

CONTEMPORARY  
ART TASMANIA  
ANNUAL  
REPORT 2019

CTPaaTMI  
DEORTaaa  
nmryTsn

# Contents

*Contemporary Art Tasmania  
acknowledges the traditional and  
original owners of the land, the  
muwinina people; pays respect  
to those who have passed before  
us and acknowledges today's  
Tasmanian Aboriginal community,  
who are the custodians of this land.*

<u>CHAIR'S REPORT</u>	<u>8</u>
<u>DIRECTOR'S REPORT</u>	<u>10</u>
<u>BOARD MEMBER AND SUB-COMMITTEE PROFILES</u>	<u>16</u>
<u>STAFF</u>	<u>19</u>
<u>EXHIBITION PROGRAM REPORT</u>	<u>20</u>
<u>OFF SITE PROJECTS</u>	<u>28</u>
<u>SHOTGUN REPORT</u>	<u>30</u>
<u>TOURING PROGRAM REPORT</u>	<u>34</u>
<u>PUBLIC PROGRAM REPORT</u>	<u>38</u>
<u>CURATORIAL MENTORSHIP PROGRAM</u>	<u>50</u>
<u>BOARD MENTORSHIP</u>	<u>51</u>
<u>STUDIO PLACEMENTS</u>	<u>51</u>
<u>PROJECT SPACE</u>	<u>52</u>
<u>MEMBERS' WALL</u>	<u>54</u>
<u>COURTYARD COMMISSION</u>	<u>54</u>
<u>COMMUNICATIONS AND ENGAGEMENT REPORT</u>	<u>56</u>
<u>PUBLICATIONS</u>	<u>60</u>
<u>FINANCIAL STATEMENTS</u>	<u>61</u>
<u>ACKNOWLEDGEMENTS</u>	<u>66</u>

Contemporary Art Tasmania is Tasmania's professional level, public presentation platform dedicated to contemporary and experimental art. Its provenance is traceable from the foundation of Chameleon contemporary art space in 1982, through 20 years operating as Contemporary Art Services Tasmania (CAST) and, from 2013, as Contemporary Art Tasmania.

The organisation is a member of the Contemporary Art Organisations (Australia) national network (CAOA), NETS Australia (National Exhibitions Touring Support) and is assisted by the Australia Council for the Arts, Arts Tasmania and through the Visual Arts and Craft Strategy.

An incorporated Australian public company, Contemporary Art Tasmania is guided by a Board of management that consists of arts professionals and key individuals who bring a range of governance, business and related skills.

Contemporary Art Tasmania provides a program of high quality, experimental visual arts exhibitions characterised by innovation and energy. Exhibitions are developed for the organisation's gallery space as well as in other venues around the state and nationally.

Contemporary Art Tasmania provides assistance to specifically support, stimulate and develop Tasmanian contemporary artists

and their practice. We initiate and present projects that provide artists with industry networking and critical engagement. Mentorship opportunities in curatorship and governance are also offered and managed. We maintain a program to assist the Tasmanian public gallery sector develop and tour exhibitions. Contemporary Art Tasmania also hosts public programs designed to foster and educate audiences in new and experimental art.

## Vision

To be the lead developer and presenter of contemporary art in Tasmania

## Core Values

- Leadership
- Provision of opportunity
- Contemporaneity
- Professionalism
- Generosity

## Goals

- To create a dynamic context for professional practice
- Raise the levels of participation
- To build deep and broad partnerships based on mutual benefits
- To be well managed



# Chair's Report

The success of any organisation is dependent on its people. I am deeply grateful for the time and commitment of the CAT staff and fellow board members whose focus and achievements in working as a team this past year have positioned CAT as an outward focussed, resilient, and strategic organisation.

In particular, and on behalf of the Board, I pay tribute to Belinda Cotton (Deputy Chair) and the CAT team who have been outstanding throughout the pandemic crisis. Kylie Johnson, Colin Langridge, Pip Stafford, Lisa Campbell-Smith, Sally Rees and Michael Edwards (whilst on Long Service Leave) have been resilient, professional and caring of each other and the wider CAT membership as they managed the impact of the increasingly strict protocols being rolled out across the state in response to the pandemic.

The transition to working remotely and securing CAT's business continuity across all its programs and operations has been highly effective because of the way the CAT team approached the crisis. It

also demonstrates how CAT has met and continues to meet one of its key outcomes of the outgoing strategic plan to ensure CAT is a versatile, nimble and resilient organisation. I sincerely thank each one of you for showing such commitment, fortitude and care to each other and the organisation.

The strategic planning work that has been undertaken over the last two years has been a critical factor in CAT's ability to respond to the current circumstance. This has been a process that has brought together the whole team and Board as well as co-opted and valued experts, business and government colleagues and members of the wider CAT membership, for whom and which we are sincerely grateful.

One of the key drivers of the strategic planning process embarked upon in 2018, was former Deputy Chair, Justy Phillips who resigned on 18 June last year. As one of the key lateral thinkers and catalyst for the new 2020-2023 Strategic Plan, we are deeply grateful to her for her contribution

to this and many others during her 2.5 year tenure on the Board.

My thanks also go to Scott Baddiley, Patricia Brassington, Belinda Cotton, Dr Ellie Ray, Rebecca Fitzgibbon, Dr Bill Hart and Jane Stewart for their contribution to CAT's strategic work and the sub-Committees – Program and Communications.

The CAT Mentorship Programs continue to attract superb candidates. The Curatorial Mentee for 2019 Eva Nilssen realised her project, *Anthropocene Noir*, and Caitlin Fargher was announced as the 2020 Curatorial Mentee. The Board Mentee for 2020, Michelle Maynard was warmly welcomed by the Board as we farewellled Maddie Burrows. We thank both her and Eva for their contributions to CAT as the 2019 Board Mentees and sincerely wish them both every success in their future endeavours.

The focus of the Board this year was to formalise the 2020-2024 Strategic Plan. It was developed as part of the funding application to Arts Tasmania and the Australia Council for the Arts. Informed by a refreshed vision and mission, CAT is determined to be synonymous with Tasmanian contemporary art practice and discourse.

The key shifts in the new Strategic Plan are:

- grow what we already do well;
- integrate CAT programs more thoroughly so to raise their value for participating artists;
- bring the studio program into closer alignment with our other programs;
- make greater use of digital and online programs as a way of accessing the organisation and its programs; as well as
- securing the housing needs of our organisation.

These shifts have been informing the work of the Board during the last year which included:

- Board Skills Matrix and Audit
- Exploration of CAT's future housing needs and opportunities, including a Quantitative Analysis and Feasibility Study for redevelopment
- Membership evaluation survey development
- Commencement of scoping for a Disability Improvement Action Plan

With these planks in place, CAT will be well positioned to continue to better serve its membership and contemporary art in Tasmania.

**ELVIO BRIANESE**  
Chair

# Director's Report

## Overview 2019

The 2019 CAT Gallery Program was remarkably balanced and consistently strong. Both *Confessions* and *Unspoken Rule* included high profile artists with established national and international reputations, while *Increase Productivity* (Grace Herbert), *Np423b: empty orchestra* (Dylan Sheridan) and *dark maria* (Eloise Kirk) were solo exhibitions by younger Tasmanian artists who were supported in the development of their projects. The objects and installations presented had commendable artistic resolution and high presentation values. *Anthropocene Noir*, curated by Eva Nilssen under the Curatorial Mentorship, sought to reveal the various, and at times playful, perspectives of early career artists on late capitalism and the changed world we now occupy.

For *Confessions*, artist Tony Albert developed and presented his first performance-based artwork amid

a selection of his better-known artworks. In a feat of endurance he engaged directly with queues of individual audience members though a confessional mode. For *Unspoken Rule*, curator Stevie S. Han's design and spatial dexterity matched the rich diversity of identity-driven artworks that also activated both the space and the works. The CAT/TMAG partnered project, *Dirty Paper*, offered four Tasmanian artists whose artistic practice is grounded in drawing, and a curator an opportunity to respond to TMAG's collections

2019 was made demanding by the Shotgun program; with two intensive artist development projects (*Increase Productivity* and *dark maria*) delivered and developed in the same year. The impact of the, at times, intense activity surrounding these project's mentoring was able to be experienced widely through the CAT public and engagement programs. The year was marked

by the fantastic and well attended support events, notably *Curating in a Global Context* (Alexi Glass-Kantor) and *The Choreography of Cutting* (Sally Smart). *The Roaring Forties* was a live online concert streamed between the CAT gallery and Structures Sonores Baschet, Paris. Dylan Sheridan performed with the objects in his CAT exhibition, streamed amongst other performances by Tasmanian and French sound artists. Sheridan's project was also supported with series of sold-out workshops.

The Touring Program's remit to trial experimental models for relocatable art projects was well supported in 2019 by *The Partnership Project*. It involves twenty regional visual artists over the two-year life of the tour, with local artists joining the exhibition at each regional tour venue. Each iteration of the exhibition is different, as it references the individual presentation location and involves a changed line-up of artists, with two artists from each of the previous exhibition presenting venues in the subsequent venues. The deftly curated Plimsoll Gallery exhibition, *Systematic*, also came onto the program in 2019. The highlight of the touring year, however, was the CAT *Art Handling Workshop* for gallery staff and volunteers developed by Colin Langridge and Kylie Johnson and presented in Devonport. Fully subscribed, it simply was one of the best professional development programs I have attended, the

feedback was excellent, and it was valued highly by the sector.

*walantanaliny palingina* (WaPa) activity occurred continually across 2019, with Ruth Langford relocating from the CAT offices with Nayri Niara to the LongHouse in Macquarie Point and continuing to deliver arts worker training programs. Participation in the Darwin Aboriginal Art Fair was again an important high point in the year where Bonnie Harper was supported to deliver and manage the Tasmanian stall where Verna Nichols was the feature artist. The WaPa stall – with its focus on kelp and shell works – was culturally unique and made a strong and distinctive contribution to the large first nations fair.

WaPa continues to work steadily on developing the 22TEN22 First Nations Festival in 2022. In 2019 substantial financial support was secured through Events Tasmania to contract Marrawah Law to undertake community work and develop a business plan for WaPa 22TEN22.

