

ARTSPACE

Annual Report 2018

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VISION

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

MISSION

Established in 1983, Artspace is a leading interdisciplinary space for the production and presentation of contemporary art. Through new commissions, exhibitions, performances, artist residencies, public programs, publishing and advocacy, Artspace is where artists of all generations test new ideas and shape public conversation. Committed to risk, experimentation and collaboration, 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.

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 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 a nationally and 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 through the provision of space and direct funding complemented by a high level of institutional and curatorial support. This enables artists to produce ambitious, ground-breaking 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 2018, Artspace presented 35 exhibitions; supported the development of 253 new works – including four major solo commissions; 130 new work commissions that formed part of the exhibition program; hosted 43 residencies including artists, writers, curators and industry peers, extending our national and international networks and partnerships. Artspace also produced 32 public programs onsite and participated in 21 offsite and produced a new publication for Helen Johnson. The scope of the program was diverse, enabling Artspace to actively support 642 local, national and international artists, connecting Sydney to global audiences.

In 2018, Artspace saw audiences totalling 22,886 on-site. Through exhibitions and public programming, a total of 492,747 people had direct contact with Artspace's programming across multiple program sites in the past 12 months. This represents a 107% increase from 2017 total audience numbers [238,098]. These figures include the presentation of our touring program in partnership with Museums & Galleries of New South Wales (M&GNSW) in venues across Australia and four significant international projects including Art Sonje Center, Seoul (Korea); Protocinema at Kunsthalle Tbilisi (Georgia); Dhaka Arts Summit (Bangladesh); and Encounters, Art Basel | Hong Kong.

To launch the 2018 program, Helen Johnson's solo exhibition *Warm Ties* opened at Artspace and was presented in partnership with Sydney Festival. This exhibition premiered at the Institute of Contemporary Arts (ICA), London in 2017 in collaboration with Artspace before opening at Artspace as the first public solo exhibition of works by Johnson in Australia. This exhibition examined the complex colonial relationship between Australia and Britain, using large-scale paintings that imbued this fraught relationship with humour and a sense of the theatrical.

Artspace was pleased to once again host the Biennale of Sydney, marking the continuation of this longstanding partnership since 1992. Entitled *SUPERPOSITION: Equilibrium & Engagement*, this exhibition brought together artists, under the creative direction of Mami Kataoka, to examine the world today through the lens of 'superposition', a quantum mechanical term that refers to an overlapping situation whereby microscopic substances such as electrons are said to be dualistic in nature. Works by Ai Wei Wei, Michaël Borremans, Tiffany Chung, Geng Xue and Tanya Goel were featured at Artspace to create what Kataoka saw as a microcosmic representation of the 21st Biennale of Sydney in its entirety.

Created specifically for Artspace in 2018, Keg de Souza presented her major new commission and first Australian institutional solo exhibition – *Common Knowledge and Learning Curves*, shown across the entire gallery space. The presentation stemmed from de Souza's ongoing interest in the ways we teach and learn, seeking to break down hierarchies in typical knowledge exchange and explore radical pedagogy. This body of work represents the fifth



Image: *Deep Listening with Uncle Wes Marne*, 2018, Artspace. Photo: Richard Phillips

edition of our commissioning series, which began with Justene Williams in 2014 and has since supported exhibitions by Nicholas Mangan [2015], Angelica Mesiti [2017], Helen Johnson [2018] and Ramesh Mario Nithiyendran [2018]. Alongside this major suite of works was an extensive series of public programs that engaged the local community through tours, talks and guided exercises. The exhibition is also accompanied by an artist book that will launch in May 2019, in conjunction with the exhibition's presentation at Griffith University Art Museum, Brisbane.

THE PUBLIC BODY .03 was the final exhibition in the three-part series presented annually at Artspace from 2016-18. Following on from a focus on contemporary representations of the naked and/or sexualised body in *THE PUBLIC BODY .01* [2016] and the presentation of a range of practices embedded in queer, feminist and anti-racist subjectivities in *THE PUBLIC BODY .02* [2017], this third iteration situated the body as detached from or encompassing much more than mere physical form. Participating artists explored the effects of information technology and image saturation on the contemporary psyche, to speculate on the future of the body in this conclusion to a series with many possible endings. This third edition brought together the work of twenty contemporary Australian and international artists, many never or rarely seen before in Australia.

We closed the year with the NSW Visual Arts Emerging Fellowship, with selected artists representing a diverse cohort of emerging practitioners presenting works that exemplify the dynamism and breadth of emerging contemporary artistic practice in NSW. In its 22nd year, the Fellowship continues to represent a pivotal moment in each of these artists' careers and, with its reputation and history, continues to be the major prize in the emerging category.

Alongside the main gallery spaces, the Ideas Platform housed ten different projects from artists based in Australia, Finland and Turkey that ranged from paintings, videos and sculptural installations, to reading rooms, performances and workshops. One example to highlight – commissioned by Artspace, the Australian War Memorial and Protocinema, artist Köken Ergun's single-channel film *Heroes* dealt with concepts of martyrdom and heroism that evolved around the Gallipoli/Çanakkale Campaign. Following its premier presentation in Artspace's Ideas Platform, *Heroes* will be exhibited with Protocinema and Salt Beyoğlu, Istanbul, as well as the Fajr Film Festival, Iran, in 2019. The fourth annual Parramatta Artists Studios (PAS) presentation at Artspace, *All the Parts I Like About You*, closed the Ideas Platform exhibition program for 2018, as part of an ongoing partnership that sees the two institutions work collaboratively to support artists working in Western Sydney.

The ambitious *52 ARTISTS 52 ACTIONS* project began in January 2018, taking the Artspace program into a new realm of online exhibition-making. Participating artists represented a wide spectrum of ethnicities and cultural backgrounds from across Asia and the Pacific to build awareness around important concerns both locally and globally. The project



Image: Visitors at performance of Archie Barry's *Hypnic*, 2018, Artspace. Photo: Jacquie Manning

enabled Artspace to connect with new audiences, attracting over 1000 followers on its Instagram account in the first week of its premiere which grew to over 4800 by the 52nd action. This marked the first iteration of this expanded project which will enter the physical space of the Artspace galleries in 2019 through an exhibition and series of public programs, before it is archived both online and in a book to be published by Thames & Hudson.

Continuing our partnership with M&GNSW, Tracey Moffatt & Gary Hillberg's *Montages: The Full Cut (1999-2015)* tour has been extended to continue until 2020 and Angelica Mesiti's *Relay League* began its tour at The Lock-Up, Newcastle and travelled to Griffith University Art Museum. Justene William's *The Curtain Breathed Deeply* finished its two-year regional tour at Penrith Regional Arts Centre, having shown at ten venues and reaching audiences totalling 59,873. These tours ensure these exhibitions have a life beyond Artspace, enhancing visibility and connecting with new and diverse audiences.

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; strengthen important networks; share knowledge and skills; and gain exposure through organised studio visits and meetings with national and international curators. In 2018, Eugene Choi, Cybele Cox, Heath Franco, Matthew Griffin, David Griggs, Elizabeth Pulie and Snack Syndicate were the fourth cohort of artists selected for the studio program. Through this program we aim to support 70 artists over ten years, placing Artspace on track to reach the halfway point in 2019 towards achieving this significant milestone, with 28 artists supported to date.

Key features of the 2018 financial results include:

- Total self-generated revenue of \$470,859, which represents a significant 9% increase from the 2017 level of \$432,022;

- A minor deficit of \$2,504.

Financial sustainability indicators maintained with:

- Self-generated revenue at 31% of total turnover;
- Multi-Year Funding from Create NSW and the Australia Council of the Arts at 69% of total turnover;
- Net assets at 19% of expenditure (Australia Council for the Arts benchmark is 20%).

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

In addition, we have established and strengthened relationships with local, national and international partners over the year. Artspace continues to collaborate with community organisations including the Ozanam Learning Centre, Plunkett Street Public School, Save the Children and the Information and Cultural Exchange in a variety of exhibitions, workshops, events and professional development opportunities. Other local partnerships include the UNSW Art & Design; M&GNSW; Sydney Festival; Biennale of Sydney; Sydney Opera House; Parramatta Artists Studios and the Art Gallery of NSW; alongside national partnerships with the Australian War Memorial; Griffith University Art Museum and University of Queensland Art Museum. At an international level, partnerships with include Art Sonje Center, Korea; Museum of Contemporary Art and Design, Philippines; Lafayette Anticipations, France; Dhaka Art Summit, Bangladesh; Confort Moderne, France; Finnish Cultural Foundation, Finland; Kyoto Artist Centre, Japan; Printed Matter Inc., USA and Protocinema, Istanbul continue to foster opportunities for cross-cultural exchange and collaboration.

These national and international partnerships are crucial to ensuring visibility and enhancing the profile for artists in the Artspace program and supporting the ongoing development of artists' practices. Angelica Mesiti's first major institutional solo presentation, *Relay League*, exemplifies the importance of these partnerships and networks in providing momentum for Australian artists. First shown across the Artspace galleries in 2017, Artspace worked closely with Angelica throughout all stages of the project. In addition to commissioning this new body of work and providing studio space for its development, Artspace also worked with Schwartz City and design agency Formist to co-publish a 224-page monographic publication, *A Communion of Stranger Gestures*, and utilised networks with peer institutions to facilitate national and international presentations that expanded the exhibition's reach. The exhibition has attracted audiences of more than 3,000 internationally, through presentations with Protocinema at Kunsthalle Tbilisi, Georgia and a breakout international iteration at Art Sonje Center, Seoul, Korea. *Relay League* will have continued visibility through an ongoing tour with M&GNSW to eight galleries across Australia into 2019, attracting audiences of more than 5,000 to date. This commission and the advocacy provided by Artspace have resulted in several significant opportunities for Angelica's artistic practice. Jean de Loisy, President of the Palais de Tokyo, stated that seeing the presentation of *Relay League* at Art Sonje Center was the catalyst that saw the Palais de Tokyo invite Angelica to present a solo exhibition for 2019. Jean de Loisy said:

'Having the opportunity to discover how profound and ambitious her work could be in a place like Art Sonje convinced me to invite her for a solo exhibition at Palais de Tokyo.' – 2018.

The commission with Artspace coincided with other projects Angelica was working on at this time and helped lead to her subsequent selection as the Australian artist representative to the 58th Venice Biennale, 2019. These are opportunities of great significance for any Australian artist and demonstrate the importance of Artspace's local, national and international partnerships in profiling artists, placing their practices in new contexts, and fostering relationships that can facilitate specific opportunities.

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 fourth 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 2018 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.

2018 REACH

35 EXHIBITIONS

3 MAJOR SOLO COMMISSIONS

253 NEW WORKS SUPPORTED

32 PUBLIC PROGRAMS [ON-SITE]

21 PUBLIC PROGRAMS [OFF-SITE]

642 ARTISTS SUPPORTED

9 COMMUNITY PROGRAMS

2262 YOUTH ENGAGED THROUGH EDUCATION
AND OUTREACH PROGRAMS

6,804 TWITTER USERS

15,280 FACEBOOK FOLLOWERS

19,560 INSTAGRAM FOLLOWERS

65,000 ANNUAL WEBSITE VISITS

4 INTERNATIONAL PRESENTATIONS

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

22,886 AUDIENCES ON-SITE

469,861 AUDIENCES OFF-SITE

EXPANDED ARTISTIC PROGRAM



Image: Jan Nelson, *Black River Running #10*, 2018, installation view, *THE PUBLIC BODY .03*, Artspace, Sydney, 2018, courtesy the artist and Anna Schwartz Gallery, Melbourne. Photo: Zan Wimberley

E X H I B I T I O N S

Helen Johnson Warm Ties

6 January - 20 February 2018

Warm Ties saw the first public solo exhibition of Australian artist Helen Johnson, in collaboration with ICA, London. 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 was dealt with on the level of the body, using large-scale paintings that became purposefully disassembled installations throughout the space.

An economy of images was established within and between paintings; some were 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. Premiering at the ICA, London, Johnson was 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 were freighted back to their point of origin. Humour played 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 original zigzag structure, which figured prominently within the ICA's exhibition was 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. In this new iteration at Artspace, the original zigzag structure now disintegrates and dissolves. Johnson's disassembled installations make use of the vertical levels of the space, and as a point of first encounter this verticality suggests an even more nuanced treatment of occupation.

This body of work resituated 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.

Curators: Juliette Desorgues (ICA), Alexie Glass-Kantor and Michelle Newton (Artspace).

Artspace and Sydney Festival presented 'Warm Ties', co-commissioned by the Institute of Contemporary Art, London and Artspace and assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The development and presentation of Warm Ties was supported by Commissioning Partner the Keir Foundation. The accompanying publication was generously supported by Château Shatto, Los Angeles; Pilar Corrias, London; and Sutton Gallery, Melbourne.

AUDIENCES

Number of days open to the public:	45
General attendance:	2,237
Public programs:	150
Education/Outreach groups:	94
Other/private events:	15
Ideas Platform openings in addition to general opening:	65

Total audience **2561**



Image: Helen Johnson, *Impotent observer*, 2016, detail, courtesy the artist; Château Shatto, Los Angeles; Pilar Corrias, London; and Sutton Gallery, Melbourne. Photo: Zan Wimberley

E X H I B I T I O N S



Image: Ai Weiwei, *Crystal Ball*, 2017, installation view, 21st Biennale of Sydney (2018), Artspace, Sydney, courtesy the artist and neugerriemschneider, Berlin. Presentation at the 21st Biennale of Sydney was made possible with generous support from the Andrew Cameron Family Foundation. Photo: Zan Wimberley

21st Biennale of Sydney SUPERPOSITION: Equilibrium & Engagement

16 March - 11 June 2018

The 21st Biennale of Sydney, *SUPERPOSITION: Equilibrium & Engagement*, examined the world today by borrowing the concept of 'superposition', a quantum mechanical term that refers to an overlapping situation. Microscopic substances such as electrons are said to be dualistic in nature: they paradoxically exist in the form of waves and granular particles simultaneously. The state of superposition lies across all conceptual levels, from different climates and cultures to views of nature and cosmic orders, conceptions of Mother Earth and interpretations of land ownership, readings of human history and conditions, the history of modern and contemporary art, and the meaning of abstraction. The 21st Biennale of Sydney offered a panoramic view of how these elements come together in a state of equilibrium, while delving into the workings of individual phenomena.

