

CONTEMPORARY
ART TASMANIA
ANNUAL
REPORT 2020



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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.

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 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 to research and tour exhibitions. Contemporary Art Tasmania also hosts public programs designed to foster and educate audiences in new and experimental art.

Vision

A dynamic context through which contemporary art and contemporary art communities flourish

Core Values

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

Goals

- Advance Tasmanian contemporary art and artists
- Create an expansive environment for contemporary art and artists
- Activate contemporary art as a vital part of everyday life
- Demonstrate creative leadership and ensure sustainability

Chair's Report

BELINDA COTTON

It understates the impact of the last year to say it was devastating and difficult. What shone through at all times was the connection and care shown by the CAT team and the Board as we navigated uncharted territory.

On behalf of the Board, we commend the team - Michael Edwards, Kylie Johnson, Colin Langridge, Lisa Campbell-Smith and Pip Stafford - for the way they worked securing the safety of loved ones, each other and in turn, to act as swiftly as possible to implement support of Tasmania's artists and creative practitioners in a deeply impacted sector.

Thank you to each Board member, past and present, for their contribution and support through this time which went above and beyond their strategic work for CAT and the sub-Committees -

Exhibitions, Touring Exhibitions and Engagement: Scott Ashby, Scott Baddiley, Pat Brassington, Elvio Brianese, Rebecca Fitzgibbon, Dr. Bill Hart, Michelle Maynard (Board Mentee), Dr Ellie Ray, Jane Stewart and Therese Taylor.

It was inspiring to witness the collective generosity and inventiveness of these creative people, who, under the leadership of Pat Brassington came together to ensure artists and artworkers had opportunity to continue to create and to earn a living. Thus *Cobra* and *Venture Capital* were born to provide platforms for new work, creativity and artistic practice at a time when the livelihoods of artists were tenuous at best. In a year of challenge, it was heartening to see over 90 artists and curators benefitting directly through CAT's programs.

It is a privilege to be part of a value-based organisation and I sincerely thank the Board and Team of CAT for their unwavering commitment, generosity of spirit and expertise throughout the past year. It is here that I particularly want to acknowledge the leadership of the outgoing Chair, Elvio Brianese who stepped down from the Board on 18 August 2020. We are deeply grateful to him for his vision, strategic leadership, expertise and generous collaborative spirit that were hallmarks of his three-year tenure on the Board. He continues to be a valued ambassador for and supporter of CAT.

The year saw the CAT Board and team review and assess its values. Inclusion and respect, diversity, equity and equality, accessibility and representation are all held up by CAT as absolutely core to its work, as well as giving primacy to its responsibilities to the First People of lutruwita/Tasmania. We recognise there is much to do: to listen, learn, and build-upon or change. The CAT Board and team are committed to ensuring that these values are reflected throughout its operations and programs. This will continue as a focus for the coming year.

The walantanalinany palingina (WaPa) partnership continues to grow and evolve, steady in its purpose to build capacity for delivering the first Tasmanian First Nations multi-arts organisation and festival. CAT is very pleased to work alongside our friends and colleagues in WaPa and welcome the opportunity to do so.

The CAT Mentorship Programs continue to attract superb candidates with the Board Mentee for 2020, Michelle Maynard providing a valuable presence and contribution during this challenging year. We are looking forward to her continuing as Board Mentee to enable her to experience working on the CAT Board in a way that past year had not afforded her. We also congratulate and thank the 2020 Curatorial Mentee, Caitlin Fargher for her contribution to the CAT Program Committee and for her work on her exhibition, *Remember*. We look forward to welcoming Sofie Burgoyne as the 2021 Curatorial Mentee.

The strategic planning and implementation work that has been undertaken over the last three years continues to be a

critical factor in CAT's stability and working through the Covid19 impacted arts landscape. With co-opted and valued experts, business and government colleagues and members of the wider CAT membership, for whom and which we are sincerely grateful, the main focus of the Board has been to continue delivering the 2020-2024 Strategic Plan.

The work of the Board during the last year included:

- devising and implementing new programs to channel much needed income and platforms to artists and curatorial/art sector professionals impacted by the pandemic;
- continued exploration of future housing opportunities for CAT, including a quantitative analysis and a feasibility study;
- analysis of membership evaluation survey results to produce a plan of action around key recommendations, and;
- drafting Terms of Reference for CAT's Disability Improvement Action Plan.

The world needs its artists more than ever before and CAT remains committed to keeping artists at the centre of its work building contemporary art practice and ideas in Tasmania.

Director's Report

MICHAEL EDWARDS

2020 was a year which – after the dramatic impact of Covid19 – substantiated the intrinsic strengths and resilience of the people who make up this organisation. Board-members, staff and artists quickly regrouped from sequestered isolation to adopt technology-driven and flexible working arrangements that were, inevitably, shaped by need and deadlines rather than by timetable strictures. So, while it was a year marked with a large, dead zone of 'apparent' inactivity, it was also a year notable for a great deal of planning, endeavour, exchange and achievement, both within the organisation and also through partnerships across its national networks.

CAT increased its support for artists across 2020, with 40% of the organisation's expenditure going directly to artists as fees (\$222.6K) or indirectly to support the making or presentation of their works (\$101.2K made up of materials, installation expenses, travel etc). This 43%

increase over 2019 artist fee and indirect support levels was made possible by a reduction in normal program activity and benefit from government Covid19 stimulation initiatives.

Over the year, the Board worked continuously on the organisation's housing needs, while staff commenced repositioning and implementing deeper integration of CAT's artistic programs, artist development opportunities and digital programs to offer greater support for artists on our programs as well as improving the ways for our audiences to engage with these programs.

Working alongside our collegial national sector networks, CAT participated in offering substantial input into: a NETS Australia submission to the Federal Parliamentary Standing Committee on Communications and the Arts inquiry into Australia's creative and cultural industries and

institutions; the Australian Museums and Galleries Association and the Australian Public Galleries Alliance's National Benchmarking Survey; and, NETS Australia's Australian Standard Facility Report (led by M&G QLD), as well as providing responses to NAVA Code of Practice consultations. Government Covid19 stimulus initiatives also increased the level of funding application writing activity across the year.

After three years, Board Chair and charismatic champion of culture, Elvio Brianese, stepped down mid-year to take up other opportunities. Elvio oversaw the strategic realignment of the organisation, and introduced a task-based structure through which board directors and staff delivered the strategic objectives of the organisation. He also generously provided substantial, valuable in-kind support around preparing material for re-housing options for the organisation. His succession strategy saw his deputy, Belinda Cotton step up to the full role of Chair, and he ensured expertise shortfalls identified in a task-led Board Skills Audit were complemented through co-option of Therese Taylor and Scott Ashby onto the Board. Other board and staff members worked on: gathering wide stakeholder response and opinion through a question and interview process; preparing a housing feasibility study, and; an international strategy; as well as devising the

Cobra and *Venture Capital* artist development programs.