From the commencement of the year, the Board of CAT were actively involved with the development and refinement of a new 2020 – 2024 Strategic and Business Plan, with numerous members contributing generously through sub-Committee activity for programming, touring and

communications and in additional working goal group meetings. Their contributions to the organisation are valuable and valued. Likewise, my colleagues' expertise and their real commitment to and beyond their roles, and for the organisation, is a tremendous asset of CAT's.

CAT was again able to offer good levels of financial support to the artists on our programs in 2019, with 38.3% of annual expenditure going towards artist support, made up of over \$110.9K in fees paid directly to artists and allied professionals, with a further \$115.9K of indirect assistance made up of travel, installation, materials, and freight costs that artists would otherwise have needed to support in the realisation and presentation of their artworks.

## Goals

The four goals from the 2017-2021 CAT Strategic Plan are:

### **Goal 1. (a) To create a dynamic context for professional practice:**

In 2019 Contemporary Art Tasmania delivered six gallery-based projects, one touring exhibition, two offsite projects, one project space program and one courtyard project against a target of ten projects for the year. The program supported 15 curators and 43 artists across all career stages and involved art forms as various as performance, drawing, installation, sculpture, sound, kinetics, painting, video and photography. The organisation met the performance indicator targets for supported curatorial activities (4) and curatorial mentorships (1). 11 public program activities were presented against a target of eight, and thirty-five critical engagements sessions with artists were conducted (against a target of six).

### **Goal 2: (a) Raise the levels of participation:**

The expansion of online engagement through digital programs (against a performance indicator of 10% in 2019) was again quite remarkable; with strong increases of 64.8% for Facebook

and 186.2% with Instagram. The CAT podcast, *What are you looking at?* also attracted 12,146 listens across the year, a 39% annual increase over the previous year. The merchandise strategy contributed almost \$3,000 while expanding the experience of the organisation and its programs for gallery visitors and providing other ways for Tasmanian artists to access our programs. Target audience groups continued to be serviced through diversifying Engagement events alongside CAT programs: *Np246b: empty orchestra* was supported with sound workshops, and *dark maria* with a traditional Chado tea ceremony. The Board continued its work on defining the housing needs for supporting the expanded ambition of the organisation and seeking the extra investment needed to deliver on this goal.

### **Goal 3. (a) To build deep and broad partnerships based on mutual benefits:**

The maintenance of key arts partnerships (target #3) occurred through numerous projects delivered with the Tasmanian Museum & Art Gallery (*Dirty Paper*); Mona and DETACHED (*Shotgun 7* and *Shotgun 8*), Dark Mofo festival (*Confessions*); the Plimsoll Gallery (*Systematic*), Devonport Regional Gallery (*Art Handling & Display Workshop*) and the Burnie Regional Art Gallery (*The Partnership Project*). Working through *WaPa*, CAT also continued to assist Nayri Niara and the Institute of

Project Management programs to upskill young Tasmanian Aboriginal arts and cultural workers.

### **Goal 4. (a) To be well managed**

In 2019 the organisation met or bettered 60% of recommended financial benchmarks despite finishing the year with an (adjusted) small financial loss. The performance against financial benchmarks is outlined in the following Financial Report. Organisational reporting targets were reduced to six meetings following a shift to bi-monthly meetings introduced in 2018 – against which seven general and special general meetings were held with full reporting. The organisation again fell short with three organisational policies written or reviewed during the year against a target of eight. Seven staff creative research opportunities occurred against a target of four; and nine professional development activities matched the staff and Board's professional development target.

## Financial Report

Contemporary Art Tasmania ended the 2019 calendar year with an apparent surplus. The 2019 Financial Report was again prepared taking into account the Australian Accounting Standards Board's ruling AASB1004, which recognises grants received in advance as income with no liability brought to account. At the end of 2019, Contemporary Art Tasmania's held funds for Arts Tasmania, \$189,000 core funding; the Australia Council, \$110,075 core funding; Contemporary Touring Initiative \$67,562; Visual Arts & Craft Strategy, \$50,354; Visions, \$36,467; Chosen, \$41,514; Darwin Aboriginal Art Fair \$3613; Tasmanian Regional Arts Network Tasmania, \$7,165; Alcorso Foundation, \$30,000; Events Tasmania, \$60,000; and retained EDF \$1,500. Totalling \$627,250, these funds are to be expended against projects in 2020 but are shown in 2019 Members Funds. Please note that figures that account for the adjustment of 2019 funds receipted in 2018 and 2020 funds receipted in 2019 are included in parenthesis below.

At the end of 2019, Contemporary Art Tasmania financial position remained sound, and achieved this through meeting a majority of the financial benchmarks

recommended by the Australia Council – in part brought about by the vagaries of AASB1004. Contemporary Art Tasmania ended the year with an operating profit of \$9,843 (adjusted, it is an operating loss of \$16,998) with accumulated Members Funds at \$803,336 (adjusted \$262,702, a decrease of 7.1% on 2018). While the organisation's operating margin of 1.3% is markedly behind the recommended 10% capacity to build reserve funds, and the Reserves Ratio of 5.1% is well short the recommended 20% benchmark, the Working Capital Ratio of 5.1:1 is also well ahead of a 2:1 benchmark and the 2019 Liquidity Ratio of 1.7:1 is solid against a benchmark of 1:1 and indicates the organisation can easily respond to unforeseen financial events should it be required. The organisation is also holding equivalent of 54.7 weeks in cash reserves (adjusted 17.9 weeks) indicating that the organisation can continue normal operations beyond the benchmark of 10 weeks.

## Acknowledgements

Contemporary Art Tasmania and its collective contribution to the cultural life of Tasmania and the artists we support is made possible only through the generosity of many individuals, philanthropists, partnering organisations and other supporters while being underwritten by the essential base that government funding invests in contemporary and experimental art. This cultural economy is built around sharing and involves a perpetual trade in knowledge, goods and goodwill, and generosity. I have had the pleasure of working with the people who make up the organisations, public, commercial and private entities and interest groups, and warmly acknowledge: the Australia Council for the Arts, Arts Tasmania, the Museum of Old and New Art, Detached Cultural Foundation, DarkLab, the Tasmanian Museum & Art Gallery, Mona Foma, Elvio Brianese, Scott Baddiley, Pat Brassington, Belinda Cotton, Bec Fitzgibbon, Bill Hart, Ellie Ray, Jane Stewart, Jarrod Rawlins, Craig Judd, Jim Everett, Ruth Langford, Denise Robinson, Tony Brown, Scot Cotterell, Emma Pike, Eva Nilssen, Brigita Ozolins, Stevie S. Han, Caitlin Fargher, Rob O'Connor, Cath Robinson, Sally Rees, Julia Drouhin, Anna Eden, Edith Perrenot, Nadia Refaei, Matt Warren, Nick Smithies, Priscilla Beck, Amyris Cauchi, Lou

Conboy, Peter Robinson, Jan Dallas, Remi Chauvin, Queen Victoria Museum and Art Gallery, the University Schools of Creative Arts and Media, Academy Gallery, Devonport Regional Gallery, Burnie Regional Art Gallery, Design Tasmania Centre, Plimsoll Gallery, Salamanca Arts Centre and Sawtooth ARI.

### **MICHAEL EDWARDS**

Director

# Board Member and Sub-Committee Profiles

## BOARD

**ELVIO BRIANESE**  
Chair of the CAT Board  
Director, Liminal Studios  
Appointed 20.12.2017  
Attended 6 out of 6 meetings

**BELINDA COTTON**  
Secretary of the CAT Board  
Independent Art Consultant, Tailored  
Services for the Arts  
Appointed 21.04.2015  
Attended 4 out of 6 meetings

**SCOTT BADDILEY**  
Treasurer  
Managing Partner, Findex  
Appointed 19.06.2018  
Attended 4 out of 6 meetings

**PATRICIA BRASSINGTON**  
Artist  
Appointed 19/4/2016  
Attended 5 out of 6 meetings

**DR ELLIE RAY**  
Artist and Retired Director of Devonport  
Regional Gallery  
Appointed 17/3/2015  
Attended 5 out of 6 meetings

**JANE STEWART**  
Principal Curator, Tasmanian Museum  
and Art Gallery  
Appointed 19/4/2016  
Attended 4 out of 6 meetings

**DR BILL HART**  
Artist  
Appointed 15.04.2017  
Attended 4 out of 6 meetings

**REBECCA FITZGIBBON**  
Events Media Manager, DarkLab  
Appointed 18.10.2016  
Attended 5 out of 6 meetings

**JUSTY PHILLIPS**  
Artist  
Appointed 19/4/2016  
Term ended 18.06.2019  
Attended 3 out of 3 meetings

**MADDIE BURROWS**  
Board Mentorship Recipient  
Appointed 17.12.2018  
Term completed 17.12.2019  
Attended 5 out of 6 meetings

## PROGRAM COMMITTEE

The aim of the CAT Program Committee is to provide guidance around the development of the CAT artistic program that aligns with the organisation's goals and strategies and its artistic plan. The committee undertakes: assessment of expressions of interest for inclusion on the artistic programs, identifying new and experimental art projects, providing comment on the implementation of CAT programs, offering strategic direction for CAT projects and promotion of the program amongst industry colleagues.

There are seven positions on the committee comprising: the CAT Director, CAT Coordinator, a CAT Board member, three members from outside the organisation who provide curatorial, or audience, or specialist expertise and the CAT Curatorial Mentorship recipient. The committee reports to the CAT Board. In 2019 the Contemporary Art Tasmania Program Committee met on five occasions.

**PAT BRASSINGTON**  
Artist, Contemporary Art Tasmania  
Board representative  
Attended 5 out of 5 meetings

**SCOT COTTERELL**  
Artist, Curator  
Attended 3 out of 3 meetings  
Term completed 07.19

**MICHAEL EDWARDS**  
Contemporary Art Tasmania, Director  
Attended 5 out of 5 meetings

**CAITLIN FARGHER**  
Artist, Curator, 2020 Curatorial  
Mentorship recipient (non-voting  
position)  
Attended 2 out of 2 meetings  
Appointed 09.19

**STEVIE S. HAN**  
Independent Curator  
Attended 2 out of 2 meetings  
Appointed 09.19

**KYLIE JOHNSON**  
Contemporary Art Tasmania, Program  
Committee Coordinator  
Attended 5 out of 5 meetings

**EVA NILSSEN**  
Artist, Curator  
2019 Curatorial Mentorship recipient  
(non-voting position)  
Attended 2 out of 3 meetings  
Term completed 07.19

**BRIGITA OZOLINS**  
Artist, Academic  
Attended 2 out of 5 meetings

**EMMA PIKE**  
Museum of Old and New Art, Assistant  
Curator  
Attended 3 out of 5 meetings

## TOURING EXHIBITION COMMITTEE

The CAT Touring Exhibition Committee comprises the Director, or their representative, from public art galleries in Tasmania. Representation relates to the position in each organisation.