Presentation of the 21st Biennale of Sydney was made possible with the generous support of the Andrew Cameron Family Foundation.

Artists: Ai Weiwei, Geng Xue, Michaël Borremans, Tanya Goel, Tiffany Chung

Artistic Director: Mami Kataoka

AUDIENCES

Number of days open to the public:	85
General attendance:	7,116
Public programs:	1443
Education/Outreach groups:	422
Other/private events:	773
Ideas Platform openings in addition to general opening:	70

Total audience **9,824**

E X H I B I T I O N S

Keg de Souza Common Knowledge and Learning Curves

29 June – 12 August 2018

Supported by the City of Sydney and the Australia Council for the Arts

Common Knowledge and Learning Curves was the first Australian institutional solo exhibition by Keg de Souza, and stemmed from the artist's ongoing interest in the ways we teach and learn. The exhibition sought to break down hierarchies in typical knowledge exchange, exploring radical pedagogy and its tenets including democratic dialogue, lived experience, inquiry learning, solidarity and unlearning.

With a particular focus on the ways in which space informs teaching and learning, de Souza utilised the familiar aesthetics of a classroom in unexpected ways. Props such as chalkboards, uniforms, award ribbons and venetian blinds were deconstructed and employed as architecture to divide the gallery into temporary spaces of varying materiality and functionality. In the spirit of play and experimentation, visitors were invited to use these architectural and sculptural forms. The exhibition became a space where ideas and actions emerged through critical and collective interaction.

Included in the exhibition were enlarged building blocks – a ubiquitous tool designed by the founder of kindergarten Friedrich Fröbel – which here became modular units that could be stacked and reconfigured to suit different activities and also double as seating. This dynamism offered possibilities for visitors to contribute to an ever-changing learning environment for both intimate and group conversations. Another key feature of *Common Knowledge and Learning Curves* was an experimental library that wrapped around the gallery walls with a selection of books and readings that prioritised marginalised voices within education.

De Souza's temporary architecture created a playful, mutable setting to host a series of dialogical events throughout the duration of the exhibition. These public events offered an opportunity for deep thinking about pedagogy and the relationship between place and the learning process. Various community members and organisations – including Bigambul Elder Uncle Wes Marne and students from Plunkett Street Primary School – were invited to lead discussions, host tours and share knowledge as part of the exhibition, acknowledging lived experience as a highly valued resource. These temporary spaces within the exhibition were also open for use by educators, collectives or students to occupy for conversation, classes and self-directed reading groups.

AUDIENCES

Number of days open to the public:	45
General attendance:	2,117
Public programs:	254
Education/Outreach groups:	373
Other/private events:	35
Ideas Platform openings in addition to general opening:	70

Total audience **2,849**



Image: Keg de Souza, *Common Knowledge and Learning Curves*, installation view, 2018, Artspace, Sydney. Photo: Zan Wimberley

E X H I B I T I O N S



Image: Patricia Piccinini, *Ghost*, 2012, installation view, *THE PUBLIC BODY .03*, Artspace, Sydney, 2018, courtesy the artist; Roslyn Oxley9 Gallery, Sydney; Tolarno Galleries, Melbourne; and Hosfelt Gallery, San Francisco. Photo: Zan Wimberley

THE PUBLIC BODY .03

31 August - 28 October 2018

THE PUBLIC BODY .03 was the final in a three-part series of exhibitions we have presented annually from 2016–18 exploring multifaceted ideas around the public body.

In 2016, *THE PUBLIC BODY .01* explored contemporary representations of the body and, in particular, the naked and/or sexualised body; as well as the politics of disclosure and subjectivity, the implications of nakedness and the contested space of the body in and through media and its mechanisms for exposure.

In 2017, *THE PUBLIC BODY .02* brought together the work of more than 40 artists and collectives from the 1970s to the present, integrating the archival and the contemporary to draw connections between works across decades. The second iteration highlighted a range of practices embedded in feminist, queer and anti-racist subjectivities, many that have been key to the revisioning of a certain biased history of representation and that address the individual and collective agency of the public body.

THE PUBLIC BODY .03 situated the body as detached from or encompassing much more than mere physical form. This body is a rhizomatic network of associations and relationships, mediated by notions of the digital, the hybrid, the atemporal and the futuristic. Living in an era of what Paul Preciado terms 'punk hypermodernity', the body is not one but many things – melancholic, lonely and alien; but also hyper-conscious, humorous, resilient and versatile.

Participating artists explored the effects of information technology and image saturation on the contemporary psyche, with futuristic dystopias where hybrid creatures abound. They engaged with the vast detritus of visual culture, often 'fishing' the Internet to collect representations with a raft of associations – a collective déjà vu. Practices drew on dreams, nightmares and unconscious imaginings to speak to the complexity of our troubling present and speculate on alternate possibilities.

The production of selfhood in a contemporary landscape governed by hypercapitalism and over-consumption was central to this third iteration. Along with social, cultural and political factors, artists considered how advances in technology allow us to craft subjectivity and our own self-image. As Archie Barry intoned in their work: 'This is how matter thinks about itself – solipsistic, egoic and desire-driven ... always hungry'.

Artists mused and speculated on the future of the body, looking forward but also referencing histories of mysticism, shamanism and altered states of consciousness. A number of works in the exhibition riffed off the uncanny – a quality of feeling that comes to art from psychology and philosophy to describe more than the eerie, terrifying or mysterious, but the strangely familiar.

At times the body as material was stretched to the point of disembodiment, remixed with the non-human, assimilating the other. Software, hardware and cognition became blurred. As the real and simulated become increasingly interchangeable, works circled around the question of what constitutes the human and where the seat of consciousness lies.

Presenting the work of twenty contemporary artists, many never or rarely seen before in Australia, *THE PUBLIC BODY .03* presented an open-ended conclusion to a series with many possible endings.

Curators: Talia Linz and Alexie Glass-Kantor

AUDIENCES

Number of days open to the public:	60
General attendance:	2,335
Public programs:	865
Education/Outreach groups:	352
Other/private events:	60
Ideas Platform openings in addition to general opening:	125

Total audience **3,737**



E X H I B I T I O N S

16 November – 16 December

Presented in association with the NSW Government through Create NSW

With a 100-year history, the NSW Visual Arts Fellowship (Emerging) is a significant 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, this 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. Celebrating its 22nd year at Artspace in 2018, it continues to define new generations of contemporary art practice for both artists and audiences.

Each year Create NSW convenes an independent judging panel of esteemed colleagues to determine the finalists. Artspace acknowledges the panel for engaging with insight and passion in assessing what was again a highly competitive round of proposals.

Curators Alexie Glass-Kantor, Michelle Newton and Lola Pinder worked closely with each of the artists through the development of the exhibition. Of the ten finalists, one artist, EO Gill, was awarded the Fellowship at the opening night of the exhibition, Thursday 15 November, 2018.

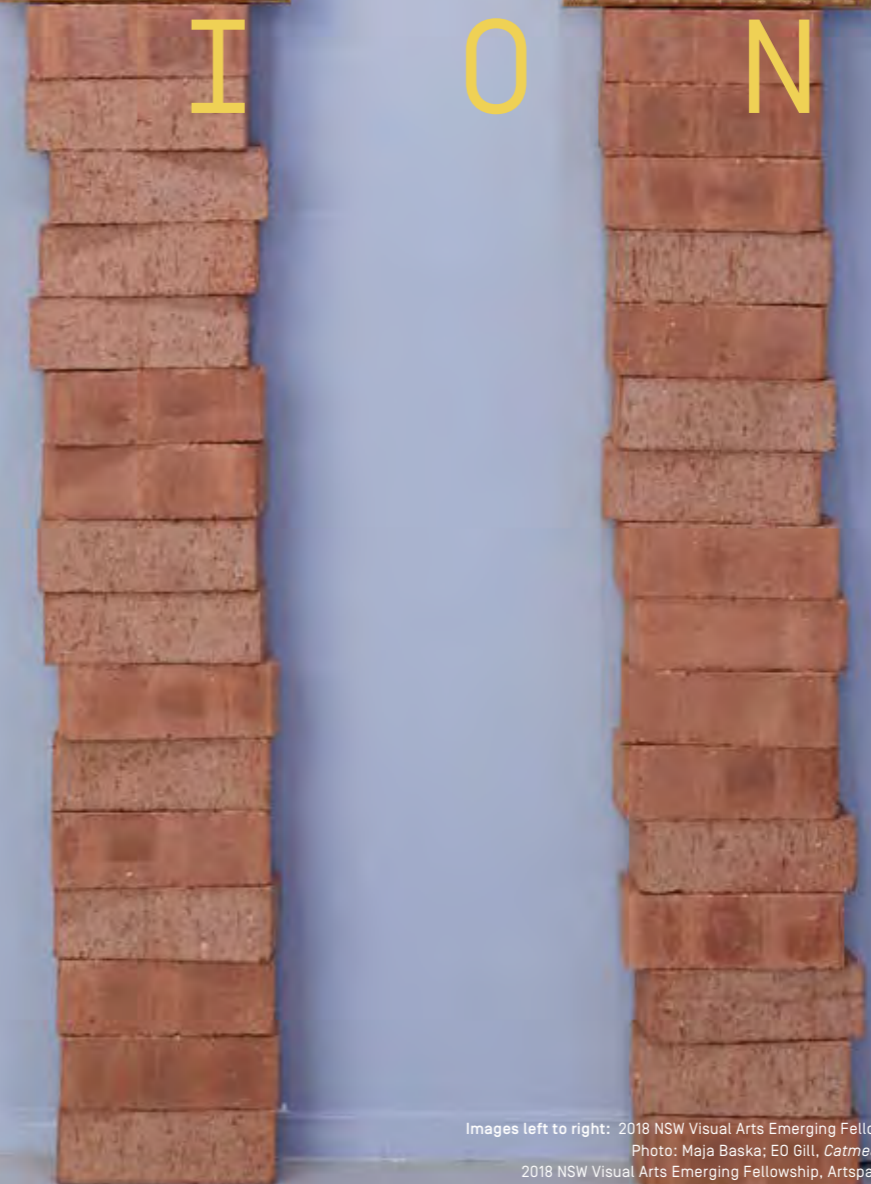
Curators: Alexie Glass-Kantor, Michelle Newton and Lola Pinder

2018 NSW Visual Arts Emerging Fellowship Recipient: EO Gill

AUDIENCES

Number of days open to the public	30
General attendance	1,176
Public programs	190
Education Groups	39
Ideas Platform openings in addition to general opening	200
Other/Private Events	282

Total audience **1,902**



Images left to right: 2018 NSW Visual Arts Emerging Fellowship finalists, Artspace, Sydney. Photo: Maja Baska; EO Gill, *Catmeat & Candy*, 2017, installation view, 2018 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Zan Wimberley

52 ARTISTS 52 ACTIONS

JANUARY 2018 – JANUARY 2019

4800 INSTAGRAM FOLLOWERS



52 ARTISTS 52 ACTIONS was a year-long project running from January 2018 to January 2019 highlighting artistic practice across Asia. The project engaged 52 artists and collectives to stage actions in unique, physical locations throughout the region and shared them with global audiences on Instagram and online. Taking place online and off, *52 ARTISTS 52 ACTIONS* was 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. *52 ARTISTS 52 ACTIONS* will culminate in a publication in partnership with Thames and Hudson, and will be iterated throughout the Artspace galleries in 2019.

ARTISTS

- | | |
|--|---|
| 1. Richard Bell, AUSTRALIA | 26. Anida Yoeu Ali, CAMBODIA |
| 2. Hera Büyüktaşçıyan, TURKEY | 27. Tita Salina & Irwin Ahmett, INDONESIA |
| 3. YOUNG-HAE CHANG HEAVY INDUSTRIES, SOUTH KOREA | 28. Fazal Rizvi, PAKISTAN |
| 4. Hasan Hujairi, BAHRAIN | 29. Ritu Sarin & Tenzing Sonam, INDIA/TIBET |
| 5. Kyungah Ham, SOUTH KOREA | 30. Ashmina Ranjit, NEPAL |
| 6. Tromarama, INDONESIA | 31. FAFSWAG, AOTEAROA NEW ZEALAND |
| 7. Pio Abad, PHILIPPINES | 32. pvi collective, AUSTRALIA |
| 8. Hit Man Gurung, NEPAL | 33. Refugee Art Project, AUSTRALIA |
| 9. Deborah Kelly, AUSTRALIA | 34. Abdul Halik Azeez, SRI LANKA |
| 10. Heman Chong, SINGAPORE | 35. Jason Wee, SINGAPORE |
| 11. Chimipom, JAPAN | 36. Vernon Ah Kee, AUSTRALIA |
| 12. Yuk King Tan, HONG KONG | 37. Art Labor Collective, VIETNAM |
| 13. Shivanjani Lal, FIJI | 38. Arahmaiani Feisal, INDONESIA |
| 14. Reetu Sattar, BANGLADESH | 39. Zhao Zhao, CHINA |
| 15. Nasim Nasr, IRAN/AUSTRALIA | 40. Rosanna Raymond, AOTEAROA NEW ZEALAND |
| 16. Sawangwongse Yawnghwe, BURMA/MYANMAR | 41. Mike Parr, AUSTRALIA |
| 17. Rasel Chowdhury, BANGLADESH | 42. Nicolas Mole, NEW CALEDONIA |
| 18. Bhenji Ra, AUSTRALIA/PHILIPPINES | 43. Rabbya Naseer, PAKISTAN |
| 19. Rushdi Anwar, KURDISTAN | 44. Venuri Perera, SRI LANKA |
| 20. Enkhjargal Ganbat, MONGOLIA | 45. Taloi Havini, PAPUA NEW GUINEA |
| 21. The Mulka Project, YIRRKALA, NORTH-EAST ARNHAM LAND, AUSTRALIA | 46. Wang Rou, MALAYSIA |
| 22. Charles Lim, SINGAPORE | 47. Tintin Wulia, INDONESIA |
| 23. Echo Morgan, CHINA | 48. Kuang-Yu Sui, TAIWAN |
| 24. Amin Taasha, AFGHANISTAN | 49. Samson Young, HONG KONG |
| 25. Shiraz Bayjoo, MAURITIUS | 50. Tuấn Andrew Nguyễn, VIETNAM |
| | 51. Chia-En Jao, TAIWAN |
| | 52. James Tyler, AUSTRALIA / KAURNA YARTA |

NEW WORK COMMISSIONERS

A3, ARNDT ART AGENCY; BARBARA BIRG RAHMANN; BAMBI BLUMBERG; PETER BRAITHWAITE; MICHAEL & TINA GOMES-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; PRIVATE SUPPORTER, SYDNEY; 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

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SUPPORTED BY COPYRIGHT AGENCY, CITY OF SYDNEY, SYDNEY FESTIVAL, STUDIO ONGARATO AND PUBLIC OFFICE

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

Four years ago, 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. This responsive exhibition space continues to contribute to Artspace's program that includes exhibitions, conversations, research, performances and workshops.