The exhibition year commenced with Fernando do Campo's raucous off-site project, *The Kookaburra Relocation Project*, performed in Launceston for Mona Foma, followed closely with Matt Ward's immaculate but sombre, gallery-based sound assemblage, *La morte mi troverà vivo*. The third project, the intergenerational Aboriginal knowledge exchange project, *Reserved for Healing*, was all but concluded before the Covid lockdown arrived, and with it four months of public closure. Two key projects (*Shotgun 9* and *Composing Archipelagos*) were pushed forward into 2021. After reopening to the public, *re-member* and *Circumbinary Orbits* were presented in the gallery; the latter exhibition comprising three projects: *The Cut*, *An Unsteady Compass* and *Transmission Line*. While the memorably elegant CAT *Members' Exhibition*, devised and delivered by Stevie S. Han and Nadia Refaei, completed 2020's gallery activity. The year then ended with a flurry of six lively emerging artist projects generated through CAT's quick response program, *Cobra*.

Two major touring projects occurred across the year, *Systematic* commenced its

tour in Launceston, while *The Partnership Project* was exhibited in Lismore (NSW), Mt Gambier (SA) and ended its tour in Burnie. CAT's exhibition programs were complemented with eight live and digital public programs, made up of live and on-line talks and performance events, a symposium, screenings, workshop, open-format exhibition and a party. CAT's digital programs, *What are you looking at?* and *Journal* also supported the CAT public-facing offer, with *Journal* producing an additional and discrete series of timely Covid19 responses under the banner, *Luxury Bunker*.

A small working group of Board and staff investigated various options for developing a program of strategically focused international activity. The group ultimately recommended an international program model that operates through person-to-person exchange and that, ideally, is connected by an organisation or a region. Across the course of the year, the region of interest became apparent: three separate projects currently in development engaged with Indonesian artists (*Composing Archipelagos*, *Melati Suryodarmo*, and *The Instrument Builders Project*). The latter project, developed in partnership with Liquid Architecture and Volcanic Winds, provided entrée to an existing network of Indonesian and Japanese artists, with many of these new connections explored in

the public event, *Open Sandwich* at CAT – a metaphorical 'tasting plate' of works by international artists engaged in future projects – was screened in the gallery.

CAT's ongoing engagement with *walantanalinany palingina* continued across the year. Ruth Langford's position with WaPa ended when the Australia Council's Chosen project funds were expended. Later in the year, Michelle Maynard was appointed to assist with development of the WaPa Business Plan with the assistance of Screen Tasmania and Marrawah Law. The 2020 Darwin Aboriginal Art Fair was delivered online in partnership with Nayri Niara and augmented with the 'hard copy' exhibition, *Chosen: lakapawa – to be seen*, celebrating the Tasmanian artworks in the LongHouse at Macquarie Point.

FINANCIAL REPORT

Contemporary Art Tasmania strengthened its financial position against a background of Covid19 disruptions and government stimulus initiatives across the year. The organisation's partial four-month closure saw reduced program expenditures

across the organisation and this was supplemented with Federal Government JobKeeper and Boost funds. These latter initiatives provided the means to develop targeted support initiatives – the quick response and research-led programs, *Cobra* and *Venture Capital* – created to both generate new artistic activities and provide artists with much needed additional income.

CAT ended the 2020 calendar year with a good surplus. The 2020 Financial Report was prepared again 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 2020, Contemporary Art Tasmania's held funds for Arts Tasmania, \$189,000 core funding; the Australia Council, \$115,000 core funding; Visual Arts & Craft Strategy, \$45,000; Visions of Australia, \$15,908; Contemporary Touring Initiative, \$40,315; Chosen, \$326; Regional Arts Network Tasmania, \$29,300; Alcorso Foundation, \$20,000, and; City of Hobart, \$5,000. Totalling \$464,690, these funds are to be expended against projects in 2021 but are shown in 2020 Members Funds. Please note that figures that account for the adjustment of 2020 funds receipted in 2019 and 2021 funds receipted in 2020 are included in parenthesis below.

At the end of 2020, Contemporary Art Tasmania's financial position remained solid, with the organisation meeting a number of the financial benchmarks recommended by the Australia Council – in part brought about by the vagaries of AASB1004. CAT ended the year with an operating profit of \$46,476 (adjusted, it is an operating surplus of \$119,036) with accumulated Members Funds represented as \$849,812 (adjusted \$381,738, a 45% increase on 2019). While the organisation's operating margin of 5.6% is below the recommended 10% capacity to build reserve funds and the Reserves Ratio of 3.9% is well short the recommended 20% benchmark, the Working Capital Ratio of 6.5:1 is also well ahead of a 2:1 benchmark and the 2019 Liquidity Ratio of 6.2:1 is far in advance of 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 average weekly expenditure in cash reserves (adjusted 24.2 weeks) indicating that the organisation can continue normal operations beyond the benchmark of 10 weeks.

ACKNOWLEDGEMENTS

Contemporary Art Tasmania is philosophically grounded in the space occupied by artist-run-initiatives and has evolved to occupy the modality of the kunstverein, a professional association – or club – of expertise in the contemporary art milieu. It retains this professional and collectivist provenance as it is essential to enabling its central role in Tasmania's contemporary visual arts ecology: that is, its artists, arts entities, supporters and related professionals in the field. It is the generosity of the many individuals, philanthropists, partnering organisations and other supporters who activate, participate in and extend upon the essential funding base that the Australian and Tasmanian governments invest in contemporary and experimental art in Tasmania.

I express my warm gratitude to the many individual players who make up the organisations, public, commercial and private entities and interest groups in all their forms, listed below, of whom many have been named-up continuously in this acknowledgement over countless years:

The Australia Council for the Arts, Arts Tasmania, the Museum of Old and New Art, Contemporary Art

Organisations of Australia, National Exhibition Touring Support Australia, Regional Arts Network Tasmania, DarkLab, the Tasmanian Museum & Art Gallery, Mona Foma, Elvio Brianese, Scott Ashby, Scott Baddiley, Pat Brassington, Belinda Cotton, Bec Fitzgibbon, Bill Hart, Michelle Maynard, Ellie Ray, Jane Stewart, Therese Taylor, Sally Rees, Craig Judd, Jim Everett, Ruth Langford, Denise Robinson, Jillian Mundy, Caleb Nichols-Mansell, Emma Pike, Stevie S. Han, Caitlin Fargher, Sofie Burgoyne, Robert O'Connor, Jon Smeathers, Cath Robinson, Joel Stern, Kristi Monfries, Michaela Gleave, Max Delany, Julia Drouhin, Anna Eden, Edith Perrenot, Nadia Refaei, Matt Warren, Amyris Cauchi, Rémi Chauvin, Mish Szekelyhidi, the University Schools of Creative Arts and Media, Academy Gallery, Constance ARI, Devonport Regional Gallery, Burnie Regional Art Gallery, Design Tasmania Centre, Plimsoll Gallery, Rosny Barn and Schoolhouse Gallery, Salamanca Arts Centre and Sawtooth ARI.