JANE BARLOW  
Plimsoll Gallery, Exhibitions Manager

CLAIRE BEALE  
Design Tasmania, Executive Director

JOE BUGDEN  
Salamanca Arts Centre, CEO

MALCOM BYWATERS  
Academy Gallery, Director

GEOFF DOBSON  
Devonport Regional Gallery and  
Paranple Arts Centre, Director

MICHAEL EDWARDS  
Contemporary Art Tasmania, Director

PETER HUGHES  
TMAG, Senior Curator (Decorative Arts)

COLIN LANGRIDGE  
Contemporary Art Tasmania,  
Touring Committee Coordinator

DAWN OELRICH  
Burnie Regional Art Gallery, Director

ASHLEIGH WHATLING  
QVMAG, Curator Visual Art & Design

## COMMUNICATIONS AND ENGAGEMENT COMMITTEE

The Communications and Engagement Committee is composed of CAT staff members and board representatives. Its purpose is to provide support and guidance to CAT's audience engagement, promotion and marketing, and digital program activities.

BELINDA COTTON  
Contemporary Art Tasmania Board  
representative  
Independent Art Consultant,  
Tailored Services for the Arts

LISA CAMPBELL-SMITH  
Communications and Engagement  
Committee Co-ordinator,  
Contemporary Art Tasmania

MICHAEL EDWARDS  
Director, Contemporary Art Tasmania,

REBECCA FITZGIBBON  
Contemporary Art Tasmania Board  
representative  
Events Media Manager, DarkLab

KYLIE JOHNSON  
Exhibitions and Public Program,  
Contemporary Art Tasmania  
Term concluded 04.2019

PIP STAFFORD  
Communications,  
Contemporary Art Tasmania

## SHOTGUN SELECTION COMMITTEE

The Shotgun Selection Committee is drawn from representatives from the partnering organisations and industry professionals. In 2019 the Shotgun committee comprised:

PAT BRASSINGTON  
Artist, Contemporary Art Tasmania Board  
and Program Committee representative

MICHAEL EDWARDS  
Director, Contemporary Art Tasmania

KYLIE JOHNSON  
Contemporary Art Tasmania  
Shotgun coordinator,

CRAIG JUDD  
Artist, Writer, Detached Cultural  
Organisation

JARROD RAWLINS  
Museum of Old and New Art, Curator

ELLIE RAY  
Artist, Northern representative

## CONTEMPORARY ART TASMANIA STAFF

Director  
MICHAEL EDWARDS

Exhibition and Public Program  
KYLIE JOHNSON

Exhibition and Touring  
COLIN LANGRIDGE

Communications  
PIP STAFFORD  
NADIA RAFAEI (interim)

Education and Engagement  
LISA CAMPBELL-SMITH

Accounts  
SALLY REES

Gallery Technicians  
JULIA DROUHIN  
ROB O'CONNOR

Design  
CATH ROBINSON  
STUDIO PUBLIC

Invigilation and openings  
AMYRIS CAUCHI  
JULIA DROUHIN  
ANNA EDEN  
SHAADEH KHADEMBASHY  
JESSICA ROSE QUINNELL  
EDITH PERRENOT  
MATT WARREN

Photography  
JAN DALLAS  
RÉMI CHAUVIN  
LOU CONBOY  
PETER ROBINSON



# Exhibition Program Report

The 2019 CAT Exhibition Program consisted of six major gallery-based projects supported with mentorship, artist and professional development, public and engagement programs and digital programs.

The year began with the thought-provoking group exhibition, *Unspoken Rule*. Curator Stevie S. Han brought together the work of six Australian and international artists whose work focused on identity politics. Through the exhibition, Han posed questions on how conflicting political and cultural views are managed. The curator transformed the gallery with a central diagonal structure that demarcated viewing zones while also providing housing for a sequence of flat screen monitors. The well-attended opening event was marked by a live performance by exhibiting artist, Archie Barry.

Unusually, two Shotgun programs culminated in gallery presentation in 2019 - *Shotgun 7: Increase Productivity* by Grace Herbert in

March and *Shotgun 8: dark maria* by Eloise Kirk in September. The overlap in scheduling was at times intense but it also enabled certain resources to be shared between each program. While the conceptual basis of each of the artist's work varied greatly, it was interesting that they both chose to develop 'whole-of-gallery' installations. Herbert constructed two discreet matching cubic spaces within the gallery, both lit with fluorescent tubes, one with a hot desk the other with a Bod Pod while Kirk presented a number of freestanding static and kinetic sculptures and wall-based works, all articulated with lighting designed by Jason James.

The process of constructing gallery walls and art works built in-situ continued through 2019 with the Curatorial Mentorship exhibition, *Anthropocene Noir* curated by Eva Nilssen. A meditative audience engagement space designed by Elissa Wilson was at one end of the gallery and

at the other end, a false wall that ran the width of the gallery was built to enable Emily Parsons-Lord's molten metal to drip slowly from a small hole. The following exhibition, *Confessions* by Tony Albert presented a combination of new and existing work including a freestanding confessional booth commissioned for the CAT presentation. Scheduled during Dark Mofo festival, large numbers of visitors had the opportunity to interact with the artist via drawings that were passed between the confessional cubicles. Albert's tireless generosity was impressive as he extended many of the performance sessions to accommodate the high number of hopeful participants who queued in the gallery, often for hours.

While *Np 423b: empty orchestra*, a solo exhibition by Dylan Sheridan, did not require any gallery walls to be built, the artist counterbalanced this by constructing a significant number of automated and interactive sound machines. These were fixed to the walls and spread across the gallery floor, all made on-site by the artist.

The 2019 Exhibition Program achieved a balance of local, national and international content with the program comprising a diversity of art forms, practices and communities involving artists working at different stages of their careers.

## Gallery Exhibitions

### 1. Unspoken Rule

18 January – 24 February 2019

ARCHIE BARRY, LOUISA BUFARDECI, LIAM JAMES, ANNIKA KOOPS, ROEE ROSEN, ARTUR ZMIJEWSKI  
Curator: STEVIE S. HAN

*Unspoken Rule* was a group exhibition of Australian and international artists reflecting on identity as it intersects with a public. The exhibition re-examined the shifting sense of political and cultural agency that characterised identity politics in the 1990s. The exhibition was titled *Unspoken Rule* as a provocation in order to pose the questions: how do we see ourselves through the eyes of others? How do we navigate and reconcile conflicting political and cultural views in the public sphere?

Curator Stevie S. Han selected an interesting combination of moving and still images in combination with live performance to examine her theme of identity. The content shifted from portraiture through politically charged imagery to a surreal film of an operetta sung in Russian about a vacuum cleaner.

## 2. Shotgun 7: Increase Productivity

16 March – 20 April 2019

GRACE HERBERT

Curatorium: Michael Edwards, Kylie Johnson, Craig Judd, Jarrod Rawlins

*Increase Productivity* was an ambitious installation developed by Grace Herbert through the Shotgun 7 program. The gallery presentation included weekly-hosted Bod Pod sessions that were designed to increase participant's productivity. Shotgun 7 was supported with commissioned texts by Linda Dement and Helen Hughes.

*Productivity is authenticity  
is wellbeing is quantifiable.*

Linda Dement – catalogue excerpt

*Grace Herbert's exhibition Increase Productivity brings together two symbolic regimes of self-improvement: the first is that of contemporary corporate culture, represented by that most ubiquitous object of postfordism, the communal hot desk; and the second is that of the personal fitness and well-being industry, here represented by a Bod Pod – an air-tight, human-scaled, fibreglass chamber that, using the principle of air displacement, calculates the user's body-fat ratio with extreme precision.*  
Helen Hughes – catalogue excerpt

Shotgun 7 was awarded to Grace Herbert in 2018 and the customised

program of industry access, critical engagement and new work culminating with the presentation of *Increase Productivity* in March 2019. Shotgun was a partnership project between DETACHED, Mona and CAT.

DETACHED MONA

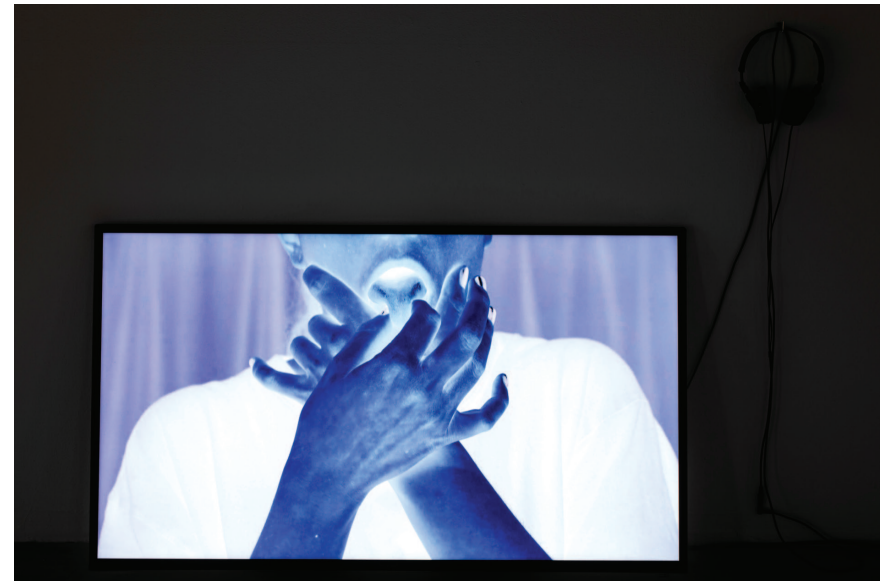
## 3. Anthropocene Noir

4 May – 26 May 2019

ERIN LINHART, LOLA PAGE,  
EMILY PARSONS-LORD, DEXTER  
ROSENGRAVE, ELISSA WILSON  
Curator: Eva Nilssen

Driven by the urgency of climate change and other Anthropocene issues, and in a sense overwhelmed by this, curator Eva Nilssen developed her exhibition as a response to the major theme of the day, however she chose to approach it from an unusual perspective that subverted the gravity of this subject by inviting a humorous or light-hearted response from the presenting artists. This strategy could potentially offer a way through the impasse of helplessness the curator felt in the face of destructive momentum.