Images left to right: Nola Farman, *Nora Fleming's Mis-guided Tour*, 2018, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Hannah Brontë, *Pisces King*, 2018, installation view, Blak-Queer Futurism, Ideas Platform, Artspace, Sydney, 2018. Photo: Richard Phillips



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

Nola Farman | Nora Fleming's Mis-guided Tour

1 February – 20 February 2018

The refined sense of the ridiculous in *Nora Fleming's Mis-guided Tour*, upended the conventional logic of how art should be viewed and seemed at first to be an unnatural distortion.

Nola Farman is an artist and writer who has for many years worked between genres, including large and small sculpture, installation, painting, drawing, sound art, video, artist books, writing and performance.

Number of days open to the public 20

Blak-Queer Futurism

14 March – 8 April 2017

We live in a world that is highly influenced by bla(c)k and queer cultures yet futurism in popular media fails to reflect a near future where bla(c)k and/or queer people are main protagonists or central to the progression of humanity and the protection of our environment. *Blak-Queer Futurism* re-establishes Queer Indigenous speculative futures from here and abroad, drawing upon resilience, knowledge and spirituality.

Artists: Akashi, Hannah Brontë, Jermaine Dean, Kalyani Mumtaz, Bhenji Ra, Sian Vandermuelen and New Wayfinders. Co-presented with Blak Dot Gallery, Melbourne

Curators: Alec Reade and Kalyani Mumtaz

Number of days open to the public 25



Images left to right: Köken Ergun, *Heroes*, 2018, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Emma Finneran, *Personal Space*, 2018, performance documentation, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley



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

Köken Ergun | *Heroes*

13 April – 13 May 2018

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 50 tours, culminating in 120 hours of footage.

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). Ergun is the only Turkish artist to have been commissioned by the AWM and the only Turkish contemporary artist in their collection.

Number of days open to the public 13

Emma Finneran | *Personal Space*

18 – 27 May 2018

Camouflage is an act of disguise and secrecy, a swallowing of the whole person/thing into obscurity. Emma's paintings skim on an edge of concealment – what line is hers and what line was already there? Her efforts are veiled by the accidents of others and it can appear as though those efforts are minimal.

– Claire Finneran

Emma Finneran is a Lismore-raised-Sydney-based artist with a Bachelor of Visual Arts from Sydney College of the Arts, University of Sydney.

Number of days open to the public 17



Images left to right: Contemporary Indigenous Painting, Installation view, Ideas Platform, Artspace, Sydney, Photo: Jessica Maurer; Izabela Pluta, Figures of slippage and oscillation, 2018, Installation view, Ideas Platform, Artspace, Sydney, Photo: Zan Wimberley



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

Contemporary Indigenous Painting

30 May - 11 June 2018

This exhibition brought together the work of five female artists – Mabel Juli, Yurpiya Lionel, Rosalind Tjanyari, Bugai Whyoulter and Nora Wompi – living and working in Gija and Martu country in the East Kimberley and Western Desert and the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the north of South Australia.

Artists: Rosalind Tjanyari, Mabel Juli, Nora Wompi, Bugai Whyoulter, Yurpiya Lionel

Number of days open to the public 12

Izabela Pluta | Figures of slippage and oscillation

29 June - 15 July 2018

Izabela Pluta's exhibition, *Figures of slippage and oscillation*, explored the assumptions around how place is depicted and perceived. The main component of her installation included 60 paper negatives that had been made by employing a camera-less process of contact printing full-page relief maps from three different editions of an out-of-date atlas. What eventuated was a visual collapse of states, territories and geographical names that blurred the distinction between the land masses, their coordinates and the political entities that govern them. While conceptually anchored in Pluta's experience as a Polish migrant to Australia, the artist's process of dislocating the features of each map also proposed a critique of the procedures of colonialism, its related hegemonic discourses and the effects of globalisation.

Number of days open to the public 18



Images left to right Front Up, Ugly, Installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Elina Vainio, The rights of things, 2018, Installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer.



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

Front Up | Ugly

20 - 29 July 2018

An Artspace outreach project with Front Up and the Art Gallery of New South Wales.

Ugly was a showcase of work from emerging artists involved in the Front Up Emerge '18 program; an engagement project developed by Front Up, an arts and culture hub founded by Ability Options. The program connects professional artists and emerging practitioners living with disability.

The nine artists involved in the program have worked closely with artists George Tillianakis and Liam Benson to develop their practice and take on professional development opportunities. Here, the artists used the Ideas Platform as the name suggests, to showcase ideas and process in the development of new work. This exhibition interrogated an element that had been discussed throughout the program, the theme of Ugly.

Artists: Davida Bache, Virginia Bucknell, Georgia Cranko, Rosell Flatley, Kim Graham, Lisa Hughes, Shelley Kay, Cobie Ann Moore, Linda Ogonowski

Curator: George Tillianakis

Number of days open to the public 10

Elina Vainio | The rights of things

2 August - 12 August 2018

Elina Vainio's *The rights of things* interrogated Western economic systems to dismantle historical and contemporary claims to own, build on and trade land. Drawing on the complex relationships between human action and the natural world, Vainio underscored the unsteadiness of materials and conditions that are otherwise considered stable and permanent. Ultimately, an experiment in forms and ideas, *The rights of things* was a proposition towards a new way of thinking about the state of nature and the environmental cost of endlessly building on and digging under the earth.

Elina Vainio was part of Artspace's Residential Studio Program in partnership with the Finnish Cultural Foundation and the Helsinki International Artist Programme. This new work, produced during her residency, was exhibited at the 12th Gwangju Biennale, 2018.

Number of days open to the public 11



Images left to right: Tina Havelock Stevens, *THE OUTSIDE IS THE INSIDE*, 2017, installation view, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Dean Cross, *Wonderful Australia in Pictures Colourgrave Publications, Melbourne, c.1960*, detail, *Infrastructural Inequalities*, Ideas Platform, Artspace, Sydney, 2018. Photo: Jacquie Manning



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

Tina Havelock Stevens | THE OUTSIDE IS THE INSIDE

30 August – 23 September 2018

Here we have a film about a crowd. An ever-evolving and growing crowd outside a one-off intimate concert with The Rolling Stones that took place in February 2003 at the Enmore Theatre in Sydney. Fifteen years ago. There were 2200 fans inside and many outside having their own authentic experience.

This is a portrait soaked in international rock and roll legend with a sense of Sydney locality. These archives are records of memory and a little self-referential. We see a past version of Sydney, a time without smartphones. There's a different sort of presence. A sense of freedom.

- Tina Havelock Stevens

Number of days open to the public 25

Snack Syndicate | Infrastructural Inequalities

27 September – 7 October 2018

Infrastructural Inequalities was an exhibition and public program that brought together researchers and practitioners from a diverse range of disciplinary backgrounds for collaborative dialogue and exchange around infrastructure – its form, distribution and potential. This was a joint project between the critical art collective Snack Syndicate and the Housing for Health Incubator at the University of Sydney.

Infrastructural Inequalities featured contributions from: Dean Cross, Keg De Souza, Jack Green, Gay Hawkins, Karrabing Film Collective, Kirsty Howey, Monica Monin, Michael Mossman, Lorna Munro, Anna Munster, Joseph Pugliese, Michael Richardson, Joel Sherwood-Spring, Uncle Jimmy Smith, Kynan Tan, Paul Torzillo, Marian Tubbs, Eve Vincent, and more.

Number of days open to the public 11



Images left to right: Lauren Berkowitz, *Plastic Topographies*, installation view 2018, Ideas Platform, Artspace, Sydney. Photo: Jessica Maurer; Tom Blake, *another bend in this dream* 2018, detail, Parramatta Artists Studios Exhibition, 2018, Ideas Platform, Artspace, Sydney. Photo: Zan Wimberley.



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

Lauren Berkowitz | Plastic Topographies

12 – 28 October 2018

Plastic Topographies was a hybrid dreamscape comprised of accumulated post-consumer plastic packaging collected from the Artspace building and surrounding environment. Stacked containers climbed towards the ceiling like mutant forms, overwhelming the gallery, to create a topographical composition. Drawing from environmental concerns and a critique of human consumption, this work transformed recognisable objects into a landscape of synthesis and evolution.

In this paradoxical landscape, plants create the oxygen we breathe whilst growing from plastic objects that suffocate the natural world. The containers were precariously assembled yet playful like a house of cards or a game of Jenga. Their architecture was colourful and buoyant, recalling makeshift provisional structures. The work ambiguously held both utopian and dystopian qualities.

Lauren Berkowitz is a Melbourne-based artist who has a twenty-eight year history of exhibiting work in public art museums and commercial galleries within Australia and overseas.

Number of days open to the public 17

Parramatta Artists Studios Exhibition 2018

All the Parts I like About You

16 November – 16 December 2018

The fourth annual Parramatta Artists Studios (PAS) presentation at Artspace formed part of an ongoing partnership that sees the two institutions working collaboratively to further support artists in Western Sydney through curatorial dialogue, mentorship and advocacy. As with each year, the PAS exhibition in the Ideas Platform was launched alongside the annual NSW Visual Arts Emerging Fellowship, reflecting the creative synergies of practitioners working across New South Wales.

Artists: Tom Blake, Chris Dolman, Emily Parsons-Lord, Lisa Sammut and Garry Trinh worked closely with Artspace curators through a series of studio visits and mentored exchanges over the three months leading up to the exhibition.

Number of days open to the public 31



ARTSPACE FOR ARTISTS

Image: 2018 Artspace One Year Studio Artists. Photo: Jessica Maurer

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

'[The time and space in the studio allowed me to] learn about not just my practice, but me as a person, as an artist.'

DAVID GRIGGS

**2018 ONE YEAR
STUDIO ARTISTS**
EUGENE CHOI
CYBELE COX
HEATH FRANCO
MATTHEW GRIFFIN
DAVID GRIGGS
ELIZABETH PULIE
SNACK SYNDICATE

Artspace has a ten-year vision to support 70 Australian artists across different generations with year-long rent-free studio spaces. The Studio-Free-for-Artists program stems from Artspace's deep commitment to supporting the development of new work within a generative, inspiring and 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. This year was the fourth successful year of the program, with 28 artists supported to date.

In 2018, Studios Free for Artists continues with the generous support of a number of dedicated benefactors through 'The Future Fund for Living Artists'. Artspace would like to thank Amanda and Andrew Love, Alenka Tindale, the Coe Family, Thyne Reid Foundation and Lisa Paulsen for their generosity. 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 system to cover operating costs, to the development of a studio program that places generosity and access at its core. 2018 saw the continuation of our distinctive partnership with UNSW Art & Design, whereby all studio artists receive Visiting Fellow status and are offered full access to the University's research and production facilities to further support the development of their work.

In 2018, selected artists ranged from early career through to well-established artists including: Eugene Choi, Cybele Cox, Heath Franco, Matthew Griffin, David Griggs, Elizabeth Pulie and Snack Syndicate. This year saw an exciting opportunity for three resident artists, Griggs, Cox and Choi to collaborate on a group exhibition for the Ideas Platform in 2019.

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of more than 100 new works by the seven One Year Studio Artists in residence. Matthew Griffin produced a major new body of work for *The Theatre is Lying*: the inaugural Macfarlane Commissions at the Australian Centre for Contemporary Art; Heath Franco exhibited a new work as part of the inaugural MONA FOMA festival, Launceston, in 2019; Snack Syndicate derived a significant Ideas Platform exhibition and Symposium as part of the Artspace's program; Elizabeth Pulie exhibited an important solo exhibition at Sarah Cottier and created new work for a major Bauhaus exhibition at Buxton Contemporary for 2019; David Griggs was included in the 2018 Archibald prize with his portrait of Warwick Thornton who sat for the work in the Artspace studios. Griggs has also been selected to undertake a commissioned work for Palais de Tokyo opening in June 2019.

The studio program is a dynamic site for the production of new work and supports risk and experimentation, enabling artists across all generations to test new ideas. Through 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, 110 new works were developed, supported by the one-year studio program for exhibition locally and internationally.

Throughout the year, each studio artist generously opened their workplace to the public for open studios and educational tours to provide a rare opportunity for visitors to directly engage with the production of contemporary art and connect with individual practices.

The selection of artists for the studio program was rigorous and competitive with 120 applications for 2018. Artspace staff together with the artist board representatives, Mikala Dwyer and Khaled Sabsabi, as well as board Director Amanda Love made selections based on a social model that considers a mix of generation and practice, gender, cultural background and geographical reach. Artspace encouraged artists to consider in their application how they might contribute to the life of the studio program, Artspace and the visual arts sector more broadly.