Board Member and Sub-Committee Profiles

BOARD

ELVIO BRIANESE
Chair of the CAT Board
Director, Liminal Studios
Appointed 20/12/2017
Ended 18/08/2020
Attended 5 out of 5 meetings

PATRICIA BRASSINGTON
Artist
Appointed 19/4/2016
Attended 6 out of 7 meetings

ELLIE RAY
Artist and Retired Director of Devonport
Regional Gallery
Appointed 17/03/2015
Attended 5 out of 7 meetings

JANE STEWART
Principal Curator, Tasmanian Museum
and Art Gallery
Appointed 19/04/2016
Attended 6 out of 7 meetings

BILL HART
Artist, Head of Studio (Time Based
Media), UTAS School of Creative Arts
Appointed 15/04/2017
Attended 6 out of 7 meetings

REBECCA FITZGIBBON
Events Media Manager, Museum of Old
and New Art
Appointed 18/10/2016
Attended 5 out of 7 meetings

BELINDA COTTON
Secretary of the CAT Board
Public Program Coordinator, Queen
Victoria Museum and Art Gallery
Appointed 21/04/2015
Attended 6 out of 7 meetings

SCOTT BADDILEY
Managing Partner, Crowe Horwath
Appointed 19/06/2018
Attended 5 out of 7 meetings

THERESE TAYLOR
Convenor, Tasmanian Forests and
Forest Products Network
Appointed 18/08/20
Attended 3 out of 3 meetings

SCOTT ASHBY
Lawyer, Phillips Taglieri
Appointed 18/08/20
Attended 2 of 3 meetings

PROGRAM COMMITTEE

The CAT Program Committee provides guidance around the development of the CAT artistic program that aligns with the organisation's goals and strategies and its artistic plan. There are 7 positions on the committee comprising: the CAT Director, CAT Curator, a CAT Board member, 3 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.

During 2020 there were 5 regular Contemporary Art Tasmania Program Committee meetings and 2 Covid19 special focus meetings.

PAT BRASSINGTON
Artist, Contemporary Art Tasmania
Board representative
Attended 7 out of 7 meetings

SOFIE BURGOYNE
Artist, Curator
Attended 2 out of 2 meetings
Appointed 03.09

MICHAEL EDWARDS
Contemporary Art Tasmania, Director
Attended 7 out of 7 meetings

CAITLIN FARGHER
Artist, Curator, 2020 Curatorial
Mentorship recipient (non-voting
position)
Attended 2 out of 4 meetings
Term completed 02.07

STEVIE S. HAN
Independent Curator
Attended 5 out of 7 meetings

KYLIE JOHNSON
Contemporary Art Tasmania, Program
Committee Coordinator
Attended 7 out of 7 meetings

ROBERT O'CONNOR
Artist
Attended 2 out of 3 meetings
Appointed 02.07

BRIGITA OZOLINS
Artist, Academic
Attended 2 out of 2 meetings
Term completed 14.06

EMMA PIKE
Museum of Old and New Art, Assistant
Curator
Attended 4 out of 7 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 and not with the individual.

JANE BARLOW
Plimsoll Gallery, Coordinator

CLAIRE BEALE
CEO Design Tasmania

JOE BUGDEN
Salamanca Arts Centre, CEO

MALCOM BYWATERS
Academy Gallery, Director

GEOFF DOBSON
Devonport Regional Gallery, Director

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

PETER HUGHES
TMAG, Senior Curator (Decorative Arts)

COLIN LANGRIDGE
Contemporary Art Tasmania, Exhibition
And Touring Coordinator

DAWN OELRICH
Burnie Regional Art Gallery, Director

ASHLEIGH WHATLING
QVMAG, Curator Visual Art & Design

COMMUNICATIONS AND ENGAGEMENT COMMITTEE

The Communications and Engagement Committee provides advice and support around CAT's audience engagement activities. The committee comprises of CAT staff and board members.

BELINDA COTTON
Contemporary Art Tasmania, Board

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

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

REBECCA FITZGIBBON
Contemporary Art Tasmania, Board

PIP STAFFORD
Contemporary Art Tasmania,
Communications

SHOTGUN SELECTION COMMITTEE

Shotgun is a CAT artist development program that supports selected Tasmanian artist/s through a customised and intensive program of high-level industry access, critical engagement and the production of new work. Shotgun 9 was awarded to Alex Davern with the program taking place across 2020 and 2021.

The Shotgun 9 Selection Committee comprised:

PAT BRASSINGTON
Artist, Contemporary Art Tasmania
Program Committee Representative

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania,
Shotgun Curator

LUCIENNE RICKARD
Artist, Shotgun Alumni

CONTEMPORARY ART TASMANIA STAFF

Director
MICHAEL EDWARDS

Curator
KYLIE JOHNSON

Exhibitions and Touring
COLIN LANGRIDGE

Communications and Digital Programs
PIP STAFFORD

Engagement
LISA CAMPBELL-SMITH

Accounts
SALLY REES

Gallery Technicians
JULIA DROUHIN
ROBERT O'CONNOR

Design
CATH ROBINSON

Invigilators and Opening Attendants
AMYRIS CAUCHI
JULIA DROUHIN
ANNA EDEN
EDITH PERRENOT
SALLY REES

Photography
RÉMI CHAUVIN
LOU CONBOY

Exhibition Program Report

The 2020 CAT Gallery Exhibition Program consisted of four major projects supported with mentorship, professional development, engagement programs and digital programs. It was a year in two parts with exhibitions; *La morte mi troverà vivo* and *Reserved for Healing* presented before lockdown and; *re-member* and *Circumbinary orbits* delivered post lockdown. Unfortunately, the *Reserved for Healing* presentation period was reduced while the remaining gallery activity was rescheduled for later in the year or moved to 2021. *Circumbinary orbits* went some way in addressing the reduction in gallery activity during 2020 by 'packing' three solo exhibitions into the frame of the project, presented in 'rapid-fire' succession across September and October.

The upheaval caused by rescheduling gallery exhibitions created unexpected challenges for presenting artists, guest curators, CAT staff and the audience that support the organisation. Attempting to forward plan without

any knowledge on when it would be possible to recommence the program, or certainty on the conditions that the gallery would be operating under, was particularly difficult. Initially it was a stressful process for all involved with program dates shifted many times, necessitating a collegial and flexible approach.