Erin Linhart used colour and composition to aestheticize a landscape of junk via photographs and objects while Lola Page designed



IMAGES: Archie Barry, *Tatsache*, 2017. Single channel video loop. Photo: Rémi Chauvin  
Grace Herbert, *Increase Productivity*, 2019. Installation view. Photo: Rémi Chauvin



and made fashion for doom from unsustainable materials, creating lurid and erotic outfits that hung in the space. Emily Parsons-Lord fascinated visitors with her ever so slowly dripping molten metal building a frozen flow on the floor. Dexter Rosengrave videoed a performance employing the familiar sight of seagulls screeching for hot chips by the Hobart dock. The birds tentatively plucked chips from the artist's white uniformed body while members of the public passed by. Elissa Wilson addressed mortality by creating a darkened space with sound and vision that invited an audience to lay down and ponder their own death.

#### 4. Confessions

7 June – 14 July 2019

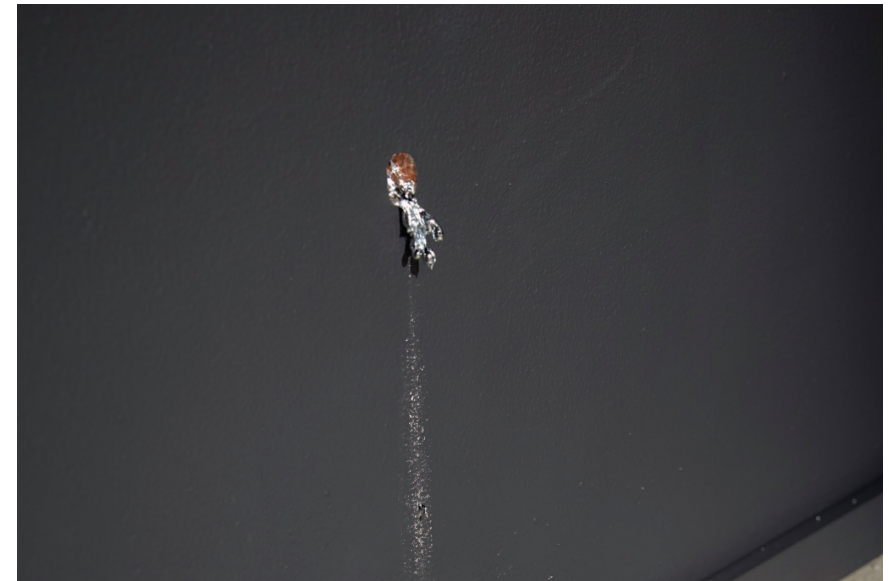
TONY ALBERT

*Confessions*, Tony Albert's solo presentation during Dark Mofo, represented the Girramay/Kuka Yalanji artist's first engagement with the idea of performance.

This exhibition presented new commissions and iconic works from the last ten years including a confession-style booth within which Albert engaged non-verbally with one member of the public at a time. Via a single sheet of paper, the artist and participant exchanged hand-drawn marks in a form of abstract conversation. The unique experience between artist and visitor resulted in an artwork made in collaboration.

*Confessions* explored the artist's experience of growing up within the Catholic Church and living with the contemporary legacies of colonialism through artworks referencing the portrayal of Aboriginal culture through western commodities such as playing cards, a series of photographic images of figures wearing wrestling masks and a series of drawings.

This exhibition was presented by Contemporary Art Tasmania and Dark Mofo 2019.



IMAGES: Emily Parsons-Lord, *When you cut into the present the future leaks out* (detail) 2019. Dimensions variable. Photo: Peter Robinson  
Tony Albert, *Confessions*, 2019. Powder coated steel booth. Photo: Rémi Chauvin

## 5. Np 423b: empty orchestra

10 August – 8 September 2019

DYLAN SHERIDAN

Drawing upon his expertise and experience in creating sound events for festivals and theatres, *Np 423b: empty orchestra* presented Dylan Sheridan with his first opportunity for a solo exhibition within a white cube gallery space where the audience numbers might vary considerably throughout the exhibition and the listening experience could be more intimate. This allowed for the gradual development and construction of multiple sound machines made from found objects. These were refined and tested in the lead up to the opening event.

Children and adults were absorbed by the surprising motions and sounds of the automated devices which scratched and clanked according to Sheridan's computer program. The audience appreciated the second life given to the used objects that the artist employed.

This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia.



## 6. Shotgun 8: dark maria

28 September – 27 October 2019

ELOISE KIRK

Curatorium: Michael Edwards, Kylie Johnson, Craig Judd, Jarrod Rawlins

Through the Shotgun 8 program, Eloise Kirk embarked on a concentrated period of industry access, critical engagement and new work, which culminated, with the gallery presentation *dark maria*. Shotgun 8 was supported with commissioned texts by Daine Singer and Lucy Bleach.

*Eloise Kirk works predominantly with collage and poured resins, creating works about suspension, erasure and fragmentation. Often these works contain a central rock or geological form, severed from its context and suspended in resin. With dark maria at Contemporary Art Tasmania, Kirk has expanded the scale, concerns and materiality of her work. The resulting exhibition comprises 'paintings' (made from collages and poured pigmented resin), together with a series of monumental sculptures formed from pigmented plaster applied to ply supports. These are accompanied by three kinetic works, in which her paintings sit atop rocking motorised bases. Daine Singer – catalogue excerpt*

*Acquainting us with the secret subterranean realms that exceeded*



IMAGES: Dylan Sheridan, *Np 423b: empty orchestra*, 2019. Installation view.

Photo: Rémi Chauvin

Eloise Kirk, *dark maria*, 2019. Installation view. Photo: Rémi Chauvin

*our vision, we came to know deep-focus earthquakes, subduction zones, brittle crusts and liquid earth. Land features that had formed through volcanic eruption, metamorphic folding and metastable states were now visible and compelled attention. She got us thinking about how their mesmerising forms conjured a feeling of the body, a feeling of the feminine, a feeling of the sublime, and how they might be as much located in the physical world around us, as within our own emerging psychological terrain.*  
Lucy Bleach – catalogue excerpt

Shotgun was a partnership project between DETACHED, Mona and CAT.

## DETACHED MONA

## Off Site Projects

### 1. Dirty Paper

15 February – 14 July 2019

MATT COYLE, JOEL CROSSWELL, ANDREW HARPER curating RODNEY FEBEY and ANDREW CLIFFORD, TOM O'HERN, LUCIENNE RICKARD  
Curators: Jane Stewart and Michael Edwards

Location: Tasmanian Museum and Art Gallery

Drawing is at the heart of *Dirty Paper* and the title stems from a quote by the 19th Century critic John Ruskin who once provocatively claimed that 'all good drawing consists merely of dirtying the paper delicately'. The Tasmanian artists featured in this exhibition created and curated new works in response to the Tasmanian Museum and Art Gallery (TMAG) collection. Matt Coyle, Joel Crosswell, Tom O'Hern and Lucienne Rickard are well known for their innovative approaches to drawing. After extensive tours of TMAG's collection and meeting curators from various disciplines, they each chose to respond to objects such as dioramas, moths, megafauna models and sculpted busts. In addition, Andrew Harper chose to focus on two little

known Tasmanian artists from the 1980s: Rodney Febey and Andrew Clifford. For nearly 30 years, Harper has collected drawings by local artists in the form of zines, photocopied flyers and posters, which he has recently donated to the TMAG collection.

*Dirty Paper* is the eighth collaborative exhibition curated by CAT and TMAG. This exhibition was supported by a catalogue with texts by Dr Mary Scott, Andrew Harper, Jane Stewart and Michael Edwards.



### 2. WaPa: Darwin Aboriginal Art Fair

9 – 11 August 2019

TAKIRA BROWN, TANYA HARPER, HANK HORTON, JANETTE JAMES, ALLAN MANSELL, VERA NICOLS, BONNIE STARICK, LIZ TEW, LUANA TOWNEY, NERRISA WATERFIELD, LILLIAN WHEATLEY  
Curator: Tony Brown  
Coordinator: Bonnie Starick

Location: Darwin

The WaPa program is an ongoing partnership with the walantalaniny palingina guiding council working with support from CAT.

For the second consecutive year Tasmanian Aboriginal artists came together as a collective group to showcase their artistic and cultural practises at the Darwin Aboriginal Art Fair. Participating artists were motivated by their old people who created the petroglyph symbols, traditional mariner shell necklaces, waddies, baskets and kelp water carriers, as well as contemporary works inspired by these traditional arts and crafts. Bonnie Harper was supported to deliver and coordinate the Tasmanian stall where Verna Nichols was the feature artist.

*We are proud to share our unique stories of home, culture and survival through these works – some of these cultural practices have continued for thousands of years, others thoughtfully and passionately revived after the invasion of our homeland, Lutruwita.*  
DAAF website copy for walantalaniny palingina

walantalaniny palingina (country all around: welcome) and the DAAF Project was generously supported by the Alcorso Foundation, the Darwin Aboriginal Art Fair, the Australia Council for the Arts Chosen initiative and Contemporary Art Tasmania.





# Shotgun Report

Industry access, critical engagement, new work

Through an intensive individually designed program of high-level industry access and critical engagement, Shotgun provides select Tasmanian artists with the support to progress their practice. Two Shotgun editions occurred across 2019: *Shotgun 7, Increase Productivity* by Grace Herbert (May 2018 – April 2019) and *Shotgun 8, dark maria* by Eloise Kirk (January – October 2019).

Shotgun's reputation has increased steadily since its inception in 2010 with Shotgun 7 and 8 incurring a marked escalation in national interest. Many of the industry professionals involved across the previous editions have a great fondness for the project and continue to act as ambassadors - spreading the word through their networks. Shotgun 7 marked the second year of Mona's involvement with the project. The combined involvement of major private organisations Mona and DETACHED along with CAT gave the project

significant weight amongst industry professionals, artists and audiences broadly.