Supported by Amanda & Andrew Love

Image: 2018 One Year Studio Artist David Griggs in his Artspace studio. Photo: Jessica Maurer

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

'A big factor is that it is part of a complex with other artists and I am a social person and I like being on my own, but I also need to have connection with other artists.'

ELIZABETH PULIE



Supported by Lisa Paulsen

Images left to right: 2018 One Year Studio Artist Elizabeth Pulie in her Artspace studio. Photo: Jessica Maurer; 2018 One Year Studio Artist Matthew Griffin in his Artspace studio. Photo: Jessica Maurer



'A lot of the time as an artist it is difficult financially to have a studio - particularly a good space like this, a private space - where you can really focus and be ambitious about the scale of things and to have the time and the conversations to make something a little bit more significant.'

MATTHEW GRIFFIN



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

'If I had to pay for this or another space, it's like a catch-22 thing of like, 'how can I afford the space and how many hours do I need to work to make anything that I want to make?'


HEATH FRANCO



Supported by the Coe Family

Image: 2018 One Year Studio Heath Franco in his Artspace studio.
Photo: Jessica Maurer


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



The freedom that we had, the community, the contact with the institution, the visiting curators and artists [is great]. It was nice to be in a working space that was also a showing space. That's always really stimulating.

SNACK SYNDICATE

Images left to right: 2018 One Year Studio Artists Snack Syndicate in their Artspace studio. Photo: Jessica Maurer; 2018 One Year Studio Artist Eugene Choi in her Artspace studio. Photo: Jessica Maurer



'You are in the city so you are close to Firstdraft, you are close to the Art Gallery of New South Wales, you have access to a lot of things here. You are also at Artspace, which is a great institution and great shows are on. It has been really nice getting to know a show and sitting with works and learning through that as well.'

EUGENE CHOI

Mira's Studio
Supported by Alenka Tindale

'I was blown away by the Artspace program being so integrated, with all its layers, into the studio practice. To bring curators and thinkers into the artists' studios, I haven't had that exposure before.'

CYBELE COX

RESIDENTIAL STUDIOS



Artspace's Residential Studio Program offers generous space for national and international artists, curators, producers, writers and academics of all disciplines to develop and produce project ideas and make connections with professionals in the field. The program generates connections between peer networks of national and international professionals through advocacy and curatorial mentorship. Partnerships for 2018 include the Finnish Cultural Foundation & Helsinki International Artist Program, Kyoto Art Centre with the Australia Council for the Arts and Artsource, Perth.

Participating artists and arts professionals in residence throughout 2018 included: **Paul Knight**, artist [Vienna/ Melbourne], **Juliette Desorgues**, independent curator [Marseilles/London], **Olivia Barrett**, gallerist [Los Angeles], **Richard Bell**, artist [Brisbane], **Helen Johnson**, artist [Melbourne], **Lorna Browne**, artist [Canada], **Keg de Souza**, artist [Sydney], **Kate Newby**, artist [Auckland] in partnership with the Biennale of Sydney, **Mit Jai Inn**, artist [Bangkok] in partnership with the Biennale of Sydney, **Tuomas Aleksander Laitinen**, artist [Helsinki] in partnership with the Biennale of Sydney, **Ciara Phillips**, artist [Glasgow] in partnership with the Biennale of Sydney, **Tanya Goel**, artist [New Delhi] in partnership with the Biennale of Sydney (work pictured on right), **Marina Pinsky**, artist [Berlin] in partnership with Sydney Sydney, **Edward Thomasson**, artist [London] in partnership with West Space, **Köken Ergun**, artist [Istanbul] in partnership with the Australian War Memorial & Protocinema, Istanbul, **Freek Lomme**, curator [Amsterdam] in partnership with Onomatopoeie, **José Roca**, curator [Bogotá] in partnership with FLORA ars + natura, Columbia and UNSW Art & Design, **Magdalena Magiera**, curator [Singapore] in partnership with NTU Centre for Contemporary Art, Singapore, **Anna Lovecchio**, curator [Singapore] in partnership with NTU Centre for Contemporary Art, Singapore, **Mark Beasley**, curator [Washington/New York] as part of Artspace's International Visiting Curator Program in partnership with the UNSW Art & Design, **Casey Legler**, artist [New York], **Christian Rattemeyer**, curator [New York] in partnership with the Museum of Modern Art, USA, **Elna Vainio**, artist [Helsinki] in partnership with Helsinki International Artist Program & Finnish Cultural Foundation, **Helen Hughes**, artist [Melbourne], **Dorota Mytych**, artist [Poland/Melbourne] in partnership with Art Gallery of NSW, **Diana Tran**, studio assistant to artist **Yona Lee** [New Zealand] in partnership with Art Gallery of NSW, **Gonkar Gyasto**, artist [China/Tibet], **Joselina Cruz**, curator [Manila] as part of Artspace's International Visiting Curator Program in partnership with the UNSW Art & Design, **Nanao Tsukuda**, artist [Kyoto/Osaka] in partnership with Kyoto Art Centre and Australia Council for the Arts, **Agnes Waruguru Njoroge**, artist [Kenya], **Zeke Williams**, artist [Dallas] in partnership with Sydney Contemporary, **Peter Hennessey**, artist [Brisbane], **Lara Schnitger**, artist [New York] in partnership with City of Sydney, **Lauren Berkowitz**, artist [Melbourne], **Fiona Harman**, artist [Perth] in partnership with Artsource, **Peter Hill**, independent curator [Glasgow/Melbourne], **Corine Iieto** [Melbourne] in partnership with Performance Space, **Su Wen-Chi** [Taiwan] in partnership with Performance Space, **Munem Wasif** [Dhaka], **David Griggs** [Manila/Sydney], **Jori Finkel** [Los Angeles], **Diana Campbell Betancourt** [Dhaka] in partnership with Dhaka Art Summit, **Bruce Barber** [Nova Scotia].



Images left to right: Artspace residential studios, 2016. Photo: Jessica Maurer; Tanya Goel, *Index: pages [builders drawing]*, 2018, installation view, 21st Biennale of Sydney (2018), Artspace, Sydney, courtesy the artist and Galerie Mirchandani + Steinruecke, Mumbai. Presentation at the 21st Biennale of Sydney was made possible with generous assistance from Susan Acret and James Roth. Photo: Zan Wimberley

PUBLIC PROGRAMS

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

Image: Angela Goh, *Scum Ballet*, 2018, performance documentation, *THE PUBLIC BODY*.03, Artspace, Sydney, 2018. Photo: Richard Phillips



Image: Helen Johnson public program, 2018. Photo: Russell Gibbs

6 JAN | Public Talk

Helen Johnson in conversation with artists Richard Bell, Megan Cope and Joan Ross

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

26 FEB | Public Talk

Irit Rogoff - Becoming Research: The Way We Work Now

7 MAR | Public talk

New York-based artist and producer Asad Raza, in conversation with Artspace Deputy Director Michelle Newton

In partnership with University of NSW Art + Design

14 MAR | Publication Launch

'The Artist As'

Published by Sternberg Press, Curatorial Practice at Monash University Art Design & Architecture [MADA], Melbourne and The Institute of Modern Art [IMA], Brisbane.

16 MAR | Artist Talk

Tiffany Chung - 21st Biennale of Sydney

15 MAR | Symposium

What do we teach, how do we learn? A conversation with artists about the nature of contemporary art and art education.

With participants Francisco Camacho Herrera, Mikala Dwyer, Ryan Gander, Lucas Ihlein, Kandos School of Cultural Adaptation, Mami Kataoka, Alex Martinis Roe, Chico Monks, Sa Sa Art Projects, Wong Hoy Cheong

17 APRIL | Launch

di'van - A Journal of Accounts

17 APRIL | Public Talk

José Roca

In partnership with University of NSW Art + Design



Image: Angela Goh, *Scum Ballet*, 2018, performance documentation, *THE PUBLIC BODY .03*, AitSPACE, Sydney, 2018. Photo: Richard Phillips

23 APRIL | Artists Talk

Köken Ergun in conversation with Prof. Marilyn Lake.

24 MAY | Public Talk

Mark Beasley

In partnership with University of NSW Art + Design

14 JUL | Public Program

Deep Listening with Uncle Wes Marne

23 JUL | Public Program

Pedagogical Experiments with Remy Low: Letter from the future

As part of Keg de Souza's *Common Knowledge and Learning Curves*

25 JUL | Public Program

Pedagogical Experiments with Remy Low: Eating interdependence

As part of Keg de Souza's *Common Knowledge and Learning Curves*

27 JUL | Public Program

Pedagogical Experiments with Remy Low: Listening to the worlds of others

As part of Keg de Souza's *Common Knowledge and Learning Curves*

6 & 9 AUG | Public Program

Plunkett Street Students' Tour of Common Knowledge and Learning Curves

As part of Keg de Souza's *Common Knowledge and Learning Curves*

9 AUG | Book Launch

Tess Maunder's 'Absolute Humidity', Helen Johnson's 'Warm Ties and Alex Martinis Roe's 'To Become Two: Propositions for Feminist Collective Practice'

9 AUG | Public Talk

Joselina Cruz

In conversation by Dr Mikala Tai, Director of 4A Centre for Contemporary Asian Art, Sydney. In partnership with University of NSW Art + Design

1 SEP | Artist Talk

Patricia Piccinini

13 SEP | Book Launch

'Restricted Images: Made with the Warlpiri of Central Australia'

In conjunction with Perimeter Books. The launch was accompanied by a Q&A with Artspace Deputy Director Michelle Newton, artist Patrick Waterhouse and Elder Otto Sims

15 SEP

The Artist Party

Presented by Artspace and Sydney Contemporary to celebrate Australasia's premier international art fair

15 SEP | Performance

Tina Havelock Stevens with Liberty Kerr

26 SEP | Performance

Archie Barry 'Hypnic'

6-7 OCT | Symposium

'Infrastructural Inequalities'

A two-day public program in conjunction with the exhibition *Infrastructural Inequalities* facilitated by Snack Syndicate and the Housing for Health Incubator at the University of Sydney

11 SEP | Film Screening & Artist Talk

Lili Reynaud-Dewar, 'TEETH, GUMS, MACHINES, FUTURES, SOCIETY'

Presented in partnership with Monash University Museum of Art [MUMA]

27 OCT | Performance

Angela Goh 'Scum Ballet'

1 DEC | Public Program

Artspace Open Studios

1 DEC | Artist Talks

Parramatta Artist Studios Exhibition 2018

Artist talks with Parramatta Artist Studios artists in the Ideas Platform exhibition *All the Parts I Like About You*. Artists: Tom Blake, Chris Dolman, Emily Parsons-Lord, Lisa Sammut and Garry Trinh

1 DEC | Artist Talks

2018 NSW Visual Arts Emerging Fellowship

Floor talks with artists from the 2018 NSW Visual Arts Emerging Fellowship exhibition. Artists: Kieran Butler, EO Gill, Biljana Jancic, Shivanjani Lal, JD Reforma, Marikit Santiago, Georgia Saxelby, Shireen Taweel, Kai Wasikowski and Jodie Whalen



Image: Keg de Souza, *Common Knowledge and Learning Curves*, installation view, Artspace, Sydney. Photo: Zan Wimberley

INTERNATIONAL VISITING CURATORS PROGRAM

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

We aim to host up to four curators each year to participate in a rigorous itinerary of public talks, student masterclasses, peer network meetings and artist studio visits that often span multiple cities across Australia. Asad Raza, Mark Beasley, Joselina Cruz and José Roca participated in the 2018 program, which resulted in several positive outcomes for Australian artists. During her stay Joselina met with Mel O'Callaghan, which subsequently saw the Museum of Contemporary Art and Design (MCAD), Philippines, partner with Artspace for the 2019 solo presentation of Mel O'Callaghan's exhibition *The Centre of the Centre*. MCAD will also present O'Callaghan's work in a new international context alongside other artists from around the world. Artspace also facilitated a series of meetings for Diana Campbell Betancourt during her stay to secure the co-commission of new works by Taloi Havini and new presentation of Fiona Hall at the 2020 Dhaka Art Summit.

Asad Raza
26 February – 9 March 2018
Artist and curator

José Roca
13 – 18 April 2018
Artistic Director of FLORA ars+natura, Bogotá, and Curator of the LARA collection, Singapore

Mark Beasley
18 – 27 May 2018
Secretarial Scholar, Curator of Media and Performance Art
Hirshhorn Museum

Joselina Cruz
04 – 11 August 2018
Director and Curator
Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila.

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



PUBLIC TALK
THURSDAY 9 AUGUST, 6PM
Joselina Cruz
Join us for a free public talk with Joselina Cruz, Director and Curator at the Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila. Cruz will discuss MCAD, which is marking its tenth year this month; curating the Philippine Pavilion at the 2017 Venice Biennale; as well as her curatorial methodologies and approaches to working in the Philippines and beyond. Cruz will be joined in conversation by Dr Mikala Tai, Director of 4A Centre for Contemporary Asian Art, Sydney.

PUBLIC TALK
THURSDAY 24 MAY, 6PM
Mark Beasley
CURATOR OF MEDIA AND PERFORMANCE
HIRSHHORN MUSEUM & SCULPTURE GARDEN

PUBLIC TALK
MARCH, 6PM
Asad Raza, in conversation with Artspace will explore exhibitions as a format of cultural consumption. Raza will address how art is made outside of museums and galleries, and unpack the subject for artistic exploration.

More information here
UNSW Art & Design
Joselina Cruz's visit is supported through the International Visiting Curators Program, developed and presented by Artspace in partnership with UNSW Art & Design; and 4A Centre for Contemporary Asian Art, Sydney.
Image: Joselina Cruz, supplied

Tbilisi

Protocinema at Kunsthalles Tbilisi
Angelica Mesiti | Relay League
18 May - 14 July 2018

Days open to the public 58
Total audience 2050

Seoul

Art Sonje Center, Seoul
Angelica Mesiti | Relay League
12 January - 11 February 2018

Days open to the public 33
Total audience 1,247

Dhaka

Dhaka Arts Summit 2018
Critical Writing Ensemble: Sovereign Words
2 - 10 February 2018

Dhaka Arts Summit 2018
Ramesh Mario Nithiyendran | Idols
2 - 10 February 2018

Days open to the public 9
Total audience 318,000

Hong Kong

Encounters, Art Basel | Hong Kong
29-31 March, 2018

Artspace Executive Director Alexie Glass-Kantor was appointed Curator, Encounters, Art Basel Hong Kong for a four-year term (2015-18) and presented the first iteration of this series in 2015.