With the group exhibition *Composing Archipelagos* and Anthony Johnson's solo exhibition transferred to the 2021 Gallery Program, resources were re-focussed to activity that could support artists through the complexities of the time. Much of this support was not gallery focussed, the exception was the re-establishment of Shotgun through a Residency at Home model with the program to culminate in a presentation of new work at CAT in April 2021.

There were two Touring Exhibitions on the 2020 program; *The Partnership Project* and *Systematic*. *The Partnership Project* toured to Lismore Regional Art Gallery, The Riddoch Art Gallery, Mount Gambier and Burnie Regional Art Gallery. The exhibition at Lismore was the second venue of this unusual touring project where the line-up of artists changed at each venue to introduce local artists into the exhibition. The exhibition at Mount Gambier was curtailed by the impact of Covid19 and the gallery was forced to shut its doors two weeks into

the exhibition. *The Partnership Project* realised the final tour venue at Burnie from October-December 2020. The national tour of *Systematic* commenced in 2020 at The Academy Gallery, Launceston. The exhibition period was shortened as Tasmania went into lockdown. In December *Systematic* recommenced the tour, opening at Artspace Mackay.

During 2020 the touring project *Tin Camp* continued to develop. A Regional Arts Fund Relief Grant was awarded to assist *Tin Camp* artist, Warren Mason to maintain public engagement through online performances and to work with Kath Melbourne to refine the project. Unfortunately, the Devonport Regional Gallery proposed exhibition, *Untouched Wilderness* was cancelled and the Plimsoll Gallery generated exhibition, *Wayfaring* was postponed. Both organisations were unsuccessful in their 2020 applications for funding.

In addition, CAT supported two Off-site projects, a Courtyard Commission and four Project Space presentations across the year. The Off-site *The Kookaburra Self-Relocation Project (WHOSLAUGHINGJACKASS)* was the first instalment in an evolving project by Fernando do Campo that will conclude in 2021.

Gallery Exhibitions

1. La morte mi troverà vivo

25 January – 23 February 2020

MAT WARD

Curator: SARAH JONES

La morte mi troverà vivo (in death you will find me alive) is a 90-minute sound-piece that mediates raw noise to create an aural atmosphere conducive to communicating with the supernatural and listening to the spirit world. A contemporary "sonic seance" where the sound is both the medium of evocation and the manifestation of the spirit itself. This new work was derived from Mat Ward's fascination with the Italian Futurist and pioneer of noise art, Luigi Russolo. Russolo is possibly best known for his manifesto, *L'arte dei Rumori* (The Art of Noise), which was a denunciation of turn-of-century musical practice and a claiming of a new, modern and industrialised musical aesthetic. He proclaimed that the orchestra was a thing of the past which could

not, therefore, produce the sounds of a truly contemporary music canon. Russolo then built his own orchestra of machines called *Intonarumori* which toured around Italy to the bemusement and sometimes disdain of the public.

Russolo believed that noise could be spiritualised and open up portals to other realms and planes of existence – he sought a way to communicate with the dead using sound as the catalyst.

A catalogue with texts by Sarah Jones, Dr Danielle Kirby and Mat Ward supported *La morte mi troverà*. This project was assisted by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia and is managed in Tasmania by RANT Arts.



IMAGE: Mat Ward, *La morte mi troverà vivo*, 2020. Installation view. Photo: Rémi Chauvin



2. Reserved for Healing

7 – 20 March 2020 (reduced presentation period due to Covid19)

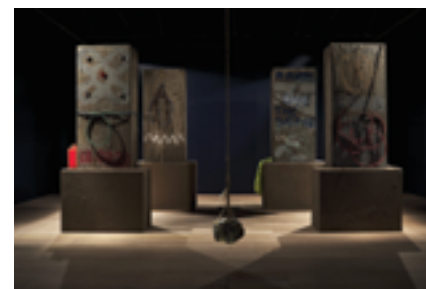
MAE GANAMBARR, JACK LANGFORD, KANINNA LANGFORD, RUTH LANGFORD, JOSIE MASON, WARREN MASON, MICHELLE MAYNARD

Intergenerational knowledge and cultural exchange in Lutruwita/Tasmania.

Reserved for Healing was developed through Contemporary Art Tasmania's ongoing commitment to support walantanalinany palingina's core aims, one of which is to build on the cultural, artistic and related employment capacities for our local First Nation communities. The exhibition was generously supported through the Australia Council's Chosen initiative – a program that aims to ensure the passing on of artistic and cultural knowledge from older generations through to younger generations.

Our families' stories and experiences mark our lives. They inform and form who we are. The past shapes the way we respond to hardships and trauma. The Reserve for Healing exhibition uncovered our experience of hearing the impact of our families being removed from Country into reserves and missions. We felt into these stories

and sensing the grief of our old people that tore at the depths of our spirit. This project enabled us to work with the next generations, our children, so that they can know our story but find pathways and traditions that have the potential to transform the pain into strength. Healing the wound of the past to ignite the passions of our future.



IMAGES: *Reserved for Healing*, Gallery view, 2020. Photo: Peter Mathew. Georgia Morgan, *Floating Signifiers*, installation view, 2020. Photo: Rémi Chauvin

3. re-member

25 July – 6 September 2020

SELENA DE CARVALHO, TAKANI CLARK, GEORGIA MORGAN

Curator: CAITLIN FARGHER

Caitlin Fargher developed *re-member* through the Contemporary Art Tasmania Curatorial Mentorship program. The exhibition is about imagining across the cracks, filling in the gaps and stringing fragments together. This exhibition brought together three artists based in nipaluna and their films and sculptures tell stories about mythologies, care and hope.

In a world where stories of destruction and repeating the same wrongs dominate, it is an act of care to foster the stories that may have been forgotten or misconstrued by opening up a listening space for new voices (both human and non-human) to be heard. These are the stories that haunt us, the stories of places, family, species and who we are. To listen deeply to these stories now is healing, and to heal is to re-imagine what's next.

This exhibition was supported by a catalogue.

4. Circumbinary orbits

26 September – 25 October 2020

Project curator: KYLIE JOHNSON

A suite of three solo exhibitions curated by three artists presented in 'rapid fire' succession across three consecutive Fridays.

Circumbinary orbits dealt with sentience, trust, mortality, decay and mythology. The project was developed through the Artist-to-Artist model, first undertaken at CAT in 2016. Project curator Kylie Johnson employed curatorship as a means of enabling and shaping the social relationships through which art is generated. Informed by the unique relationships artists have with other artists, through this project the curator set out to consider how the personal and professional proximities between artists intersect and influence exhibition outcomes. Each artist pairing was derived from deliberation of the value that one artist may bring to the other while trusting in 'gut instinct' that constructive and supportive relationships will emerge. With a non-hierarchical approach and emphasis on peer-to-peer collaboration, *Circumbinary orbits* converges artist methodologies, techniques and approaches to artwork presentation.