While much of the Shotgun 7 program occurred in 2018 it partly ran concurrent with Shotgun 8 in 2019, enabling some overlap of resources. A new stand-alone Shotgun website chronicling each edition of the project was developed through funding split across both projects - [www.shotgunonline.net](http://www.shotgunonline.net)

Shotgun 7 was a return to the longer program model of previous editions. Grace Herbert participated in mentoring, meetings in Hobart and Melbourne with industry professionals, public programs, a workshop, commissioned texts, high-level technical support and the presentation of new work developed through the program presented in the CAT Gallery, 16 March – 21 April 2019. The exhibition *Increase Productivity* was very well regarded. Six highly esteemed interstate arts professionals were



IMAGE: *Shotgun 7: Increase Productivity*, 2019. Installation detail, hot desk. Photo: Nadia Refaei

brought to Tasmania to consult with Herbert: Linda Dement (NSW), Helen Hughes (VIC), Alexie Glass-Kantor (NSW), Jasmin Stephens (NSW), Janet Burchill and Jennifer McCamley (VIC). This was the first time a Shotgun artist and mentor have worked in a collaborative 'hands-

on making' way with respected cyberfeminist artist, Linda Dement, not only advising Herbert but also working with her to develop the Bod Pod software.

Eloise Kirk's Shotgun 8 program culminated in the presentation

of *dark maria* in the CAT Gallery, 27 September – 27 October 2019. The program has bolstered Kirk's practice by providing her with a set of new skills and advancing her critical art thinking. The program consisted of numerous meetings with members of the Shotgun curatorium and seven respected mentors: Sally Smart (VIC), Lucy Bleach (TAS), Daine Singer (VIC), Craig Judd (NSW), Alex Pittendrigh (VIC), Chris Bush (TAS) and Jason James (TAS). CAT negotiated for Kirk to receive a free studio space at the University of Tasmania, School of Creative Arts and Media through the AIR residency program. This enabled the artist to move from her small home studio in Brighton to a larger centrally located space at the art school that allowed for an increase in the scale of her new Shotgun work. The Shotgun 8 program was the first iteration of the project to formally include skill development. Kirk spent several months at the Derwent Valley School of Creative Woodwork with private tutorage from Chris Bush.

Shotgun 8 was the final program under the highly successful public and private collaboration between DETACHED (2010 – 19), Mona (2017 – 19) and CAT. With the end of the DETACHED, Mona and CAT partnership, the Shotgun project is currently in a period of stasis. The financial and human resources, and the organisational imprimatur that DETACHED and Mona brought to the project will be difficult, if

not impossible to replace. As we move into a particularly uncertain public funding period it is extremely unlikely that CAT can increase its current financial contribution to the program. Without some outside support it is difficult to see how Shotgun can continue in its current format. Conversely, reflecting on the niche value Shotgun has provided to Tasmanian artists: industry access, critical engagement and new work opportunities – it is equally difficult to see how CAT can afford not to continue the program.

The program operates through a flexible exhibition and curatorial model that will enable a period of inactivity without adversely impacting on the Shotgun brand. This period of inactivity will be used to imagine possible variations to the model, investigate new partnership potential or determine an appropriate public end to the program. While the future of Shotgun is unknown, the history of the program is impressive. Shotgun has been a highly profiled and valued contribution to Tasmania's contemporary arts culture.

## DETACHED MONA



IMAGE: Eloise Kirk, *Shotgun 8: dark maria*, 2019. Installation detail. Photo: R mi Chauvin



# Touring Program Report

In 2019 CAT toured *The Partnership Project* to Umbrella Studio Contemporary Arts in Townsville, Queensland. This was the first tour venue for *The Partnership Project*. The exhibition faced considerable challenges due to a major flood event that forced a change of venue at late notice. Due also to the highly unusual nature of this exhibition, the continually changing line up of eight artists at each venue all exhibiting in eight small boats which are freighted in a customised shipping container. *The Partnership Project* then toured to Lismore Regional Gallery, New South Wales, where it opened in December 2019.

In 2019 the Plimsoll Gallery exhibition, *Pandemic* was promoted for touring but did not attract enough venues to undertake a tour. The Salamanca Arts Centre exhibition, *Proof of Life* was also promoted for touring

but did not attract enough venues for a tour to be viable. Another Salamanca Arts Centre exhibition, *Eyes as Big as Plates* was also promoted for touring. The Plimsoll exhibition *Systematic* received a Contemporary Touring Initiative grant and will begin touring in 2020.

*Tin Camp* by Warren Mason was accepted onto the program in 2019 and will be developed further for touring. Mason was also successful in being awarded a Tasmanian Aboriginal Arts Mentorship to develop the project with guidance from CAT staff.

## Touring Program Exhibitions

### The Partnership Project

SELENA DE CARVALHO, KARLA DICKENS, RITCHIE ARES DONA, ROB DOUMA, PENNY EVANS, LISA GARLAND, DAVID MANGENNER GOUGH, JAMIN, JOAN KELLY, GREG LEHMAN, GREG LEONG, ANNE LORD, GAIL MABO, ARIS PRABAWA, BRIAN ROBINSON, OBERY SAMBO, DAMIEN SHEN, HIROMI TANGO, VANGHOVA ANTHONY VUE, SERA WATERS  
Curator: Professor Emeritus Pat HOFFIE AM. Associate Curator: Rosemary Miller

*The Partnership Project* includes twenty regional visual artists working on an exhibition that evolves over two years, with local artists joining the exhibition at each tour venue. The project was centred around the question 'as on-line experiences take up more time in our lives, do our relationships to place still matter?'

The artists come from a broad range of cultural backgrounds and experiences and their works challenge stereotypes about what living in the regions of Australia might mean. They have been inspired by their global experiences and outlook to make changes in their local communities, as well as offer new insights. Each artist produced new work

grounded in their own lives; the places they inhabit; their ideas, hopes, dreams, fears and passions.

Major flooding in Townsville caused the exhibition to be relocated in a temporary gallery in the town centre at short notice. The non-standard venue, previously a department store, made the installation of the exhibition challenging. The goodwill and hard work of Umbrella Studio staff, the artists and curators enabled the exhibition's public display to be realised in the most difficult of circumstances. *The Partnership Project* later traveled to Lismore, opening in December. The statistics included in this report refer only to the December 2019 period.

Venues: Umbrella Studio Contemporary Arts (Townsville QLD), Lismore Regional Gallery (NSW)

*The Partnership Project* was a Burnie Regional Art Gallery exhibition toured by Contemporary Art Tasmania. The project was assisted by the Australian Government through the Visions of Australia program, the Australia Council, its arts funding and advisory body, and through the Contemporary Art Tasmania Exhibition Development Fund.



# Exhibition Development Fund

The Contemporary Art Tasmania Exhibition Development Fund (EDF) exists to assist galleries and arts organisations with the development of exhibitions for touring; and encourage innovative proposals for state and national touring exhibitions; encourage proposals that will significantly develop professional skills of individuals associated with or working within the initiating arts organisation and provide avenues for Tasmanian artists and curators to be promoted both within the state and nationally.

The CAT Touring Committee assesses EDF applications. In 2019 two applications for EDF were supported: *Wayfaring* curated by Dr Zoe Veness for the Plimsoll Gallery and *Untouched Wilderness* curated by Erin Wilson for Devonport Regional Gallery.



IMAGE: David Manguen Gough, *Te Waka a trawlwoolway*, 2018, tanned kangaroo hides, handmade rope, rock, wood, hand-prints on hull, video. Photo: Angela Little

# Public Program Report

Increased activity within the 2019 Public Program was a reflection of the collective contribution from across all areas of the organisation. 11 events were delivered with three of these comprised of multiple sections: *Unspoken Rule* (2), *Np423* (6) and *Chado* (2). Audience numbers increased by 649 against the previous year to bring the total number of program participants in 2019 to 1481. CAT strove to enhance audience engagement with the art and ideas of our time through two distinct Public Program streams: stand-alone events and those that support other CAT activities. A diversity of program formats was on offer throughout the year and it was pleasing to see a resurgence in workshops, the majority fully subscribed.

The *Art Handling & Display* Workshop enabled CAT to deliver a major public program in the north-west of the state. Places at this high-level specialist industry event could have

been filled twice-over with the calibre of contributors a significant draw-card for participants. CAT partnered with the Devonport Regional Gallery to present the workshop with support from the National Gallery of Australia. The one-day event was aimed at professional level gallery staff and volunteers with participants travelling from throughout Tasmania to attend.

The ardent artist support for the organisation was particularly evident in *The Roaring Forties* event. CAT Studio Residency artist, Julia Drouhin generously initiated the project which capitalised on her French and Tasmanian networks. *The Roaring Forties* attained the highest public program audience numbers across 2019 with 80 people gathered in the CAT Gallery and 683 engaging online.

## 1. Unspoken Rule: series of events

20 & 22 February 2019

STEVIE S. HAN  
Curator Talks: CAT Members' Exclusive and Youth Arc Event

*Unspoken Rule* curator, Stevie S. Han delivered two audience specific Curator Talks supporting the exhibition: a CAT Members' Exclusive and Youth Arc Event. Each guided tour included an overview of the curatorial premise and an open discussion of the presented artworks. The exhibition examined the shifting sense of political and cultural agency that finds urgency with many contemporary artists.

presenting large-scale installations at the Encounters sector at Art Basel, Hong Kong. The description of Glass-Kantor's methodologies and approaches to curating across multiple platforms was particularly well received.

Alexie Glass-Kantor was brought to Tasmania through the Shotgun 7 program. Shotgun was a partnership project between DETACHED, Mona and CAT.

## DETACHED MONA

## 3. Anthropocene Noir

3 May 2019

ERIN LINHART, EMILY PARSONS-LORD, EVA NILSSEN, DEXTER ROSENGRAVE, ELISSA WILSON  
Artist and Curator Talk

CAT Curatorial Mentorship recipient Eva Nilssen spoke with the presenting artists (above) who each offered a précis of their work prior to the exhibition opening. The discussions included Nilssen expressing her curatorial viewpoint on the current geological age of the Anthropocene and gave opportunity for the artists to speak to the large audience about their diverse perspectives on the impact of human activity on the planet.