Days open to the public 31
Total audience 80,000

ENCOUNTERS ARTISTS

- 1 **Isabel and Alfredo Aquilizan**
[Philippines]
Left Wing Project (Belok Kiri Jalan Terus), 2017-2018
- 2 **Chou Yu-Cheng**
[Taiwan]
Refresh Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People, 2017
- 3 **Toshikatsu Endo**
[Japan]
Void - Wooden Boat, Hong Kong, 2009-2018
- 4 **Ryan Gander**
[England]
Potent motif of ambition (Dramaturgical framework for structure and stability), 2018
- 5 **Subodh Gupta**
[India]
Start. Stop, 2008
- 6 **Iván Navarro**
[Chile]
Compression, 2018
- 7 **Ramesh Mario Nithiyendran**
[Australia]
Idols, 2018
- 8 **Shinji Ohmaki**
[Japan]
Liminal Air SpaceTime, 2018
- 9 **Jorge Pardo**
[Cuba]
Untitled, 2009, 2017
- 10 **Erwin Wurm**
[Austria]
One Minute Sculptures, 2000-2018
- 11 **Ulla von Brandenburg**
[Germany]
7 Curtains, 2017
- 12 **Nyapanyapa Yunupingu**
[Yirrkala]
Gäna [self], 2018

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

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

Angelica Mesiti | *Relay League*

ART SONJE CENTER, SEOUL

12 January - 11 February 2018

Artspace, Sydney, and Art Sonje Center, Seoul, presented a new commission entitled *Relay League* by one of Australia's leading contemporary artists, Angelica Mesiti's, as part of an expanded solo exhibition in Korea alongside *Citizens Band* (2012).

PROTOCINEMA AT KUNSTHALLE TBILISI

18 May - 14 July 2018

Mesiti's exhibition with Protocinema and Artspace, in collaboration with Kunsthalle Tbilisi, launched the new art space, founded by Irena Popiashvili and Lika Chkuaseli, coupled with a site-responsive installation by Nika Kutateladze at A. Kazbegi Street # 53.

Relay League was commissioned by Artspace, Sydney. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. The development and presentation of *Relay League* is supported by Commissioning Partner the Keir Foundation. *Relay League* was produced with the support of CN D Centre National de la Danse, Paris and University of New South Wales Art & Design. *Relay League* is 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. The expanded presentation of *Relay League*, Art Sonje, Seoul is supported by the Australian Government through the Australia-Korea Foundation of the Department of Foreign Affairs and Trade.

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



Image: Angelica Mesiti, *Relay League*, 2017 installation view, Art Sonje Center, Seoul, 2018. Photo Credit: Yeonje Kim

Ramesh Mario Nithinyendran | *Idols*

DHAKA ARTS SUMMIT, 2018

2 - 10 February 2018

Staged every two years, the Dhaka Art Summit (DAS) is eleven days of exhibitions, seminars, lectures, performances, and workshops, presented at the Bangladesh Shilpakala Academy. Nithinyendran exhibited in *Bearing Points*, a new initiative comprising large-scale thematic presentations by artists and architects, orienting viewers towards less explored transcultural histories of South Asia. Curated by DAS Chief Curator Diana Campbell Betancourt, Ramesh's work examined what anthropologist Jason Cons describes as "sensitive spaces" – spaces where cultures exist that do not fit the image a nation state has for itself. Here, presenting an exploration of the relationship between national borders, territorial anxiety, and the post-colonial nation-state, Nithinyendran's work traced intersectionality, identity, and heritage. This project was a standout feature of the massive exhibition and was specifically highlighted in a series of reviews of the Summit in influential art publications and media.

Following the commissioning of *Idols*, the installation was Curated into Art Basel Hong Kong and were acquired as part of private collections.

Idols was a major co-commission by Artspace, Sydney and the Dhaka Art Summit, Bangladesh, that was presented at the Dhaka Art Summit in March 2018. The project was supported by the Australian Government through the Australian Cultural Diplomacy Program of the Department of Foreign Affairs and Trade and was also assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Critical Writing Ensemble: Sovereign Words

DHAKA ARTS SUMMIT, 2018

2 - 10 February 2018

Sovereign Words was a new iteration of the 'Critical Writing Ensemble', committed to the strengthening of critical writing within and across communities of the world.

The project convened artists, poets, storytellers, performers, curators, and scholars of Indigenous communities and non-Indigenous peers to reflect upon the words, writing forms, spaces and processes through which Indigenous artistic practices, their histories and contact points with the Western canon, have been and should be counter-narrated today. Within our contemporary context, *Sovereign Words* considered the entanglement of writing a Western canon of art history that declares itself today as global. It did so in the face of the narration of Indigenous histories that have a planetary dimension, and against the modernist/colonial ideologies that frame them.

Drawing on newly commissioned texts, public discussions staged during the Dhaka Art Summit and associated publication *Sovereign Words: Indigenous Art, Curation and Criticism* a publication came to life through the practices of Indigenous writers from across four continents, as well as through discussions and presentations with non-Indigenous peers. Speakers included Daniel Browning (Aboriginal journalist, radio broadcaster, documentary maker, sound artist and writer); Kabita Chakma (researcher, architect, writer and lecturer from the Chakma Indigenous group of Bangladesh); Megan Cope (Aboriginal artist); Santosh Kumar Das (artist from the Madhubani district); Hannah Donnelly (Wiradjuri writer and artist); Léuli Māzyār Luna'i Eshrāghi (artist and writer of Sāmoan, Persian, German and Chinese ancestry); David Garneau (Métis artist, writer, curator and Associate Professor of Visual Arts at the University of Regina); Biung Ismahasan (curator and writer from the Bunun Tribe of Taiwanese Indigenous peoples); Kimberley Moulton (curator and writer of Yorta-Yorta heritage); Djon Mundine (curator, writer, artist and activist, member of the Bandjalung people of Northern New South Wales); Máret Anne Sara (Sámi artist and writer); Venkat Raman Singh Shyam (Pradhan Gond tribal artist); Irene Snarby (writer and academic, UiT – the Arctic University of Norway; Sápmi/Norway); Ánde Somby (Indigenous lawyer, writer, yoiker and Associate Professor of Law at UiT – The Arctic University of Norway; Sápmi/Norway); Gayatri Chakravorty Spivak (literary theorist, Columbia University, New York); Prashanta Tripura (anthropologist, teaching at the Department of Economics and Social Sciences at BRAC University, Dhaka), and Sontosh Bikash Tripura (researcher; Tripura indigenous community in the Chittagong Hill Tracts of Bangladesh).

Sovereign Words was conceived by OCA, and organised in partnership with DAS, Artspace Sydney and the Australia Council for the Arts.

Artspace facilitated the participation of:

Daniel Browning

Megan Cope

Djon Mundine

Kimberley Moulton

Image: Ramesh Mario Nithinyendran, *Idols*, 2016–2018, detail, Dhaka Art Summit, 2018. Commissioned and Produced by Samdani Art Foundation and Artspace, Sydney for DAS 2018 with support from the Australia Council for the Arts. Courtesy of the artist, Samdani Art Foundation, Artspace Sydney and Sullivan + Strumpf. Photographer: Noor Photoface.

Encounters

ART BASEL, HONG KONG

29 - 31 March 2018

Artspace Executive Director Alexie Glass-Kantor was appointed Curator, Encounters, Art Basel Hong Kong for a four-year term (2015-18) and presented the first iteration of this series in 2015.

Isabel and Alfredo Aquilizan, *Left Wing Project* (Belok Kiri Jalan Terus), (2017-2018)

Chou Yu-Cheng, *Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People*, (2017)

Toshikatsu Endo, *Void - Wooden Boat*, Hong Kong, (2009-2018)

Ryan Gander, *Potent motif of ambition (Dramaturgical framework for structure and stability)*, (2018)

Subodh Gupta, *Start. Stop.*, (2008)

Iván Navarro, *Compression*, (2018)

Ramesh Mario Nithiyendran, *Idols*, (2018)

Shinji Ohmaki, *Liminal Air SpaceTime*, (2018)

Jorge Pardo, *Untitled*, (2009, 2017)

Erwin Wurm, *One Minute Sculptures*, (2000-2018)

Ulla von Brandenburg, *7 Curtains*, (2017)

Nyapanyapa Yunupingu, *Gäna (self)*, (2018)

Köken Ergun | Çanakkale Project

29 - 31 March 2018

Developed over the course of three years, *Heroes*, 2018, is the latest film by Turkish artist Köken Ergun, and his first feature-length film to date. Created in partnership with the Australian War Memorial, Canberra and Protocinema, Istanbul.

Commissioners: Warwick Heywood, Curator and Ryan Johnston, Head of Art, Australian War Memorial.

Curator: Mari Spirito, Director, Protocinema (Turkey)

Touring:

Istanbul Film Festival, Istanbul 12 April 2019

SALT Beyoğlu, Istanbul 26-28 April 2019

Fajr Film Festival, Iran 18-26 April 2019



Image: Köken Ergun, *Heroes*, 2018, production still, 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: Toğa Baş

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

An exhibition developed by Artspace and toured by Museums & Galleries of 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.

Bega Valley Regional Gallery, NSW
1 December 2017 - 28 January 2018
Days open to the public: 59
Attendance: 1,417

Tamworth Regional Gallery, NSW
9 February 2018 - 25 March 2018
Days open to the public: 45
Attendance: 4,352

Lismore Regional Gallery, NSW
12 May - 1 July 2018
Days open to the public: 51
Attendance: 6,260

Penrith Regional Gallery & Lewers Bequest, NSW
28 August 2018 - 11 November 2018
Days open to the public: 60
Attendance: 17,897

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

Bathurst Regional Art Gallery, NSW
8 December 2017 - 28 January 2018
Days open to the public: 51
Attendance: 2,795

Goulburn Regional Art Gallery, NSW
2 March 2018 - 14 April 2018
Days open to the public: 46
Attendance: 2,580

Lismore Regional Gallery, NSW
7 April 2018 - 27 May 2018
Days open to the public: 51
Attendance: 6,736

Anne & Gordon Samstag Museum of Art, SA
15 June 2018 - 31 August 2018
Days open to the public: 78
Attendance: 7,386

Toowoomba Regional Art Gallery, QLD
7 July - 26 August 2018
Days open to the public: 51
Attendance: 4,331

Umbrella Studio Contemporary Arts, QLD
9 November - 16 December 2018
Days open to the public: 38
Attendance: 739

ArtGeo Cultural Complex, WA
20 December 2018 - 29 January 2019
Days open to the public: 41
Attendance: 1012

● **Angelica Mesiti | Relay League**

Griffith University Art Museum, QLD
30 November 2017 - 24 February 2018
Days open to the public: 56
Attendance: 1,171

Geraldton Regional Gallery, WA
10 August 2018 - 6 October 2018
Days open to the public: 58
Attendance: 3,197

'I loved the installation and the video media. Great to see work like this touring so people in the country areas can experience contemporary artworks. Love it!'

- VISITOR REVIEW
GOULBURN REGIONAL ART GALLERY

**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: Angela Goh, *Scum Ballet*, 2018, performance documentation.
THE PUBLIC BODY .03, Artspace, Sydney, 2018. Photo: Richard Phillips

EXPANDED ARTISTIC PROGRAM

Image: Keg de Souza, *Common Knowledge and Learning Curves*, 2018, installation view, Artspace, Sydney. Photo: Zan Wimberley

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

As part of Artspace's 2018 expanded artistic program, 253 new works were developed of which 130 were new commissions with 3 major solo co-commissions. This artistic output demonstrates Artspace's role as a catalyst and advocate for Australian artists to test new ideas in experimental forms and to engage in critical discourses.

New Work

Artspace continued to champion the work of Australian artists across 2018 through commissioning and co-commissioning projects. Helen Johnson's *Warm Ties* was presented at Artspace as part of Sydney Festival in January 2018, having premiered at the ICA, London on 1 February 2017 and toured to Chapter Arts Centre in Cardiff in September that same year. Keg de Souza's major solo presentation, *Common Knowledge and Learning Curves*, opened in June, which connected with our local Woolloomooloo community as well as school and education groups to think about forms of knowledge exchange. Co-commissioned by the Dhaka Art Summit and Artspace, Ramesh Mario Nithyendran's mammoth installation *Idols* was shown in the main atrium of the Shilpakala Academy and was seen by over 300,000 local visitors and international professionals over the nine-day summit.

THE PUBLIC BODY .03 was the final iteration of a three-part series and included established national and international artists including Patricia Piccinini, Rachel Maclean, Cécile B. Evans and Jon Rafman, alongside emerging artists such as Archie Barry, Angela Goh, Jess Johnson and new work by Wiradjuri artist Hannah Donnelly.

The recipient of the 2018 Visual Arts Emerging Fellowship was awarded to EO Gill with their work *Let it Wail if it Wants To*, 2018. EO will undertake a professional development program in Toronto, Montreal and New York to undergo research, develop skills in video-making and expand their networks. Finalists included JD Reforma, Kieran Butler, Shireen Taweel, Marikit Santiago, Jodie Whalen, Biljana Jancic, Kai Wasikowski, Georgia Saxelby and Shivanjani Lal.

2018 was a significant year for international engagement and collaboration. In January 2018, Artspace initiated *52 ARTISTS 52 ACTIONS*, a year-long online project highlighting artistic practice across Asia. The project engaged 52 artists and collectives to stage actions in unique, physical locations throughout the region and share them with global audiences on Instagram and online. The project will culminate in an exhibition presented at Artspace in May 2019 and a symposium in partnership with Asialink. During the symposium, Artspace will also launch a publication that will act as an encyclopaedia of the actions, designed by award-winning Studio Ongarato and published and distributed by Thames & Hudson.