The Cut

26 September – 4 October 2020

JULIE FRAGER

Curator: AMANDA DAVIES

The Cut was the first presentation in the Circumbinary orbits suite of exhibitions. Curating artist Amanda Davies worked with presenting artist Julie Fragar to develop an intimate installation of paintings that focussed on the relationship between conscious and unconscious bodies in the context of the operating theatre. From her first-person observations within a hospital, Fragar considered the connections between: the conscious, wakeful person and the body rendered insensible; the merging states of being aware and unaware; and, the mysterious shifting presence and absence of the subject. The strange relationships between the people involved in medical procedures – made visible through paintings – speaks to some of our deepest questions of sentience, trust and mortality.

The Cut was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



An Unsteady Compass

2 - 18 October 2020

LOU CONBOY

Curator: MARK SHORTER

Presenting artist Lou Conboy and curating artist Mark Shorter considered how we navigate the mythologies that have been written over the top of a landscape. Sited in the isolated mining town of Queenstown on the West Coast of Tasmania, *An Unsteady Compass* questions the frontier legends that have shaped its culture. To chart this path Lou Conboy deploys her alter-ego Sisyphina, a figure first introduced in her eponymously titled show at Mona Foma in 2018. In this second chapter Sisyphian cyclic futility is turned inward to critique frontier myths and the bodies that have carried and inscribed them, like a palimpsest, onto invaded terrain.

Lou Conboy developed *An Unsteady Compass* while in residence at Q Bank Gallery, Queenstown, Tasmania.

(PREVIOUS PAGE) IMAGES: Julie Fragar, *Baby Dreams*, oil on board, 2020. Photo: Carl Warner
Courtesy Sarah Cottier Gallery.

Lou Conboy, *An Unsteady Compass*, installation view, 2020. Photo: Rémi Chauvin

Mat Coyle, *Transmission Line*, installation view, 2020. Photo: Rémi Chauvin

Transmission Line

10 - 25 October 2020

MAT COYLE

Curator: Joel Crosswell

Transmission Line was the final exhibition in the *Circumbinary orbits* suite. Presenting artist Matt Coyle is fascinated by the darkness that sets in after unfortunate events occur. He worked with curating artist Joel Crosswell to create chilling scenes reminiscent of frames from schlock horror films. The fragments are a form of artificial life that carry obscure and strange innuendo. Coyle entwines and layers these fragments to compose his decaying and claustrophobic underworlds.

The *Circumbinary orbits* exhibitions were accompanied by a catalogue.

The project was supported by DarkLab.

EXHIBITION PROGRAM STATISTICS

Exhibition	Curator	Artists	Duration	Location	Visitor #
La morte mi trovera vivo	1	1	25.01-23.02	CAT Gallery	331
Reserved for Healing	-	7	7-20.03	CAT Gallery	190
re-member	1	3	25.07-.06.09	CAT Gallery	291
Circumbinary orbits	4	3	26.07-25.08	CAT Gallery	310
KnockOut Gym PaintOut	-	1	Annual	CAT Courtyard	NA
Crush	-	1	23.01-23.02	CAT Project Space	NA
Light	-	1	07.03-05.04	CAT Project Space	NA
About 400,000 Leaves	-	1	25.07-06.10	CAT Project Space	NA
Things Change	-	1	25.10-25.11	CAT Project Space	NA
Sub Total	6	19			1,122
The Partnersshipping Project	2	20	100 days	Touring: Lismore Regional Art Gallery, The Riddoch Art Gallery, Mount Gambier, Burnie Regional Art Gallery	8379
Systematic	1	8	49 days	Touring: Academy Gallery UTAS Launceston, Artspace Mackay	2418
Sub Total	3	28			10,797
The Kookaburra Self-Relocation Project	-	10	17 - 19.01	Off-site: Mona Foma Launceston	NA
WaPa - DAAF	2	19	14 - 28.08	Off-site: LongHouse and online	NA
Sub Total	2	29			
TOTAL	11	76			11,919

Touring Exhibitions

1. The Partnershpping 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, VANGHOUA ANTHONY VUE, SERA WATERS

Curator: Professor Emeritus PAT HOFFIE AM
Associate Curator: ROSEMARY MILLER

The Partnershpping Project consists of work by twenty regional visual artists presented over two years with local artists joining the exhibition at each tour venue. In 2020 eight artists' work was installed in eight small boats in Lismore, then Mount Gambier and later in Burnie. The exhibition centres on the question – 'as online 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, and offer new insights. Each artist produced exciting new work drawing from their own lives; their own places; their ideas, hopes, dreams, fears and passions.

Initiating Gallery: Burnie Regional Art Gallery

Venues: Lismore Regional Art Gallery,
The Riddoch Art Gallery Mount Gambier, Burnie Regional Art Gallery

Visitors: 5749 + 2103 + 527 = 8379

Days: 51 + 16 + 33 = 100

The Partnershpping Project is a Burnie Regional Art Gallery exhibition toured by Contemporary Art Tasmania. Burnie Regional Art Gallery is supported by the Burnie City Council and is assisted through Arts Tasmania by the Minister for the Arts.

This project has been assisted by the Australian Government through the Visions of Australia program, the Australia Council, its arts funding and advisory body, and by the Contemporary Art Tasmania Exhibition Development Fund.



IMAGE: *The Partnershpping Project*, installation shot at Lismore Regional Art Gallery, 2020
Photo: Fiona Fraser

PRESENTED BY



FUNDED BY



TOURED BY



2. Systematic

IAN BURNS, TEGA BRAIN, BILL HART,
JACOB LEARY, NADEGE PHILIPPE-
JANON, PATRICK POUND, TRICKY
WALSH, LAURA WOODWARD

Curator: DR ELIZA BURKE

This exhibition of eight artists engages with ideas around systems. The artworks range through videos, drawings, photographs, mechanised kinetic works to wall and floor-based installations.

'Systems are a ubiquitous feature of modern life, representing the myriad structures we negotiate in our daily lives and the frameworks we use to understand and build a complex world. Systematic explores current artistic approaches to concepts of 'the system' showcasing eight Australian artists whose works represent self-contained, interactive systems in their own right, or engage with the principles of the system at conceptual and material levels. Taking a broad view of the purpose and sustainability of the system, the exhibition reflects its impact in technological, archival, economic and ecological arenas and its broad nature as a robust but fragile product of human invention.' Eliza Burke 2018

The kinetic and expansive installations in this exhibition pose challenges for touring to regional galleries, for

example, ceiling suspended works require special attention due to the different structural facilities across venues. It has been gratifying to meet these challenges in cooperation with the staff at each regional gallery.