## 2. Shotgun 7: Approaches to Curating in a Global Context

21 February 2019

ALEXIE GLASS-KANTOR  
Curator Talk

An engaged audience gathered at CAT to listen to Artspace, Executive Director, Alexie Glass-Kantor speak about her extensive curatorial practice, publishing and recent residency projects. She provided insights on working with international artists across generations to develop collaborative projects in independent spaces, collecting institutions, biennials and festivals, as well as her experience of



#### 4. Shotgun 8: The Choreography of Cutting

12 July 2019

SALLY SMART  
Artist Talk

Sally Smart is known for her large-scale cut-out assemblage installations and increasingly, performance and video. Her practice engages identity politics and the relationships between the body, thought and culture including transnational ideas that have shaped cultural history. Smart discussed her most recent work, *The Violet Ballet* from *The Choreography of Cutting* series. This installation and three channel moving image work continues Smart's enduring fascination with the avant-garde dance company the Ballets Russes (1909-1929), known for its experimental choreography, costume and theatre design.

Sally Smart was in Tasmania courtesy of *Shotgun 8*. Shotgun is a partnership project between DETACHED, Mona and CAT.

DETACHED MONA

#### 5. Art Handling & Display

13 August 2019

MICHELLE BERRY, MARK  
COLEGRAVE, SCOT COTTERELL,  
JOEL ARTHUR  
Workshop

This major industry focussed workshop was presented in Devonport.

Freelance conservator Michelle Berry focussed on the methods of examining and documenting changes to artworks and other loaned objects while they are in the care of the presenting organisation. National Gallery of Australia Preparator, Joel Arthur discussed the approaches and protocols used by the National Gallery of Australia when handling, preparing and installing works of art. Mona Time-based Media Manager, Scot Cotterell provided an overview of the key concepts relating to Time-based Media and Audio-visual artwork handling and installation within his thorough and clear presentation. The overall role of museum and art exhibition lighting was described by Tasmanian Museum and Art Gallery lighting expert, Mark Colegrave within his practical demonstration of the procedures and protocols of lighting collection objects, artefacts and artworks as well as light-sensitive material. Each presentation was followed by a valuable Q&A session with additional



IMAGE: Dexter Rosengrave, *Brunch with the Birds* (a performance for the camera), 2019. Video still. Courtesy of the artist. This public program was presented through the 2019 CAT Curatorial Mentorship.

opportunity for conversations and networking built into the program.

A partnership event presented by Devonport Regional Gallery and CAT with support from National Gallery of Australia.



#### 6. Np423: series of events

17 - 25 August 2019

DYLAN SHERIDAN  
Workshops and Artist Talks

This popular series of events provided an opportunity for a range of audience groups to gain insights into Dylan Sheridan's working practices and engage with his non-human performing machines. Set within the gallery exhibition *Np423: empty orchestra*, Sheridan examined aspects of contemporary sound practice including what makes motorogenic exhibition work - motors and control. Participants were also

able to take part in the Listening to Light sessions where they were encouraged to expand their understanding of sound.



## 7. The Roaring Forties

31 August 2019

DINAHBIRD, BLENNO DIE WURSTBRUCKE POVERA, EMILE BOUDGHENE, ANGELIQUE BUISSON, PIERRE-YVAN BLONDET, MARCO DAPIC, JULIA DROUHIN, FREDERIC FRADET, MICHAL MITRO, JONATHAN POULET, JEAN -PHILIPPE RENOULT, LEA RODGER, DEXTER ROSENGRAVE, MARTIN ROY, VALERIE VIVANCOS, DYLAN SHERIDAN, EMILY SHEPPARD, TARAB, SONNETT Live Stream Performances

Artists from France and Tasmania were brought together through *The Roaring Forties* temporary FM radio and online streaming concerts. Organised by Julia Drouhin, the event was an audio conversation between the Structures Sonores Baschet barn (where Drouhin was mentored during a residency in Paris, France), and Dylan Sheridan's exhibition *Np423b: empty orchestra* at CAT.

*The Roaring Forties* was co-produced by the Structures Sonores Baschet Association, FAIR\_PLAY and Contemporary Art Tasmania. The project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body during a three-months residency at the Cité internationale des arts in Paris, France.



## 8. Shotgun 8: dark maria

4 October 2019

ELOISE KIRK, KYLIE JOHNSON  
Art Forum

Shotgun 8 artist Eloise Kirk spoke about the development of her exhibition *dark maria*. Kirk collected, divided and then reassembled images and materials, pitting the precious against the precarious. The work in *dark maria* is explicitly elemental, offering an aesthetic response to the interval between beauty and disaster, straddling the periphery of the romantic and the surreal. Shotgun coordinator Kylie Johnson prefaced the Art Forum with an introduction to Shotgun and Kirk's customised program of high-level industry access, production assistance and critical engagement.

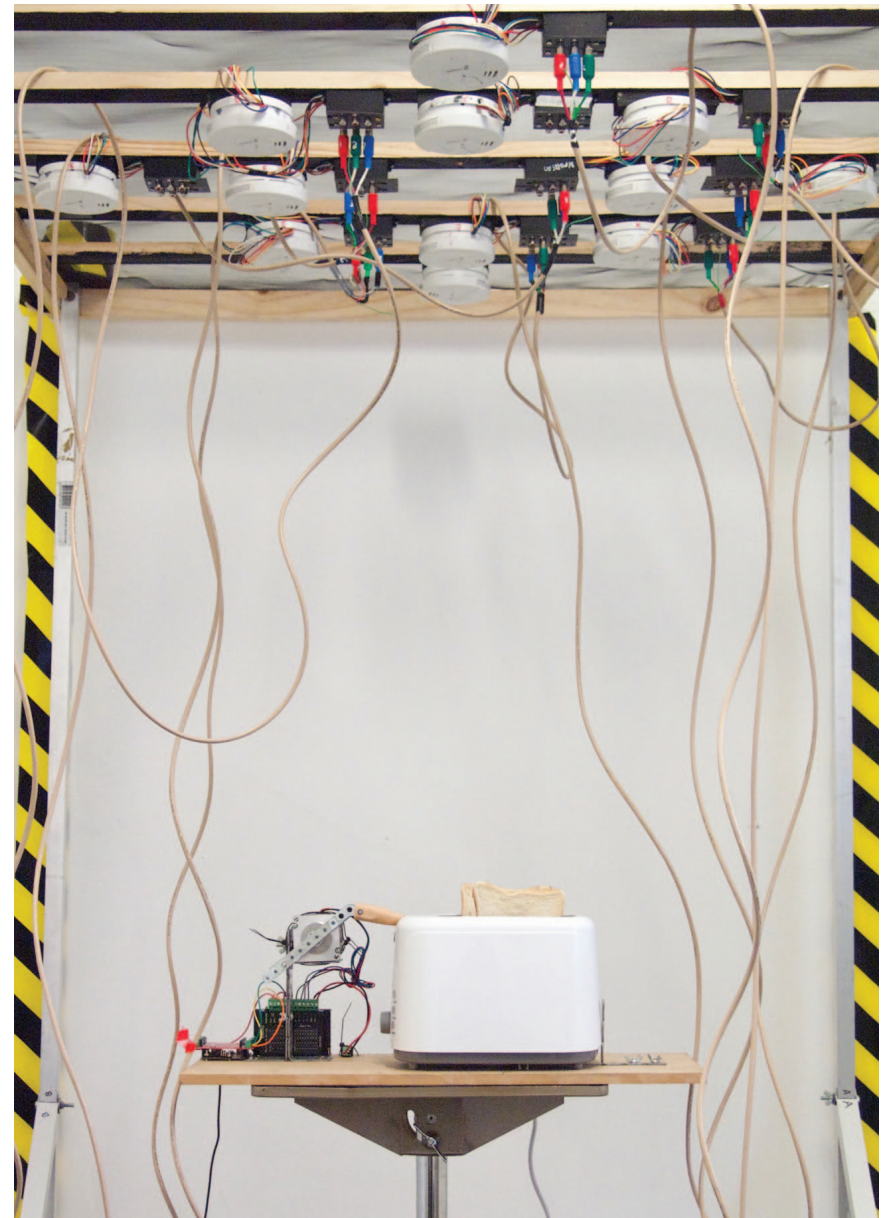


IMAGE: Dylan Sheridan, *Np423: empty orchestra*, gallery view, 2019. Installation. Photo: Rémi Chauvin



This program was a partnership between the School of Creative Arts (CAM), University of Tasmania, Hobart and CAT. Kirk was an Artist in Residence at CAM through the Artist in Residency (AIR) program and utilised the opportunity to assist in the production of work for Shotgun.



## DETACHED MONA

### 9. Manifesto of Tactile and Fanciful Tactics on How to Build a Speculative Future

12 October 2019

NATASHA TONTEY  
Performance and Screening

Natasha Tontey presented a reading performance of *Manifesto of Tactile and Fanciful Tactics on How to Build a Speculative Future* and a screening of two films, *Almanak* (2018) and *Pest to Power* (2019). Within her work Tontey explores fiction as a method of speculative thinking and she investigates the idea of how fear, horror and terror can be manifested in order to control the public.

Natasha Tontey was in Australia presenting a new work, *Church of Xenoglossia*, as a guest of Liquid Architecture. CAT will work with Tontey in 2020 and 2021 through the next edition of the Instrument Builders Project (IBP) in partnership with Volcanic Winds, Indonesia and Liquid Architecture, Melbourne.

## VOLCANIC WINDS

### Liquid Architecture

### 10. Chado: series of events

26 and 27 October 2019

ALLAN HALYK  
Tea Ceremonies

A series of traditional Chado tea ceremonies by local Tasmanian tea master, Alan Halyk. The ceremonies featured Ramona Raven's ceramic cups and were held in the CAT Gallery alongside Eloise Kirk's Shotgun 8 exhibition, *dark maria*, enabling each artist's themes of ritual to intermingle.



IMAGES: Natasha Tontey, *Pest to Power*, 2019. Film still courtesy of the artist.

Alan Halyk, *Chado tea ceremony*, gallery view in *Shotgun 8: dark maria* exhibition.

Photo: Lisa Campbell-Smith

## 11. 2019 CAT Members' Exhibition and Party

22 November - 15 December 2019

CAT MEMBERS  
Exhibition and Party

This ever-popular annual celebration brought together almost 100 artworks by CAT Members. Artists at all career

stages were represented with work spanning a diversity of media. While there was no official theme for the exhibition, an unusually high number of goat inspired works were presented. Opening event party activities included: the lavish 2019 CAT signature drink, a peach mojito developed by Anna Eden and a sound performance and karaoke set by Scraps (AKA Laura Hill).