The Ideas Platform hosted a range of practices including *Blak-Queer Futurism*, co-presented by Blak Dot Gallery, Melbourne. Curated by Oceanic artist Alec Reade and Pyemairrenner woman Kalyani Mumtaz, it used the platform to amplify the voices of the next generation of Queer People of Colour. Co-commissioned by the Australian War Memorial, Protocinema and Artspace, Turkish artist Köken Ergun's *Heroes* is the artists' first feature-length film and was presented alongside a conversation with Melbourne-based academic Marilyn Lake. Artspace continued to work with Front Up, an outreach project with the Art Gallery of NSW, to showcase emerging artists in the exhibition *Ugly*. 2018 One Year Studio Artists, Snack Syndicate's *Infrastructural Inequalities* saw a two-day public program including a Pre-Invasion Infrastructures Walking Tour with Uncle Jimmy Smith. We also continued our annual collaboration with Parramatta Artists Studios working with Tom Blake, Chris Dolman, Emily Parsons-Lord, Lisa Sammut and Garry Trinh.

In addition to new work commissioned for Artspace's exhibitions and programs, Artspace facilitated the development of more than 100 new works by the seven One Year Studio Artists in residence. Matthew Griffin produced a major new body of work for *The Theatre is Lying: The inaugural Macfarlane Commissions* at the Australian Centre for Contemporary Art. David Griggs was included in the 2018 Archibald prize with his portrait of Warwick Thornton who sat for the work in the Artspace studios.

The Residential Studio Program assisted in providing space for the creation of new works for the Artspace program, by artists including Keg de Souza, Lauren Berkowitz and Patricia Piccinini. It also enabled Artspace to provide vital in-kind support for peer institutions such as the Art Gallery of NSW, the Biennale of Sydney, Performance Space, among others. Elina Vainio was part of Artspace's Residential Studio Program in partnership with the Finnish Cultural Foundation and the Helsinki International Artist Programme. Vainio created a new work *The rights of things* during her residency for a solo presentation in the Ideas Platform. The work was subsequently curated into the 12th Gwangju Biennale, 2018. Heo Subin, recipient of the 2017 Asia Link Residency, was curated into the *Trompe L'oeil* exhibition at Sullivan+Strumpf, Singapore by Mikala Tai after a meeting that was set up by Artspace.

ARTISTS &

ADVOCACY

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 and our residential studio artists engaged in professional development and networking opportunities with international visiting curators, including Ralph Rugoff, Director of London's Hayward Gallery and Artistic Director 2019 Venice Biennale; Daria de Beauvais, Curator, Palais de Tokyo; Wanda Nanibush, Curator, Indigenous Art, Art Gallery Ontario; Jarrett Gregory, Curator-at-Large, Hirshhorn Museum; and Glenn Lowry, Director, MOMA.

As part of our International Visiting Curators Program, Asad Raza, Mark Beasley and Joselina Cruz led studio visits with Artspace studio artists, as well as leading artists across Sydney, Melbourne and Brisbane. They each gave full-day Masterclasses as well as public talks as part of the UNSW Art & Design's Lunchtime Talk Series with students on curatorial methodology and approaches. This offered the next generation of curatorial professionals industry knowledge and skills development within curatorial practice.

The Artspace curatorial team conducted studio visits with more than 50 international, national, NSW and Western Sydney artists as well as engaging in professional development activities, including Michelle Newton's participation in workshops with the Blak Artists Kinection with Performance Space and Moogahlin, Alexie Glass-Kantor and Newton conducting ongoing mentorship with artists Palash Bhattacharjee and Ahmed Rasel through the Dhaka Arts Summit; and student mentorship through 'We the People, We the Arts', Pakistan.

2018 was also the fourth year of Artspace's partnership with Parramatta Artists Studios (PAS), which sees the two institutions working collaboratively to further support emerging artists in Western Sydney through curatorial dialogue, mentorship and advocacy. The development of this partnership came from a common investment in studio and residency opportunities and a strong commitment to supporting living artists. This exchange operates in dialogue with PAS Coordinator, Sophie Kouyoumdjian. As part of our skills development program, the exhibiting artists from Western Sydney worked closely with Artspace curators through studio visits and mentored exchanges over the three-month lead up to an exhibition in the Ideas Platform at Artspace. Included artists developed new work as well as reiterations of previous work. The following new works were developed: *Omissions*, 2018 [Garry Trinh], *Bright Fame & Brilliant Glass*, 2018 [Emily Parsons-Lord], *another nomad*, 2018 [Lisa Sammut], *Small change*, 2018, [Chris Dolman] *Neighbours*, 2018 as well as *another bend in this dream*, 2018, *the moon is never sad*, 2018 [Tom Blake].

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 2018, Artspace continued an active role in providing curatorial direction and feedback to the ten Fellowship finalists to further enhance professional outcomes. Curators Alexie Glass-Kantor, Michelle Newton and Lola Pinder 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. 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 2018 recipient, EO Gill, developed a new site-specific installation work for the exhibition, with all included artists creating new work with a focus upon site-specificity, materiality and subjectivity. 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.

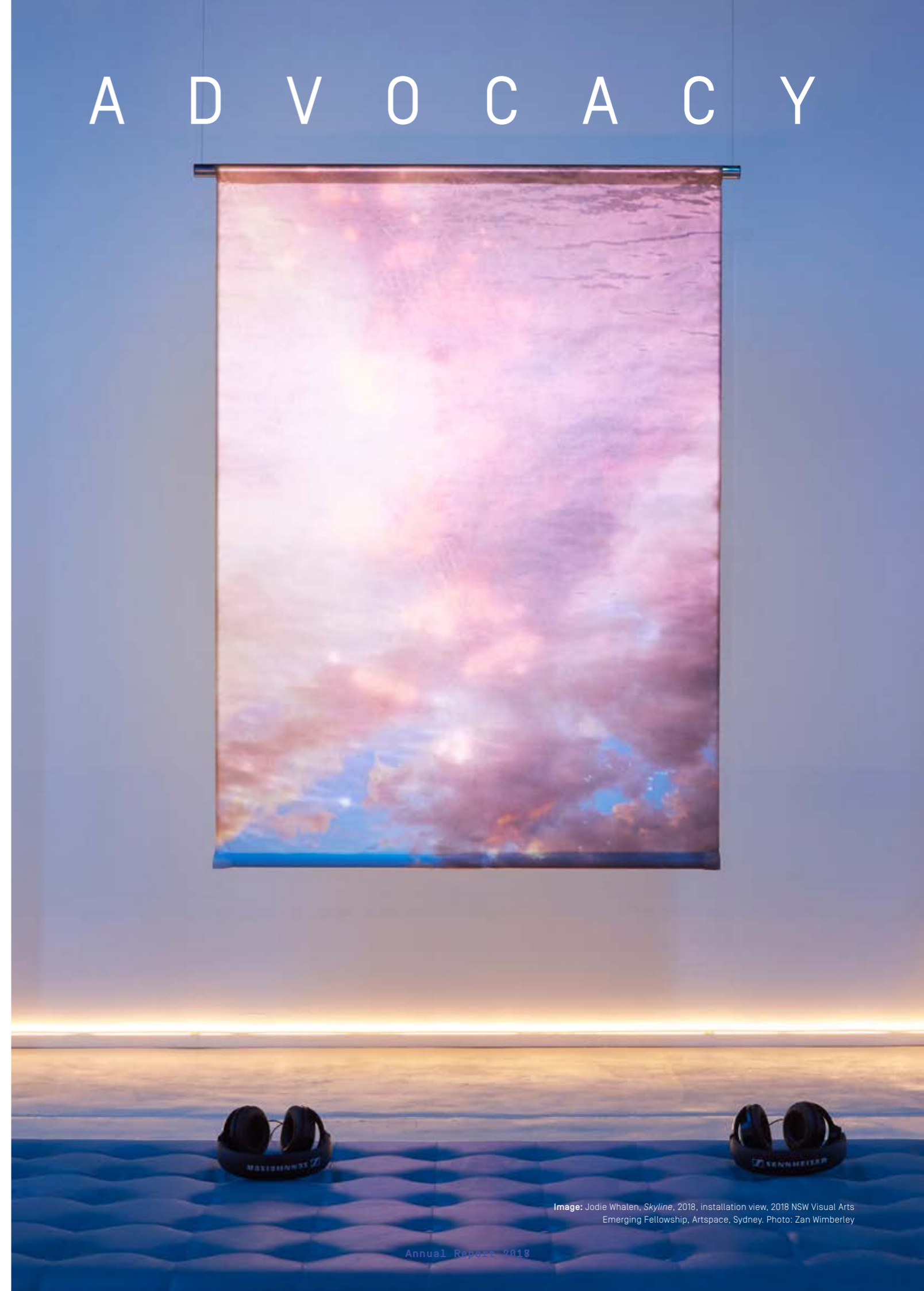


Image: Jodie Whalen, *Skyline*, 2018, installation view, 2018 NSW Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Zan Wimberley

NEW WORKS IN DEVELOPMENT

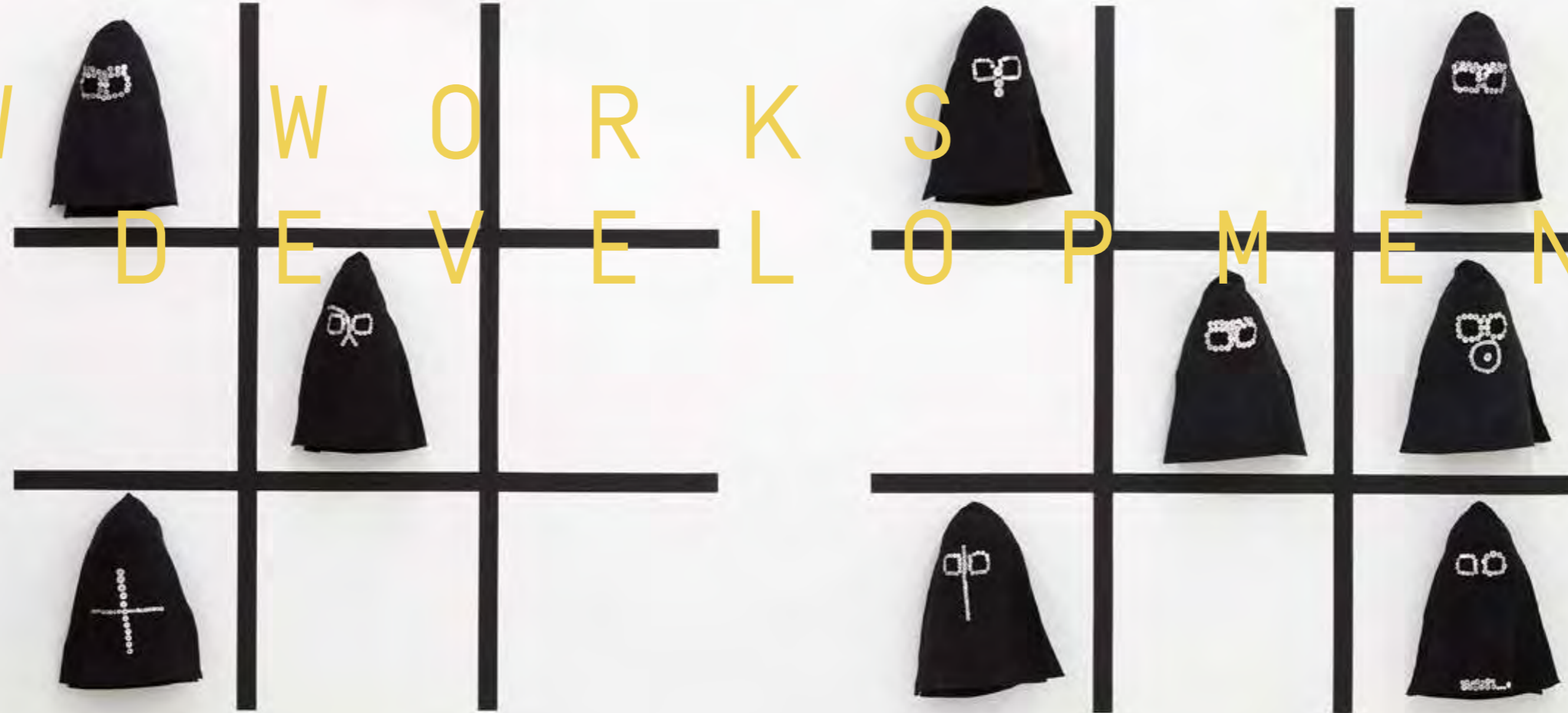


Image: Fiona Foley, *Hunted*, 2019, detail, commissioned for *Just Not Australian*, Artspace, Sydney, 2019, courtesy the artist, Andrew Baker Art Dealer, Brisbane and Niagara Galleries, Melbourne. Photo: Zan Wimberley

New works in development

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

ALFREDO AND ISABEL AQUILIZAN, *THE HOOP PROJECT*, 2019

Supported by the City of Sydney

This project will see international collaborative duo, artists Alfredo and Isabel Aquilizan, connect with local Woolloomooloo audiences to create a site-specific installation and socially engaged program in which community groups can come together, unified by sport and space. While in residence in Artspace's studios the artists will work in consultation and collaboration with the community to create a temporary sculptural installation around the local Pring Street basketball court.

MEL O'CALLAGHAN, *CENTRE OF THE CENTRE*, 2019

Centre of the Centre is a major new commission for Artspace that traces the origins of life and its regenerative forces, iterated through video, performance and sculpture. The catalyst for this new body of work is one small mineral given to the artist by her grandfather, renowned mineralogist Albert Chapman. The mineral contains a small pocket of water, possibly millions of years old, which holds traces of the elemental forces responsible for all life on earth. Inspired by the potentialities and extreme conditions within this primordial liquid, the exhibition submerges the audience in a highly visceral experience through sensory breathing techniques and experiential performance.