Initiating Gallery: The Plimsoll Gallery
UTAS

Venues: The Academy Gallery UTAS
Launceston, Artspace Mackay

Visitors: 450 + 1968 = 2418

Days: 14 + 35 = 49

This project received funding through the Contemporary Touring Initiative through which it has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



IMAGE: *Systematic*, installation view during Public Program event at Artspace Mackay
Photo: Colin Langridge



Off-site Projects

1. The Kookaburra Self-Relocation Project (WHOSLAUGHINGJACKASS)

17 - 19 January 2020, Launceston

FERNANDO DO CAMPO

Performers: LIAM JAMES, LISA DWYER, JOSHUA REEVES, GRACE ROBERTS, AMELIA DIGNEY, ANTONIO ZANCHETTA, INDEA QUINN, KEVIN VONG, SHARMAN REINKE

Location: Various sites throughout Launceston City

Did you know that the laughing kookaburra was introduced to Tassie when they were establishing a colonial zoo? Launceston City Council exchanged the bird from mainland zoos for thylacine puppies! This was around the turn of the nineteenth century when the bird's name was 'laughing jackass'. Nowadays, the laugh of the kookaburra is a patriotic, yet alien, element of our island's soundtrack.

The Kookaburra Self-Relocation Project (WHOSLAUGHINGJACKASS) was presented during the 2020 Mona Foma festival in Launceston. Part protest, part laughing circle, Fernando do Campo and his group of performers presented a series of absurd interventions into public city spaces in dialogue with the kookaburra. This was the first work in an evolving project developed for CAT by do Campo. The project will culminate in a gallery presentation in 2021.

Presented by Contemporary Art Tasmania and Mona Foma.

This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by a grant from Create NSW, an agency of the New South Wales Government. The NSW Artists' Grant is administered by the National Association of the Visual Arts.





IMAGE: Fernando do Campo, *The Kookaburra Self-Relocation Project* (WHOSLAUGHINGJACKASS), site-specific performance, 2020. Photo: Shan Turner-Carroll

2. walantanalinany palingina – Chosen: lakapawa

14- 28 August 2020, LongHouse

Artists: LOLA GREENO, REX GREENO, TAKIRA SIMON-BROWN, DEAN GREENO, LIZ TEW, ASHLEE MURRAY, VICKI-LAINE GREEN, LILLIAN WHEATLEY, TERESA GREEN, FIONA MAHER, BRENDAN BUCK BROWN, VERNA NICHOLS, JESSICA FULTON, ANNETTE DAY, EMMA ROBERTSON, JOHN DICKSON, SHELDON THOMAS, JANICE ROSS, LUANA TOWNLEY.

Curators: BONNIE HARPER AND RUTH LANGFORD

CAT's engagement with walantanalinany palingina continued across the year. Ruth Langford's position with WaPa ended when Chosen project funds were expended. Michelle Maynard was appointed later in the year to assist with development of the WaPa Business Plan funded by Screen Tasmania. The 2020 Darwin Aboriginal Art Fair was delivered online in partnership with Nayri Niara and the LongHouse and was augmented with the 'hard copy' exhibition, *Chosen: lakapawa – to be seen*, celebrating the Tasmanian artworks.

Courtyard Commission

The eighth Contemporary Art Tasmania Courtyard Commission was awarded to Grace Gamage. The artist renovated the outside space in the image of the interior walls of the KnockOut Gym, a boxing gym located in Warsaw, Poland. KnockOut is home to boxing coach Pawla Skrezca. Skrezca is the coach of Gamage's

boxing coach Jacek Woroniecki. Each year Woroniecki travels to Poland to train with Skrezca. Using the inherent distance of a memorial replica, Gamage invited an audience to consider a trajectory of boxing movement, style and coaching from Warsaw to Hobart.



IMAGE: Grace Gamage, *KnockOut Gym PaintOut*, 2019. Photo: Lou Conboy

Project Space Exhibitions

Crush

25 January - 23 February 2020

JULIA DROUHIN

Drouhin explores the embodiment of invisible sound-streams through radioscaping, installations and collaborative performances. *Crush* was developed from research during Tankwa Artscape Residency, Karoo semi-desert, South Africa, 2019. Julia Drouhin is a French Australian artist and curator based in lutruwita/Tasmania.

Light

7 March - 5 April 2020

NANNA BAYER

Light was an experiment in fractured light, that which gives us the capacity to see colours, and fuels imagination, reflecting our still limited understanding of the amazing diversity of nature. Nanna Bayer is a Finnish Tasmanian artist and ceramicist who is mainly known for her very thin colourful porcelain objects exhibited worldwide.

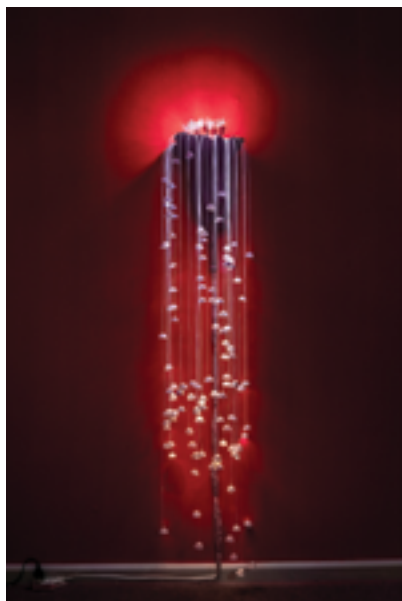


IMAGE: Nanna Bayer, *Light*, 2020.
Installation detail. Photo: Rémi Chauvin

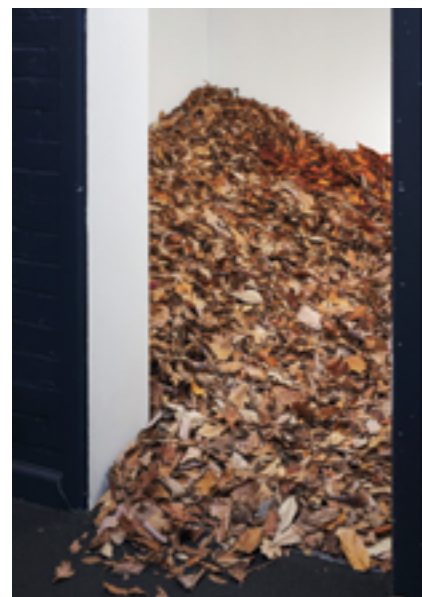
About 400,000 Leaves

24 July - 8 September 2020

ABIGAIL GIBLIN

About 400,000 leaves was a response to Covid19. After months of listening to daily death tolls from the virus, numbers become arbitrary. The leaves in the space gave visual representation to the number of people who had died by June. Abigail Giblin is a lutruwita/Tasmanian artist working predominantly with flowers to investigate how death is perceived and dealt with in contemporary western society.