IMAGE: Anna Eden, Peach Mojito bar, 2019, installation view. Photo: Lou Conboy

# CAT Exhibition Statistics 2019

Exhibition type	Exhibition title	Curator	Artists	Days	Audience
Gallery exhibition	Unspoken Rule	1	6	25	342
Gallery exhibition	Shotgun 7: Increase Productivity	4	1	25	459
Gallery exhibition	Anthropocene Noir	1	5	20	308
Gallery exhibition	Confessions		1	31	1,572
Gallery exhibition	Np 423b: empty orchestra		1	20	1,120
Gallery exhibition	Shotgun 8: dark maria	4	1	20	322
Touring exhibition	The Partnership Project - Townsville QLD	2	10	33	867
Touring exhibition	The Partnership Project - Lismore NSW	2	10	21	2,299
Off-site exhibition	Dirty Paper - TMAG	2	7	126	73,170
Off-site exhibition	WaPa - Darwin Aboriginal Art Fair	1	11	3	n/a
Gallery exhibitions	6	10	15	141	4,123
Touring exhibitions	1	2	10	54	3,166
Off site exhibitions	2	3	18	129	73,170
TOTAL	9	15	43	324	80,459

# CAT Public Programs 2019

Event type	Event title	Participants	Location	Sessions	Audience
Curator talk	Unspoken Rule	1	CAT	2	24
Curator talk	Approaches to Curating in a Global Context	1	CAT	1	46
Artist & curator talk	Anthropocene Noir	6	CAT	1	56
Artist talk	The Choreography of Cutting	1	CAT	1	41
Workshop	Art Handling & Display	4	Devonport	1	35
Workshops & artist talk	Np 423: empty orchestra series of events	1	CAT	6	75
Live stream performances	The Roaring Forties	19	CAT & Paris	1	CAT 80 Online 683
Art Forum	Shotgun 8: dark maria	2	UTAS	1	48
Performance lecture	Natasha Tontey: Manifesto	1	CAT	1	30
Series of events	Chado tea ceremonies	1	CAT	20	55
Exhibition event & party	CAT Members' Exhibition	68?	CAT	16	308
TOTAL		105		51	1,481

# Artists

Event type	Tasmanian	Australian	International
Gallery exhibition	8	5	2
Touring exhibition	8	12	
Off-site exhibition	18		
Project space	5		
Courtyard commission	1		
TOTAL	40	17	2

# Curatorial Mentorship

The program supports a mentored curator to develop their exhibition proposal through discussions and critical reflection encouraged by staff and invited arts professionals. An exhibition catalogue is developed to accompany the exhibition and provides the mentored curator with valuable experience in the production of a professional art publication. The recipient also sits in a non-voting capacity on the CAT Program Committee, gaining insight into the decision-making and curatorial oversight of a public art organisation.

The 2019 CAT Curatorial Mentorship was awarded to Eva Nilssen who developed her exhibition *Anthropocene Noir* as a response to the drama commonly associated with the Anthropocene. Nilssen was interested in how artists deal with the guilt of producing new artworks in an age where this may be seen as contributing to the gradual destruction of the environment via the impacts of sourcing and using materials and energy and the effect to the planet. Nilssen invited five artists to respond to

her curatorial brief: Erin Linhart, Lola Page, Emily Parsons-Lord, Dexter Rosengrave and Elissa Wilson, and the approach shifted the familiar 'accusational style' of Anthropocene artwork into new territory.

While in development, Nilssen was supported to travel to Sydney and meet with three curators to discuss, expand on and/or refine her ideas around the project. Jasmin Stevens, Craig Judd and Fernando do Campo each responded to her proposals in one-on-one discussion sessions, supported with selected gallery tours. She also used her time in Sydney to meet with potential exhibiting artists.

Nilssen took risks with the project, particularly through a commitment to introduce artistic perspectives on the Anthropocene that, in the face of the grave nature of the subject, were humorous or light-hearted. The final selection of artists and their work revealed her confidence in negotiating artworks across a wide range of mediums and approaches.

# Board Mentorship Studio Residency

CAT offers an annual Board Mentorship placement. The 2019 placement was selected through an open application process set against the criterion of how increased governance knowledge would benefit the applicants career. The mentorship was awarded to Maddie Burrows from a strong field of applicants across a wide field of professional endeavour. Both the level of interest from beyond the arts and the calibre of the applicants was pleasing.

Across 2019 Burrows was encouraged to engage with all aspects of organisational governance as well as participate in and contribute to the Board's conversations and deliberations and gain experience across planning and organisational management. Burrows also participated in additional sub-committee activity and discussions, and strengthened her professional networks in the communications area.

In 2010, CAT established four studio spaces positioned above its offices in North Hobart. These have become a core component of CAT, providing a vital contribution to the development of contemporary art culture in Tasmania.

CAT is committed to supporting a diverse range of artistic practice, providing opportunity to artists at different stages of their careers and maintaining inclusivity. Tasmanian-based artists are awarded a 12-month residency by application, accessed through the CAT Program Committee.

In 2019 Abigail Giblin, Gabbee Stolp, Julia Drouhin and Nanna Bayer received Studio placements.

# Project Space

The CAT Project Space is offered to CAT Studio recipients during and post residency to test new work and ideas. In 2019 CAT elevated this opportunity to include a higher level curatorial and technical support through aligning the space with CAT's Engagement Strategy.



IMAGE: Hilary Green, *Due Process*, 2019, install view. Photo: Nadia Refaei

## Project Space Exhibitions

HILARY GREEN

### **Due Process**

18 January – 24 February 2019

*Due Process* is a protest exhibition by environmental artist, Hilary Green. The work was a response to the approval of a private enterprise development on Lake Malbena in the Tasmanian Wilderness World Heritage Area.

LYCHANDRA GIESEMAN

### **Ribbons**

24 March – 12 April 2019

*Ribbons* is an installation of textile, text and video work by CAT Studio Resident Lychandra Gieseeman. The work is an introspective exploration of the self in romantic relationships. It is built on the deconstruction of poetry

written from teen-hood to present and the documentation of the trials and growth of the romantic self.

Gieseeman experiments with text by removing words from their original contexts, rearranging them into lines reminiscent of prize ribbons. Obscuring their communicative value – all that is left are the representational objects of pure emotion and intention. Displayed in excess the words express the overflow of countless attempts to understand personal relationships.

JUDITH ABELL

### **felt**

14 May – 2 June 2019

*felt* reflects processes of slow making and haptic exploration, working with just a few materials. Without direct intention, strange figures and animal textures emerge via the imperfections and repetition of the making process.

PRISCILLA BECK

### **The wattle blooms in winter**

7 June – 14 July 2019

Priscilla Beck presented a perfume handmade from black wattle. Procuring the ingredients and creating this scent raised questions for the artist about ownership and belonging; about

connections lost, and broken family lines; about the mistakes of the past, and the mistakes of the present. The question of identity, or of a national identity, constantly redefined. Beck further questioned, 'Am I the people or the land, separate to or part of something? Was this the best thing to do with a sprig of wattle?'

GABBEE STOLP

### **Soft Water Warm Stone**

28 September – 27 October 2019

Gabbee Stolp, presents works in progress and explorations into the forms of the blanket and quilt, contradictory comforters for the grief and despair she feels in this time of climate crisis.

Gabbee Stolp's artistic practice exists across several mediums, with a primary focus on contemporary jewellery, object-making and textiles. Her works explore human interconnectedness with nature, invoking both biological and metaphysical themes and examining the current geological epoch, the Anthropocene.



# Members' Wall

## Courtyard

Located in one of the main entrances to the organisation, the Members' Wall is a space for Contemporary Art Tasmania members to showcase their work. Staff select three members each year to present a selection of current work which can be viewed by arts industry professionals and visitors to the organisation's offices.

January - April

HOLLY ZEINERT, *Iteration 1: Pause 15*, 2018. Acrylic and charcoal on canvas, fabric, pine, steel

May - August

LAURA GILLAM, *The A1*, 2017. Acrylic and oil on board

*Even in Arcadia*, 2019. Acrylic, oil on Phototex and board

September - December

NADIA REF AEI, *In Visible Woman*, 2019. Pigment print and LED strips

The CAT Courtyard Commission is awarded to a Tasmanian artist annually to develop a new temporary work for presentation on the outside of the CAT building. The initiative is in its seventh year and has supported the creation of two dimensional and sculptural interventions into the space.

Japanese Australian artist Junko Go was invited to be the 2019 CAT Courtyard Commission artist. Go elaborated on Lewis Carroll's classic children's book, *Alice in Wonderland* to create the work, *We Are All Mad Here*.

*Alice in Wonderland* excites us with a vivid imagination and brings us a whole new world where childhood is forever and dreams are to become a reality.  
Junko Go

Through painting, drawing and storytelling Go depicted her personal philosophy and view of the world. Often working intuitively, she created multi-layered colourful and whimsical scenes. The artist commenced work on *We Are All Mad Here* in 2018 and it was on display until November 2019.



IMAGE: Junko Go, *We Are All Mad Here*, 2018. Photo: Jan Dallas (detail)



# Communications & Engagement Report

2019 represents the final year of CAT's 2016 – 2019 Strategy, in which goals were focussed on the development of audience engagement as a key part of CAT's programming. This included recognising the important role of broader audiences for long-term sustainability, layered access points and enhanced front-of-house visitor experience, and the creation of digital content to service programs and capture a global audience.

## Podcast: What are you looking at?

In 2019 the focus of the podcast digital program was to up-skill and increase the technological capacity of CAT staff to deliver a more professional end-product to the growing online audience. This included the construction of a sound-baffled room in the CAT offices, and professional development with sound artist Brendan Walls, who was contracted to do the post-production mix of each episode, and also advised on the purchase of new sound equipment that can be used both at CAT and in the field.

*What are you looking at?* released its sixth season in 2019, with four episodes spaced across the year, which included an interview of celebrated Australian artist Louisa Bufadeci in 'The Signal and the

Noise'; two episodes focused on *walantanalinany palingina*, with interviews from Ruth Langford and Jim Everett-puralia meenamatta; and 'Out to Sea', an episode featuring Shotgun 7 artist Grace Herbert.