Mel O'Callaghan's *Centre of the Centre* is co-commissioned by the Confort Moderne, Poitiers, Artspace, Sydney and The University of Queensland Art Museum, Brisbane. The development and presentation of *Centre of the Centre* is supported by the Australian Government through the Australia Council for the Arts, its funding and advisory body; Commissioning Partners Andrew Cameron AM & Cathy Cameron, Peter Wilson & James Emmett; and Lead Supporter, Kronenberg Mais Wright.

FIONA FOLEY, *HUNTED*, 2019

Fiona Foley was commissioned by Artspace to create new work for the 2019 exhibition, *Just Not Australian*. This exhibition brought together 19 artists across generations to deal broadly with the origins and implications of contemporary Australian nationhood. Fiona Foley's practice explores colonial race relations, sexuality and the experiences of Queensland's Aboriginal population at the turn of the twentieth century. She brings forgotten or hidden histories to light to assess our present in relation to the past and consider the pervasiveness of power relationships and inequalities among races and genders in particular.

TALOI HAVINI, 2020

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

JONATHAN JONES, 2021

A new commission to be produced with the support of Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette and a solo presentation at Artspace in 2021. Jones will research the 1803 French expedition to Australia supported by Governor King which resulted in significant collections of plant and animal material from Sydney at the Le Havre Natural History Museum in France. This research combines historical links, personal connections and the conceptual underpinnings of Jones' new work.

COMMISSIONING SERIES

Angelica Mesiti | Relay League

In 2017, Artspace gave its entire exhibition space to Australian artist Angelica Mesiti to present the fourth edition of our 'Commissioning Series'. This new commission gave her an opportunity to explore the 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&GNSW will tour to eight venues nationally alongside a series of public programs, education initiatives and group tours. Already attracting visitation of 5,074, we estimate that this exhibition will reach more than 50,000 people over its lifetime.

Accompanying Angelica's exhibition at Artspace was a 224-page, full-colour monographic publication entitled *A Communion of Stranger Gestures*. This is the first significant publication dedicated to chronicling the practice of this leading Australian contemporary artist. It was designed by Formist to reflect the elegance and beauty of the artist's approach, with a subtle aesthetic nod to the ideas around communication and transmission that she often explores.

In 2018, Artspace partnered with Protocinema, Istanbul, and Kunsthalle Tbilisi, Georgia, to present *Relay League* for the launch of this new art space founded by Irena Popiashvili and Lika Chkuaseli. *Relay League*'s international presence was also coupled with a site-responsive installation by Nika Kutateladze, Angelica Mesiti & Uriel Barthélémi in which *Relay League*'s score was performed as part of the 'Do Disturb!' festival at the Palais de Toyko, Paris. Artspace also collaborated with Art Sonje Center, Seoul, to present a presentation of *Relay League* as well as *Citizen's Band*, 2012. Not only did this international exposure reach new audiences and contextualise Angelica's practice within a global context, the presentation of *Relay League* at Art Sonje Center was viewed by Jean de Loisy and created the impetus for him to invite Angelica to present a solo exhibition at the Palais de Tokyo in 2019. He said:

"I was immediately convinced by her way of embracing a large space. Having the opportunity to discover how profound and ambitious her work could be in a place like Art Sonje convinced me to invite her for a solo exhibition at Palais de Tokyo." – Jean de Loisy, 2018.

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

Alongside Angelica's other projects at this time, the dynamism and momentum of *Relay League* helped lead to her subsequent selection as the Australian artist representative to the 58th Venice Biennale, where she will exhibit a solo presentation of her work. As a result of working with Artspace, Angelica has also nominated Mark Gowing from Formist as her preferred designer. He is now working on the publication relating to Angelica's solo presentation in Venice.

These cumulative opportunities and developments in Angelica's career are of great significance for any Australian artist and a testament to the unique and pivotal role Artspace plays. Forging and maintaining key relationships at local, national and international levels culminate to ensure the greatest possible capacity and support for artists in not only the development of their careers, but also their livelihoods. Such co-commissions give the exhibitions and ideas of these artists a life beyond Artspace which can enable further reflection and engagement with each iteration, to ultimately enrich the Australian arts ecology.



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

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. The development and presentation of *Relay League* is supported by Commissioning Partner the Keir Foundation. *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* will be 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. The expanded presentation of *Relay League*, Art Sonje, Seoul is supported by the Australian Government through the Australia-Korea Foundation of the Department of Foreign Affairs and Trade.

Griffith University Art Museum, QLD

30 November 2017 – 24 February 2018

Art Sonje Center, Seoul

11 January – 12 February 2018

DO DISTURB! Festival at Palais de Tokyo, Paris

6-8 April 2018

As a result of Angelica Mesiti's exhibition at Art Sonje, the artist and Uriel Barthélémi were selected to perform the score of *Relay League* as part of 'Do Disturb!' Festival at Palais De Tokyo, 6-8 April 2018.

Protocinema at Kunsthalle Tbilisi

18 May – 14 July 2018

Geraldton Regional Gallery, WA

10 August 2018 – 6 October 2018

P U B L I S H I N G

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

Helen Johnson

WARM TIES

Helen Johnson: Warm Ties accompanied the first public solo exhibition of Australian artist Helen Johnson, a co-commission between the Institute of Contemporary Arts, London, and Artspace, Sydney. In this body of work, the complex colonial relationship between Australia and Britain is dealt with on the level of the body, with large-scale paintings that weave and overlay historical and contemporary signifiers, creating points of tension and reflection. With texts by Stephen Gilchrist and Helen Hughes.

Image: Helen Johnsons: *Warm Ties*, 2018. Photo: Richard Phillips

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

Audience and Visitation

2018 was a tremendously successful year for Artspace with strong programming locally, regionally, nationally and internationally. The breadth of programs and presentations undertaken were aimed at enhancing our engagement and reach with audiences through exhibitions, panel discussions, workshops, studio visits, education programs, touring, collaborations and co-commissions. Our scope was further enhanced through our communications strategy and digital platforms. In short:

- Artspace saw 22,886 visitation on-site, with a total of 492,747 people having direct contact with Artspace's programming for 2018 through ambitious national and international programming.
- Further, Artspace's cumulative monthly digital audience in 2018 – across social media, subscription-based communications and the website – numbered 62,000 users globally

Audience visitation figures for 2018 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 series of talks including Irit Rogoff, Asad Raza and Tiffany Chung; new performances by Tina Havlock Stevens and Liberty Kerr, Archie Barry and Angela Goh; important symposia including *What do we teach, how do we learn?*; a conversation with artists about the nature of contemporary art and art education, in partnership with the Biennale of Sydney with guests Ryan Gander, Francisco Camacho Herrera and Sa Sa Art Projects; *Infrastructural Inequalities*, facilitated by Snack Syndicate and the Housing for Health Incubator at the University of Sydney with contributions from Dean Cross, Jack Green, Karrabing Film Collective and Lorna Munro.

The year also delivered significant demand by secondary and tertiary school groups for Artspace to host curatorial walk-throughs, workshops and master-classes alongside our exhibitions, and as a result delivered a growth in participation and attendance rates. This has included students from University of NSW Art & Design; University of Sydney; University of Technology Sydney; Kempsey High School; La Salle Academy, Lithgow; New England Girls School, Armidale and Christchurch Rangī Ruru Girls School.

Outside of the gallery space, international collaborations with Dhaka Art Summit, Art Sonje Centre and Protocinema have expanded Artspace's reach and contributed towards the overall increase in audience numbers and networks. Our co-commission with Dhaka Art Summit 2018 (DAS) of Ramesh Mario Nithiyendran's *Idols* brought together over 300 artists, 120 speakers and welcomed record attendance of 318,000 visitors over 9 days. Further to this, the international touring of Angelica Mesiti's commission *Relay League* to Art Sonje Centre, South Korea and Protocinema at Kunsthalle Tbilisi allowed for this work to reach audiences upwards of 3500 across the region and raise visibility of Mesiti's practice globally.

Artspace has also developed a multi-year national touring program in partnership with Museums & Galleries NSW, which has enabled a total of three Artspace exhibitions to extend across 13 venues nationally in 2018. This strategic partnership extends the capacity and impact of our programs, reaching new audiences across regional Australia. Justene Williams, *The Curtain Breathed Deeply* toured to four venues across Australia, and the exhibition attracted 29,926 people. Tracey Moffatt & Gary Hillberg's *Montages: The Full Cut (1999-2015)* continues to be enormously popular nationally, touring to seven venues with total audiences of 25,579. Angelica Mesiti's *Relay League* travelled to Griffith University Art Museum and Geraldton Regional Gallery with an audience total of 4,368.

Artspace continues to strengthen its connections across the region through Art Basel Hong Kong, Encounters curated by Artspace Executive Director Alexie Glass-Kantor. This program is dedicated to presenting large-scale sculpture and installation works by leading international artists within the context of an art fair with a record visitation of more than 80,000 people.



Image: THE PUBLIC BODY .03, installation view Artspace, Sydney, 2018. Photo: Jessica Maurer



Image: Michaël Borremans, *Space Vessel I*, 2017, Installation view, 21st Biennale of Sydney, 2018, Artspace, Sydney. Courtesy the artist and Zeno X Gallery, Antwerp. Photo: Zan Wimberley

Cultural Infrastructure

Artspace has leased the ground and second floor of the Gunnerly at Woolloomooloo from the NSW Government since 1992. In addition to the exhibition space on the ground floor, Artspace features 11 studio spaces on the second floor, currently offered rent-free, to support artists. The first floor is leased to two separate arts organisations, NAVA and Arts Law, and currently includes significant underutilised and untenanted space. The opening up of these vacant spaces places Artspace in an unprecedented position to position its long-term vision for the organisation and the Gunnerly, as outlined in its 2016– 2020 strategic plan.

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

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

This in turn contributes 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. In 2018, Artspace received a Creative Partnerships Plus One grant to support a Strategic Business Case (SBC). The SBC is currently being produced in close consultation with Create NSW. We see the SBC as the first step towards enacting the organisation's long-term vision, and is intended to simultaneously progress the ambitions of Artspace and the NSW Government. The SBC will be submitted to Create NSW by May 2019.

Artspace is ready to embark on a strategic growth phase, and the benefits generated by this outstanding cultural site at the Gunnerly are identified as:

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

- The development of skills and expertise, and nurturing innovation and fostering growth in the commercial creative industries through the inclusion of artists, writers, architects, producers, makers and designers.
- Increased activation and support for the precinct that continues to grow between Artspace, Art Gallery of New South Wales (AGNSW), National Art School (NAS), Firstdraft and the University of New South Wales | Art & Design.
- Promotion of the creativity and distinctiveness of this precinct in the public domain, particularly with AGNSW's Sydney Modern development in 2020.

As a valued community arts organisation and a tenant of the Gunnerly, the benefits generated for Artspace, are identified as:

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

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



Communications

In 2018, Artspace continued to strengthen its communication, implementing strategies to both broaden its reach across digital platforms, as well as maintaining touch points across these platforms with its existing audiences. In the 2018 period, there was a significant increase in the amount of media coverage that Artspace received for its artistic program across print, radio, television and online publications.

Since its launch in 2015, the Artspace website has attracted over 58,000 users yearly, with visitations to the website growing steadily every year. The website presently experiences an average of 4,800 users monthly, and throughout 2018 65,000 were recorded – an increase of 9% from 2017. Across social media, Facebook audiences have continued to grow to 15,280 users; 6,840 users on Twitter; and Instagram has continued to experience rapid growth – with the amount of new subscribers gained in the past year up almost 24% to 19,560. The introduction of stories to Instagram has also extended the reach of the platform, attracting up to 800 unique views per post, and an average of 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 29% in an 8,600-strong user base. At its highest, Artspace's cumulative monthly digital audience in 2018 – across social media, subscription-based communications and the website – numbered 62,000 users globally.

Our exhibition program retains strong and consistent visibility in both print and online media. In 2018, Artspace gained critical coverage in mainstream media including *The Guardian*, *The Sydney Morning Herald* and *The Australian* as well as critical art media including *Art Almanac*, *Frieze*, *Hyperallergic*, *ABC News*, *Artforum*, *Saturday Paper*, *ArtAsiaPacific* and *Al Jazeera*.

On Helen Johnson's *Warm Ties*, Steve Dow for *Art Guide* wrote "One of Johnson's works in *Warm Ties*, *Impotent Observer*, shows an amorous clench between two men. Does the nation's ongoing nervous breakdown over same-sex marriage say something about its rigid take on masculinity?". *Warm Ties* also appeared as one of 'The Best Things To Do In Sydney This Week' in *Concrete Playground*, as well as featuring in *The Sydney Morning Herald's* 'Spectrum', *The Monthly*, *Running Dog* and *Sydney Arts Guide*.

Writing for *Frieze* of Keg de Souza's first institutional solo show, *Common Knowledge and Learning Curves*, Helen Hughes said "Keg de Souza's first institutional solo show in Australia – strips back many of the elements familiar to the artist's practice to reveal something innate about her underlying methodology". The exhibition received great coverage across radio, online and print throughout its presentation, including a feature article in *Art Almanac*.

The 21st Biennale of Sydney also gained the attention of popular media and critical journals, with extensive coverage across *OCULA*, *Running Dog*, *The Guardian*, *ArtAsiaPacific*, *Artshub* and many more. Writing of Michaël Borremans work for *Art Guide Australia*, Rebecca Gallo said "Whether sculpted, sketched or on film, none of them feel at all real. It is as if we are inside one of his paintings, in this crepuscular, mysterious space where meanings are hazy and the only thing that is certain is a certain sense of unease". The exhibition also featured in listing on *Broadsheet*, *Timeout*, *Spectrum* and *Frieze*.

