received additional funding from the City of Sydney plus in kind support from Fabio Ongarato Design, Public Office and Thames & Hudson. The project launched in January 2018 in partnership with the Sydney Festival.

Furthermore, Artspace secured in principle matched funding for a total of \$50,000 to develop a business case through the Creative Partnerships Australia Plus1 funding program. The Plus1 program provides funding to small-to-medium arts organisations to create new work, attract new donors, build relationships and boost their fundraising skills, by matching donations raised through fundraising campaigns. The funding will be used to support a business case for Artspace to develop the first floor and re-imagine the Gunner in its entirety as a world-class, multi-disciplinary space that will host a new public-education and outreach facility and provide sustainable revenue for the organisation.

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

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

Overall, 2017 has seen an enormous amount achieved by Artspace. It has demonstrated that there is potential for growth and sustainability. This is due to the mix of board members and staff who manage a diverse combination of donor, sponsor and other stakeholder relationships. We thank all our government and cultural partners, supporters and sponsors who continue to assist Artspace in realising our vision as a leading international contemporary art space advocating for artists and art practice in all its forms.

52 ARTISTS 52 ACTIONS

We would especially like to thank the following individuals and organisations who supported our Kickstarter campaign to support the commissioning of new work for 52 ARTISTS 52 ACTIONS

NEW WORK COMMISSIONERS

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

SUPPORTERS

Anthony Abraham; Jonathan Anders; 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; Gemma Deacon; Guerino Delfino; Mikala Dwyer; Favour Economy; Geraldine Fabris; Tanja Farman; 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 J. Hobbs; Nadine Hubacher; Doug Jackson; Heather Javaheri; Jessie; 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; Andrea Nixon; Michelle O'Brien; Oneiric; Jane O'Sullivan; Patricia Piccinini; Rosie Perl; 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 Soderlind; Wolf Subs; Rachael Tan; Peter Tandrup; Troiski; Kathleen Tryon; James Turnbull; Gotaro Uematsu; Anna Waldmann; Brian Waldro; Eric Damon Walters; Mike Wardynski; Dara Wei; Wayne; Cast of The Witches; Zan Wimberley; Alistair Woodcock; Tieg Zaharia

KEY PERFORMANCE INDICATORS



Image: Image: Huseyin Sami, *Superposition of three types*, 2017, performance documentation, ArtSpace, Sydney, Photo: Jessica Maurer

Number of New Works Presented at Artspace

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

SUCCESS FACTOR	2017 MEASURE	2016 MEASURE	2015 MEASURE
NEW WORKS DEVELOPED WITH SUPPORT OF AN ARTSPACE STUDIO			
Australian	104	49	26
International	8	4	5
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE			
Australian	94	33	26
International	17	16	3
TOTAL NEW WORK DEVELOPED AND PRESENTED			
Australian	198	84	61
International	25	20	8

Breakdown of Audience Penetration [On-Site Visitation]

SUCCESS FACTOR	2017 MEASURE	2016 MEASURE	2015 MEASURE
City of Sydney (LGA) residents	30%	30%	40%
Greater Sydney (excl. Western Sydney)	25%	25%	18%
Western Sydney	7%	5%	3%
State (NSW) residents	7%	7%	9%
Domestic cultural tourism (interstate)	13%	19%	18%
International cultural tourism	18%	14%	12%

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

SUCCESS FACTOR	2017 MEASURE	2016 MEASURE	2015 MEASURE
Sydney (onsite)	25,294	19,182	22,829
Western Sydney	4,149	1,184	706
Regional NSW	18,607	29,601	47,097
Melbourne	-	2,784	3,569
Perth	363	14,017	-
Adelaide	-	-	463
Darwin	400	-	-
Brisbane	1,171	-	-
Australian Regional (excl. NSW)	6,210	3,454	-
International (on-site)	-	3,315	1,771
International (off-site)	181,904	70,834	70,808
Total audiences	243,019	144,371	147,587

Financial Viability

SUCCESS FACTOR	2017 MEASURE	2016 MEASURE	2015 MEASURE
% Reserves ratio (net assets/ annual expenditure)	21%	27%	21%
% private sector revenue / annual turnover	31%	24%	15%

Board of Directors

Chair

Andrew Cameron AM

Kathy Bail

Daniel Boyd

Sally Breen

Michael Baldwin

Mikala Dwyer

Alexie Glass-Kantor

Amanda Love

Lisa Chung

Peter O'Connell

Khaled Sabsabi

Leisa Sadler

Michelle Newton [Company Secretary]

Management

Executive Director

Alexie Glass-Kantor

Deputy Director

Michelle Newton

Curator

Talia Linz

Communications Coordinator

JD Reforma

[ceased October 2017]

Richard Phillips

[October 2017 - current]

Development Coordinator

Ann Shoebridge [ceased December 2017]

Executive Assistant & Curatorial Liason

Elyse Goldfinch

Production Coordinator

Jack Tarlinton

Front of House and Curatorial Assistant

Lola Pinder

Weekend Front of House

Siân Davies [December 2017 - current]

Sarah Hibbs

Kathleen Linn [ceased October 2017]

Shahmen Suku

Internships

Siân Davies

Sharon Hong

Jose Mario Dellow

Robert Postema

UNSW Art & Design

University of Sydney

University of Oxford

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

Artspace's partners and supporters provide the vital support required to drive our ambitious artistic program of annual exhibitions, public programs, touring, education and our engagement with audiences in Sydney, around Australia and overseas. We would particularly like to thank all those who have contributed to our new fundraising initiatives in 2017, our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Superfriends, Champions, Advocates and Supporters.

Commissioning Partner

Keir Foundation

Commissioning Circle

Anonymous
Breen Mills Foundation
Andrew & Cathy Cameron AM

Future Fund for Living Artists

Andrew & Amanda Love
Lisa Paulsen
Alenka Tindale

Superfriends

James Emmett & Peter Wilson

Champions

Penelope Seidler AM
Joanna Sullivan and Ursula Strumpf

Advocates

Julia Champtaloup & Andrew Rothery

Supporters

Natalia Ottolenghi Bradshaw
Michael Hobbs
Annette Larkin
Liz Ann Macgregor

Government Partners



International Visiting Curators Program



Project Partners



Legal Partners



Studio Partners



Cultural Partners



Design Partners

Fabio Ongarato Design Public Office

PARTNERS AND SUPPORTERS