This project is supported by the Royal Tasmanian Botanical Gardens.



Things Change

25 September - 25 October 2020

JAKE WALKER

Things Change presented a selection of paired works that alternated during the course of the exhibition. Jake Walker is a New Zealand/Tasmanian artist working through the medium of paint to explore the hand made and the mark of the artist.

IMAGE: Abigail Giblin, *About 400,000 Leaves*.
Installation detail. Photo: Rémi Chauvin

Development Program Report

CAT operates two streams of artist development programs: intensive, target programs tailored for individual artists and arts professionals; and professional-level programs offered to greater numbers of artists. Targeted programs consist of solo exhibition opportunities, mentorships and Shotgun editions, where CAT staff work with artists and curators to plan a schedule of industry access and critical engagement customised to individual needs. Professional-level programs include Engagement Programs, the Exhibition Development Fund and Studio Programs.

Curatorial Mentorship

2020 marked the 25th edition of the Curatorial Mentorship. The list of people that have been involved in the program over this long period is impressive, with former participants continuing to make significant and varied cultural contributions. The program anniversary was the focus of CAT's *What are you looking at?* podcast (S6E3) which included Curatorial Mentorship alumni and the 2020 program recipient, Caitlin Fargher.

Fargher developed the group exhibition, *re-member*, for presentation in the CAT Gallery, 25.07 – 06.09.20. She brought together three young Tasmanian women artists: Selena de Carvalho, Takani Clark and Georgia Morgan who created work for the exhibition. Fargher worked

closely with program coordinator Colin Langridge and received guidance from mentors: Jackie Dunn (Art Gallery of New South Wales), Lindsay Kelley (University of New South Wales) and Nanette Orly (Independent Australia curator) in considering ideas of trauma and healing. The program also encompassed: a non-voting position on the CAT Program Committee which offered experience into the decision-making and curatorial oversight of a public art organisation; the occasion to publish a catalogue that foregrounds writing by Fargher; and, opportunity to lead two public programs that provided a platform to describe and discuss the curator's vision and artist's work. Covid-19 restrictions caused *re-member* to be rescheduled. Throughout this difficult period the collegial approach displayed by Fargher and the presenting artists was inspiring.



IMAGE: Takani Clark, *Number Thirty Six*, 2020. Installation detail. Photo: Rémi Chauvin

Board Mentorship

Michelle Maynard took up the 2020 Board Mentorship placement as an observer in Board meetings and was introduced to the governance activities, discussions and deliberations of the Board in both ongoing organisational management and around future planning in a not-for-profit setting. Her rising reputation as an artist and designer along with her increasing cultural leadership activities within the Tasmanian Aboriginal community was appreciated both by the organisation and by the individual members of the Board.

Michelle applied her new knowledge of governance structures and principles around boards, sub-committees and their processes gained through the mentorship to other collective and cultural enterprises she is engaged with to bring organisational clarity into their structures and systems. She also gained access to new networks of professional expertise and connection through her involvement in the mentorship.

Shotgun

*Industry access, critical engagement,
new work*

Shotgun is a flexible artist development project that provides select Tasmanian artists with a customised program of industry access, critical engagement and assistance to create new work. Shotgun 9 was awarded to Alex Davern with the program commencing in July 2020 and scheduled to culminate with an exhibition of new work presented in the CAT Gallery in April 2021. The artist has focussed on constructing a multimedia installation that incorporates language, real versus imagined space and immersive colour.

In 2020 Shotgun was reframed through a Residency at Home model. Initiated in response to the challenges of Covid-19, much of the value of the program has occurred online enabling involvement from national and international mentors with the program strengthened by local artists and technicians. Davern has worked closely with Sydney artist Michaela Gleave and Australian Centre for Contemporary Art Director, Max Delany who will each contribute a text to the exhibition catalogue. Additional

assistance has been provided by: writer and artist, Craig Judd; lighting designer and artist, Jason James; video maker and animator, Simon Ward; musician Ben Simms; with support from the Shotgun 9 Selection Committee: artist, Pat Brassington; CAT Director, Michael Edwards; CAT Shotgun curator, Kylie Johnson; and, artist and Shotgun alumni, Lucienne Rickard.

With Detached and Mona's term of support concluding in 2019, Shotgun 9 is the first edition of the project to be resourced solely by CAT. Delivering the program across two calendar budgets and the inadvertent savings associated with limited opportunity for mentor travel, has lessened the impact of reduced funding. Unfortunately, Covid19 restrictions also affected associated public programs with 2020 offerings rescheduled to occur in 2021. Typically, shortlisted Shotgun artists are invited to participate in studio visits with visiting mentors. While travel restrictions limited in-person meetings, all 5 shortlisted artists joined online meetings with program guests.

Alex Davern's Shotgun 9 exhibition, *The clouds have cameras* will open on 30 April 2021.



IMAGE: Alex Davern, *BURNOUT* (still), 2021. Courtesy of the artist and Bett Gallery, Hobart

Instrument Builders Project Residency

30 November - 4 December 2020

RICHIE CYGLER, JULIA DROUHIN,
DYLAN SHERIDAN & PIP STAFFORD

Founded in 2013 by curators Joel Stern and Kristi Monfries, IBP is an Australasian avant-garde, transdisciplinary and socially engaged residency platform. In short IBP is where artists invent, build, present

and perform using invented 'instruments' that mix traditional and contemporary forms including sound sculpture, installation, improvisation and performance. Each IBP is configured differently, this 5th iteration, IBP5 included 8 artists in total, 4 from Tasmania and 4 from the Asia Pacific region. The project was co-curated by Lisa Campbell-Smith, Kristi Monfries and Joel Stern and co-presented by CAT, Volcanic Winds, and Liquid Architecture.

Due to Covid19 border closures, both interstate and international, IBP was adapted to accommodate the constantly shifting regulations. Throughout 2020, online development and discussions took

place between all contributing artists and curators, however the residency and development for the final outcome included only the Tasmanian artists. The residency was held over one week at the School of Architecture and Design in Launceston. Building prototype models for the final presentation, artists were provided access to the department's design technology, including CNC routers, robots, and workshop areas.



VOLCANIC WINDS

Liquid Architecture

Studio Program

NANNA BAYER, ABIGAIL GIBLIN,
JULIA DROUHIN, GABBEE STOLP

The studio program is a year-long opportunity for four artists selected through the CAT program committee. The program encompasses a free studio space to undertake new or existing projects; opportunity to participate in public programs and open studios; engaged feedback with visiting curators through other CAT programs and networks; exposure through original online content such as artist profiles and interviews via CAT digital programs; opportunity to showcase their practice onsite through the Project Space gallery.