THE PUBLIC BODY .03, the third and final instalment in the public body series was also well received across a variety of print and online platforms. Genevieve Trail writing for *Art + Australia* called the show "dense, ambitious, provoking" and said "the works here are overwhelmingly personal in the nuance of vision that each articulates.". *THE PUBLIC BODY .03* also held repeated listings across *Broadsheet*, *Artforum*, *Timeout*, *Sydney Arts Guide* as well as featuring as one *Ocula's* 'Shows to see'.

Outside of the gallery, Ramesh Nithiyendran's *Idols*, which was co-commissioned by Artspace and presented at the Dhaka Arts Summit was featured in the *Sydney Morning Herald* as "The most unusual 'must-see' on the global art circuit".

The premiere of *52 ARTISTS 52 ACTIONS*, existing exclusively online with its own identity, required a unique communications strategy to drive engagement with both existing and new audiences. The project attracted an audience of over 1,000 followers on its Instagram account in the first week of its premiere, with this figure growing to over 4,800 by the end of the project. The project served as a great introduction for new audiences to Artspace's artistic program, driving many of the users to subscribe to Artspace's primary social media accounts. The *52 ARTISTS 52 ACTIONS* website received almost 1,200 unique views monthly, with repeat visits from the same users contributing greatly towards the overall traffic. The project was covered extensively both online and in print, receiving reviews by *Arts Hub*, *Arts Almanac*, *Frieze*, *Sydney Morning Herald*, *The Saturday Paper* and *The Age*.

Koken Ergun's *Heroes*, the culmination of a three year co-commission between Artspace and the Australian War Memorial, received TV coverage from *ABC News* following its premiere in the Ideas Platform. Reporting on the show for *ABC*, Michaela Boland said "(*Heroes*) questions rising nationalism and contains criticisms of Australian and New Zealand tourists visiting Gallipoli by Turkish people, some of whom appear to be upset the visitors display insufficient respect in a foreign land." *Heroes* on *SBS Radio*, as well as being reviewed for *Running Dog Art*.

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: Plunkett Street Public School student tour of Keg de Souza's *Common Knowledge and Learning Curves*,
Artspace, Sydney, 2018. Photo: Jessica Maurer

Education, Community Outreach & Stakeholder Engagement

Education and outreach are integral to Artspace and critical to audience development and participation. Our programming aims to nurture Artspace's reach offering unique experiences and career pathways for a new generation of art practitioners and industry leaders, delivering strategic education programs that align with Universities, TAFE, and the Department of Education curriculum. This fosters community outreach and creates self-sustaining financial networks. We view education as the catalyst for exchange, discussion and organisational longevity.

Our One-Year-Studio-Artists offer a distinctive opportunity to engage students with the process of art making by opening their studios to school and community groups. We strengthened our partnership with Front-Up, an arts and culture hub based in Seven Hills founded by Ability Options, which connects professional artists and emerging practitioners living with disability. This resulted in a presentation in the Ideas Platform of 'Ugly', showcasing new work by nine artists involved in the program working closely with artists George Tillianakis and Liam Benson to develop their practice and take on professional development opportunities. This collaboration saw deep engagement from emerging artists involved in the Front Up Emerge '17 program with the work of David Griggs across his studio practice at Artspace and works presented in the Archibald and Sulman Prizes.

Keg De Souza's exhibition *Common Knowledge and Learning Curves* engaged with community groups through workshops and public programs. Local primary school students lead visitors on a tour of de Souza's exhibition and de Souza conducted workshops with the Ozanam Learning Centre, extending our relationship.

De Souza also worked with Sydney University academic Remy Low and his students to conduct pedagogical experiment events for the general public. De Souza invited Front Up Emerge artists to her studio and offered a guided tour of the exhibition in an inclusive and open program.

2018 saw an increased engagement with school groups with educational exhibition tours with Gilroy Catholic College; Kempsey High School; La Salle Academy, Lithgow; Riverina Anglican College; New England Girls School, Armidale; Presentation College Windsor, as well as groups travelling from New Plymouth High School and Christchurch Rangitikei Girls School. We also welcomed young people from the Brightside program lead with the University of NSW Art & Design for disengaged and at-risk Sydney Youth. We also partnered with the Information and Cultural Exchange (ICE) for the Renaissance Scholars Program. This program saw students from Granville Boys High School work with Keg de Souza in unpacking the themes of her Artspace exhibition *Common Knowledge and Learning Curves*.

Artspace continued its internship program, supporting placements for Sydney University student Qing Li from the Masters of Art Curating in partnership, as well as University of NSW Art & Design Fine Arts Honours student, Jessica Fogarty.

In 2018, Artspace continued to strengthen its important partnership with the Art Gallery of NSW (AGNSW) to build the depth of 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, with the support of City of Sydney, continue the success of RAW, a two-year youth-led project based within the Woolloomooloo area, providing skills in visual art, sound and design. This saw an exhibition of works created by the group shown at the Woolloomooloo Block Party with over 700 attendants.

The Art Gallery of NSW and Artspace continued a strong 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 in 2019. The artist group worked closely with artists Ramesh Mario Nithiyendran and Glenn Barkley with facilitator Miranda Samuels to produce new ceramic works that engage with contemporary art practices, expanding upon individual skills and interests. The workshops introduced participants to contemporary ceramics practices, with weekly facilitated visits to the Art Gallery of NSW and Artspace.

Artspace continued its participation in outreach programs, attending weekly meetings with the Woolloomooloo Working Group that includes: City of Sydney, Weave Youth & Community Services, Youth & Family Connect, Baptist Care, Ability Links, Kirketon Road Centre, Catholic Care, Save the Children, PCYC, Charity Bounce and Plunkett Street Public School. We participated in the Woolloomooloo NAIDOC week event, with 600 attendants, 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. Artspace and AGNSW also participated in the development of a community mural project.

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



ORGANISATIONAL DYNAMISMS SUSTAINABILITY



Image: Minister for the Arts, The Hon. Don Harwin at launch of 2018 Visual Arts Emerging Fellowship, Artspace, Sydney. Photo: Zan Wimberley

Governance

In 2018, the Artspace Board and executive management held a strategic planning session outlining Board direction, outcomes and KPIs to be achieved over the next three years from 2018-2021.

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 re-affirmed 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; and
- Securing long-term tenure for the institution at the Gunnery

The outcome of each of these strategic sessions 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: Helen Johnson, *The sack*, 2016, detail. Courtesy the artist; Château Shatto, Los Angeles; Pilar Cornias, London; and Sutton Gallery, Melbourne. Photo: Zan Wimberley

Financial Sustainability

Growth and sustainability are key goals for Artspace as outlined in our multi-year strategic plan 2016-2020. Artspace's key performance indicator matrix has a number of measures to ensure the organisation achieves its goals by increasing its self-generated revenue, maintaining reserves and securing long-term sustainability through a matched vision between artistic programming, business operations, strategic planning and fundraising.

In alignment with Create NSW and Australian Council for the Arts, Artspace has committed to achieving a number of key performance indicators to determine its sustainability. These include:

- Self-generated revenue represented to exceed 30% of total turnover by 2020;
- Combined Multi-Year Funding from Create NSW and the Australia Council for the Arts represented as a % of total turnover; and
- Net Assets maintained at 20% of expenditure (in line with the Australia Council for the Arts benchmark).

In 2018 the financial performance was strong with a minor deficit of \$2,504.

Key financial highlights of the 2018 results include:

- With Board approval, the organisation's reserves dropped to 19% of annual turnover (2017: reserves at 21%).
- The net operating deficit of the company for the year ended 31st December 2018 was -\$2,504 (2017: net operating surplus of \$6,861).
- Fundraising which includes philanthropic donations and strategic partnerships has contributed to the significant 9% increase of total self-generated income to \$470,859 from the 2017 level of \$432,022.
- An increase in revenue of \$148,000 compared to 2017 enabled further investment in studio and community programs to ensure the delivery of key performance indicators, specifically supporting new artists and growing new audiences.
- Structural cost increases, including an uplift in market rate rental charges of \$22,211 (representing a 22% increase), were offset by tight management of staffing and other core costs.

- Financial sustainability indicators:

- Total self-generated revenue at 31% of total turnover. This reflects a significant achievement by exceeding the target of 30% by 2020 as outlined in the 2016-2020 strategic plan.
- Combined Multi-Year Funding from Create NSW and the Australia Council for the Arts at 69% of total turnover;
- Net Assets at 19% of expenditure (Australia Council for the Arts recommendation is 20%)

Key strategic highlights of the 2018 result include:

- The 'Future Fund for Living Artists' is now Artspace's major fundraising platform with a fundraising target of \$200,000 per annum by 2020, through multiple year pledges to ensure a sustainable revenue stream; 55% of this target was achieved in 2018.
- In line with the strategy to broaden the fundraising base, two significant new donors were secured in 2018, each making a three-year pledge of \$15,000 annually and substantially contributing to the organisation's capacity and impact.
- Continuing for the fourth year, fundraising supported Artspace's studio program 'Studios Free for Artists' available to seven Australian artists. The studio program is offered as rent-free for selected artists who represent diversity across their practice, as well as generational, gender, cultural and geographical reach. The provision of 'free studios' will deliver Artspace's long-term vision to support 70 artists over a ten-year period.
- In line with the long-term strategy for the future of The Gunnery building, matched funding of \$50,000 was secured through the Creative Partnerships Australia Plus1 funding program. This funding enabled Artspace to prepare a business case to develop the First Floor and re-imagine The Gunnery as a world-class, multi-platform, interdisciplinary space that will host a new public-facing education and outreach facility and provide a sustainable revenue model for the organisation.

The organisation's major revenue sources have been comprised of government grants (68%), philanthropic donations and strategic partnerships (32%). The organisation continues to demonstrate a high-level of growth and capacity with budget forecasts and costs carefully managed by the Executive. This is in an environment where government funding is static, and Artspace's operating costs are dominated by annual rental increases for the Gunnery building. Despite these challenges there is an ongoing focus to increase self-generated revenue and this has yielded positive results, enabling the maintenance of the key fundraising initiative 'Studios Free for Artists', to provide fully subsidised studio space for 70 artists over 10 years. This continued growth and ongoing sustainability will be achieved through careful financial management, ongoing investment in artistic excellence and innovation, and by placing audiences at the centre of everything we do.



KEY
PERFORMANCE
INDICATORS

Image: Installation of THE PUBLIC BODY .03, 2018, Artspace, Sydney. Photo: Richard Phillips

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	2018 MEASURE	2017 MEASURE	2016 MEASURE
NEW WORKS PRESENTED BY ARTSPACE			
Australian	115	104	49
International	24	8	4
NEW WORKS COMMISSIONED AND PRESENTED BY ARTSPACE			
Australian	94	94	33
International	47	17	16
TOTAL NEW WORK DEVELOPED AND PRESENTED			
Australian	191	198	84
International	62	25	20

Breakdown of Audience Penetration [On-Site Visitation]

SUCCESS FACTOR	2018 MEASURE	2017 MEASURE	2016 MEASURE
City of Sydney (LGA) residents	29%	30%	30%
Greater Sydney (excl. Western Sydney)	20%	25%	25%
Western Sydney	8%	7%	5%
State (NSW) residents	9%	7%	7%
Domestic cultural tourism (interstate)	14%	13%	19%
International cultural tourism	20%	18%	14%

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

SUCCESS FACTOR	2018 MEASURE	2017 MEASURE	2016 MEASURE
Sydney (onsite)	22,886	25,294	19,182
Sydney (offsite)	7075	-	-
Regional NSW	24,140	18,607	29,601
Western Sydney	17,897	4,149	1,184
Melbourne	50	-	2,784
Perth	-	363	14,017
Adelaide	7,386	-	-
Darwin	-	400	-
Brisbane	1,171	1,171	-
Australian Regional (excl. NSW)	9,279	6,210	3,454
International (off-site)	402,663	181,904	70,843
Total audiences	492,747	238,098	144,371

Financial Viability

SUCCESS FACTOR	2018 MEASURE	2017 MEASURE	2016 MEASURE
% Reserves ratio (net assets/ annual expenditure)	19%	21%	27%
% private sector revenue / annual turnover	31%	31%	24%

Board of Directors

Chair

Andrew Cameron AM

Kathy Bail

Michael Baldwin

Daniel Boyd

Sally Breen [ceased 30th January 2018]

Lisa Chung

Mikala Dwyer

Alexie Glass-Kantor

Amanda Love

Peter O'Connell

Khaled Sabsabi

Leisa Sadler, Treasurer

Peter Wilson

Michelle Newton [Company Secretary]

Management

Executive Director

Alexie Glass-Kantor

Deputy Director

Michelle Newton

Curator

Talia Linz

Communications Coordinator

Richard Phillips

Development and Public Engagement

Manager

Lola Pinder

Development Manager

Jenny Alaca [ceased August 2018]

Executive Assistant & Curatorial Liason

Elyse Goldfinch

Production Coordinator

Jack Tarlinton

Front of House and Curatorial Assistant

Johanna Bear

Weekend Front of House

Siân Davies [ceased 2018]

Sarah Hibbs

Volunteer

Robert Postema

Michael Sprott

Internships

Jessica Fogarty

Qing Li

UNSW Art & Design

University of Sydney

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 2018, our Commissioning Partners, the Commissioning Circle, Future Fund for Living Artists, Superfriends, Champions, Advocates and Supporters.

Commissioning Circle

Anonymous
Andrew & Cathy Cameron AM

Future Fund for Living Artists

Coe Family
Amanda & Andrew Love
Lisa Paulsen
Thyne Reid Foundation
Alenka Tindale

Superfriends

James Emmett & Peter Wilson

Champions

Dianne & Peter O'Connell
Penelope Seidler AM
Ursula Sullivan & Joanna Strumpf

Advocates

Lisa Chung
Mikala Dwyer
Rick and Jan Frolich
James Hill

Supporters

Sandra Ferman
Annette Larkin

Government Partners



International Visiting Curators Program



Supporting Partners



Project Partners

Fabio Ongarato Design Public Office

Cultural Partners



Studio Partners



Legal Partners



PARTNERS AND SUPPORTERS