*What are you looking at?* enjoys a steadily increasing global audience with over 40,000 listens in the lifetime of the project, including 12,146 in 2019.

## Journal

Journal presented an impressive selection of writers including: Greg Lehman, Keith R. Hinde, Eliza Burke, Stephen J King, Kristi Monfries and Amanda Haskard. The writers commissioned for 2019 established Journal's focus to present a diverse range of voices from within and outside 'art writing/ academic' circles. This was demonstrated by the inclusion of Stephen J King, a Gnostic Priest based in Sydney and Keith R Hinde from a social work background delivering new and critical thinking to the platform. In 2019, the CAT Communications committee decided the registration-based online platform for writing would relocate to an open access web-based platform by 2020.

## Engagement

2019 saw CAT's Engagement plan and programming broaden with a future focussed aim of engaging and diversifying audiences. The key areas under the 'engagement banner' in 2019 were education, public programs, and artist edition activation events.

Some of the highlights of the year included a series of sound workshops with artist Dylan Sheridan that accompanied *Np423b: empty orchestra*, participants examined different modes of contemporary sound practice including what makes a motorogenic exhibition work, and *Listening to Light* sessions where participants attempted to apprehend the various ways we can understand sound. Also associated with *Np423b: empty orchestra*, was a temporary FM radio and online streaming of live concerts between France and Tasmania, *The Roaring Forties*. Organised by Dr Julia Drouhin, the event was an audio conversation between the Structures Sonores Baschet barn, and Dylan Sheridan's exhibition at Contemporary Art Tasmania. During the two hour event audiences in Tasmania were able to experience the sounds of Structures Sonores Baschet being played live and broadcast from France, supported with

performances at CAT by Dylan Sheridan, Emily Sheppard, tarab and Sonnett.

A traditional Chado Tea ceremony by local Tasmanian tea master, Alan Halyk brought light to the Artist Edition seasonal series. As part of CAT merchandising, The ceremony featured Ramona Raven's ceramic cups and was held in the gallery alongside Eloise Kirk's Shotgun exhibition, *dark maria* and integrated themes of ritual present in the work of both artists.

The engagement projects were full capacity and were wholly successful in their aim to draw new audiences to the gallery.

## Social Media and Website

CAT continued to build its social media presence and audience over 2019 with a 64.8% increase in Facebook followers, and 186.2% increase in Instagram followers from the 2015 baseline. For the event Roaring Forties, CAT utilised Facebook Live for the first time, allowing global audiences to experience an event held simultaneously in the CAT main gallery and at Structures Sonores Baschet (France).

CAT's website was the focus of change in 2019, with a new design and Content Management System launched in November. Designed and implemented by Atlas, the new website is designed to enhance user experience and access to our digital programs and online shop, while maintaining CAT's archive and showcasing current programs. A new suite of colours was selected for this project and to use across CAT's branding identity, which were launched at CAT's Annual Members Exhibition and Party.

## Merchandising and Reception

Phase 3 of the merchandising strategy was implemented in 2019, in which a seasonal, curated consignment model was launched featuring artists Emma Bugg and Priscilla Beck (Winter), Jane Hodgetts and Ramona Raven (Spring), and Marisa Molin and Alicia King (Summer). CAT's Artist Edition commission was taken up by Mish Meijers, who produced a silk scarf for the Christmas shopping period.

In addition to new stock CAT's Gallery Shop space was reimagined by designer Aedan Howlett, utilising the existing shelving to

create a revamped and secure shop space that is easily accessed by visitors.

CAT's new gallery sign was re-designed by Edith Perrenot, to create a cohesive visual identity and clear indication of opening hours at the front of the building.



IMAGE: Mish Meijers X Contemporary Art Tasmania silk scarf, 2019. Photo: Pip Stafford

# Publications

## Anthropocene Noir

Artists: ERIN LINHART, LOLA PAGE,  
EMILY PARSONS-LORD, DEXTER  
ROSENGRAVE, ELISSA WILSON

Text: Curatorial essay by EVA  
NILSSEN, biographies and  
images supplied by the artists  
Design: CATH ROBINSON  
Cover image: ELISSA WILSON,  
2019, Digital photograph  
Printing: Monotone Art Printers  
ISBN: 978-0-947335-12-0  
Edition: 200

## Shotgun 7: Increase Productivity

Artist: GRACE HERBERT

Text: Essays and text by LINDA  
DEMENT and HELEN HUGHES  
Design: CATH ROBINSON  
Branding: LANZL  
Photography: RÉMI CHAUVIN  
Printing: Monotone Art Printers  
ISBN: 978-0-947335-11-3  
Edition: 400

## Shotgun 8: dark maria

Artist: Eloise Kirk

Text: Essays by LUCY  
BLEACH and DAINE SINGER  
Design: CATH ROBINSON  
Branding: LANZL  
Photography: RÉMI CHAUVIN  
Printing: Monotone Art Printers  
ISBN: 978-0-947335-16-8  
Edition: 400

## Dirty Paper

Artists: MATT COYLE, JOEL  
CROSSWELL, ANDREW HARPER  
(with ANDREW CLIFFORD and  
RODNEY FEBEY), TOM O'HERN  
and LUCIENNE RICKARD

Exhibition curators:  
JANE STEWART and  
MICHAEL EDWARDS  
Catalogue Essays: DR  
MARY SCOTT, ANDREW  
HARPER, JANE STEWART  
AND MICHAEL EDWARDS  
Design: CATH ROBINSON  
Photography: SIMON CUTHBERT  
Printers: Monotone Art Printers  
ISBN: 978-0-947335-10-6  
Edition: 300

# Financial Statements



## Independent Auditor's Report

To the members of Contemporary Art Services Tasmania Inc

### Opinion

We have audited the financial report of Contemporary Art Services Tasmania Inc (the Entity), which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information, and the declaration by those charged with governance.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the Entity as at 31 December 2019 and of its financial performance and its cash flows for the year then ended in accordance with *Australian Charities and Not-for-profits Commission Act 2012*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standard Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Emphasis of Matter – Basis of Accounting

We draw attention to Note 2 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Contemporary Art Services Tasmania Inc to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

### Responsibilities of the Committee and Those Charged with Governance for the Financial Report

The Committee is responsible for the preparation of the financial report in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the Committee determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Committee is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.



### Auditor's Responsibility for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

**Michael Burnett** B.Com.F.C.A.  
Registered Company Auditor: 281  
Partner  
Level 1/18 Ross Avenue, Rosny Park TAS 7018

Dated: 04 / 05 / 2020

## CONTEMPORARY ART TASMANIA

### STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

2018		Notes	2019
\$		\$	\$
<b>Current Assets</b>			
819,693	Cash at Bank		699,306
130	Cash on Hand		19
30,904	Sundry Debtors		244,012
-	Less:- Provision for Doubtful Debts		-
-	Other Debtors		2,846
<u>850,727</u>	<b>Total Current Assets</b>		<u>946,182</u>
<b>Non Current Assets</b>			
80,125	Office Furniture & Equipment (at cost)	108,674	
(61,810)	Less:- Accumulated Depreciation	(64,854)	43,820
-			-
<u>18,315</u>	<b>Total Non Current Assets</b>		<u>43,820</u>
<b>869,042</b>	<b>Total Assets</b>		<b>990,002</b>
<b>Current Liabilities</b>			
50,332	Employee Entitlements	6	58,370
2,886	Sundry Creditors		4
900	Studio Bond Monies		900
-	Grants Received in Advance		90,000
21,432	Other Current Liabilities - ATO		37,393
<u>75,550</u>	<b>Total Current Liabilities</b>		<u>186,667</u>
<u><b>793,492</b></u>	<b>Net Assets</b>		<u><b>803,336</b></u>
<b>Members Funds</b>			
727,579	Accumulated Profits (Losses) Brought Forward		763,492
22,030	Transfers from Reserves		22,030
	Reserves		
	CAT Program	7,970	
7,970			7,970
35,913	Comprehensive Income / (Deficit) For The Year		9,844
<u>793,492</u>	<b>Total Equity</b>		<u>803,336</u>

# CONTEMPORARY ART TASMANIA

## STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2019

2018		Notes	2019
\$			\$
<b>Income</b>			
515,231	Annual Program Grants	3	547,974
80,857	Specific Project Grants	3	126,954
40,171	Earned Income	3	18,938
122,702	Other Income	3	80,255
<u>758,961</u>	<b>Total Income</b>		<u>774,121</u>
<b>Expenses</b>			
318,913	Salary, Wages & Contractors	4	354,030
312,416	Program Costs	4	313,602
84,456	Administration	4	88,348
7,137	Depreciation	4	8,286
<u>722,921</u>	<b>Total Expenses</b>		<u>764,265</u>
36,040	<b>Operating Profit (Loss)</b>		<u>9,857</u>
<b>Non-Operating Items</b>			
(127)	Disposal of Net Assets	5	(13)
<u>35,913</u>	<b>Total Comprehensive Income For Year</b>		<u>9,844</u>

# CONTEMPORARY ART TASMANIA

ABN 54 059 277 066

## DECLARATION BY DIRECTORS

The directors have determined that the Company is not a reporting entity and that this general purpose financial report should be prepared in accordance with the accounting policies described in Note 2. to the financial statements.

The directors of the company declare that:

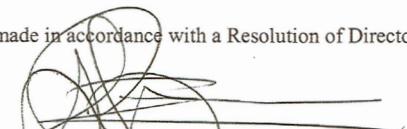
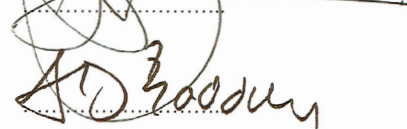
1. the financial statements and notes, presents fairly the company's financial position as at 31<sup>st</sup> December 2019 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 2. to the financial statements.
2. in the opinion of the directors there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a Resolution of Directors

Director:

Director:

Dated:

  
  
30/4/20

# Acknowledgements



Liquid Architecture

VOLCANIC WINDS



COVER IMAGE: Roe Rosen, *The Dust Channel*, 2017. From *Unspoken Rule* exhibition, installation view, 2019. Photo: Rémi Chauvin



[www.contemporaryarttasmania.com](http://www.contemporaryarttasmania.com)