In 2020, the initiation of an elevated program began its first phases to include higher artist fees to presenting studio artists, curatorial and install assistance in the presentation of work in the Project Space.

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; 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 Contemporary Art Tasmania Touring Committee assesses EDF applications. In response to redacted touring activity during the pandemic, there were no applications for EDF support in 2020.

Cobra and Venture Capital

In 2020 CAT received an uplift in financial support through the government's Covid-19 response initiatives, JobKeeper and Boost. The CAT Board determined that funds from these additional income streams would be channelled to Tasmanian artists. Many artists had been severely impacted by the pandemic, losing not just exhibition opportunities, but also paid work in galleries and festivals along with work in related industries also impacted, such as tourism and hospitality. CAT considered it vital to enable opportunities for artists to develop, create and present experimental and provisional art at this time. Two new one-off complimentary development programs were formed: Cobra, targeting early-career artists and Venture Capital, aimed at mid-career and established artists. Both programs were offered by application in August 2020 with funds provided to artists by the end of the year.

Six COBRA opportunities were offered with the objective of 'giving heart' to our emerging artists through providing open opportunity and

support for creative expression. Artists within the first 5 years of practice who had not previously had opportunities through CAT were strongly encouraged to apply. Pat Brassington (artist, CAT Board), Bill Hart (artist, CAT Board) and Kylie Johnson (CAT curator) formulated the Cobra program and selected artists. Cobra artists received a \$3000 fee, materials allowance and a budget for presentation support. Selected artists: Tim Coad, Bella Dower, Eddie James, Wesley Miles, Bethany van Rijswijk and Jon Smeathers presented work during November and December 2020. While projects took many forms, they were universally dynamic and well received by audiences.

Cobra

1. Lost Futures of Me at the Zoo: Mark Fisher, Non-Musicology & YouTube Mixtapes

JON SMEATHERS

10 November 2020

Workshop location: CAT Gallery

If the phonographic crackle is the index of time itself, what does it mean for us to listen through YouTube's codec to the resonance of YouTube's time?

Lost Futures of Me at the Zoo (LFMZ) was a one-day workshop designed to prompt participants to speculate on YouTube as a sonic performative tool. The workshop included testing YouTube's potential as an exclusive interface to create mashups, algorithmic DJ sets and envision mixtapes/collages formed from the rhythmic currents of YouTube's tempor(e)ality.

LFMZ was open to artists interested in exploring the possibilities of sound collage, the boundaries of one's aural capacity and an 'out of joint thinking-through-sound'. No technical skills were required and participants from all artistic disciplines and age groups were encouraged to register.



IMAGE: *Lost Futures of Me at the Zoo* workshop image, 2020. Photo: Eden Meure

2. Tracing Impacts

TIM COAD

18 - 22 November 2020

Exhibition location: Town Hall Underground, Elizabeth St, Hobart

The ruination and detritus embedded in the environment are the essential tools that hold the landscape together. When the landscape is damaged, dug up and stripped away, we are not simply met with nature, we are again met with civilisation, and with a reminder of our own transience. We have been unveiled by the bushfires. Wires, nails, miscellaneous tools and fire scorched machine parts – these are our traces. Now, they are employed as drawing implements.

Expanding on methods of expressive mark making, Tim Coad built a drawing machine and installed it in the cavernous space of the Town Hall Underground. Connected to a power source, the machine continuously draws by scratching marks onto a large aluminium sheet – which is fundamentally the process of a 'dry-point' etching. Discarded materials were repurposed to make the machine. It emitted an abrasive sound that travelled throughout the presentation space. The drawing arm staggered and dragged

across the aluminium surface creating the plate for printing.

Coad has been invited to present the next edition of this work in Mona Foma 2021.

Tracing Impacts was supported by the Hobart City Council.

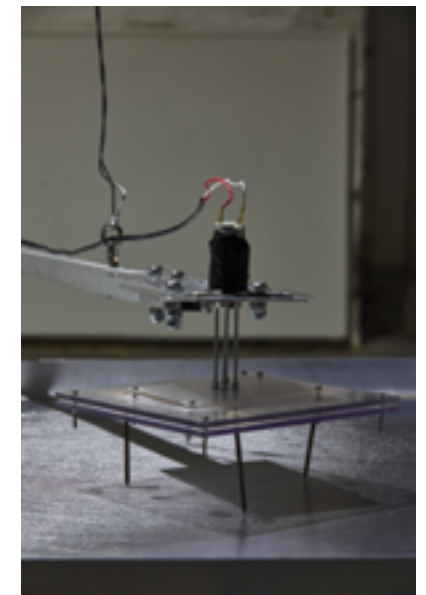


IMAGE: Tim Coad, *Tracing Impacts*, installation view, 2020. Photo: Rémi Chauvin



3. Walk on

EDDIE JAMES

28 November - 13 December 2020

Storyteller: Bert Spinks

Walk locations: Silver Falls and Knocklofty, Hobart

Through Cobra, Eddie James presented the first stage of the public sensory walking experience, *Walk On*. The work is about reintegration, connection and community, and the varied stages we navigate in a time of uncertainty. Reminiscent of past, darker days – our societies are under mass instruction and directives pertaining to rationing, restrictions on movement, physical contact, work and play. Acknowledging and reflecting upon this, James orchestrated a potentially hopeful, textural and meditative experience of connection for those that participated in the walks. The artist brought together elements of folklore, ecology and meditative instruction, while also incorporating soundscapes (a mixture of field recordings and music) as well as short instructions for choreographed movements at designated intervals creating a uniquely reflective experience for participants in the Tasmanian landscape.



IMAGE: Eddie James, *Walk On*, performance view, 2020. Photo: Rémi Chauvin

4. a week

WESLEY MILES

7 - 11 December 2020

Performance location: CAT Garage

a week is a performative endurance work developed by Wesley Miles. Working across ideas of repetition, endurance, discipline, time, mechanics and labour, Miles set himself the mammoth task of making his own printing press which he installed in the CAT Garage where he worked for one week, creating dry-point etchings.

I've become quite good at routine. I hate it. The repetition has shrunk time into a kind of vortex of repeated snap shots and I can describe the

past few months as if they were one week. If asked what I am doing next week, with the degree of accuracy that ballisticians aim for, I can say 'the same'. ...All mechanical objects rely entirely upon the same systems the same rules and the same foundations. There is little difference between a bandsaw, a motorbike or a printing press, they are all steel formed into shapes for a purpose, a repeated reliable function. Again and again.

The CAT Garage was open to the public daily for one week while Miles worked.

Wesley Miles was assisted by Pete Mattila and Lewis Allen.



IMAGE: Wesley Miles, *a week*, performance view, 2020. Photo: Rémi Chauvin

5. Delayed Translation

BELLA DOWER

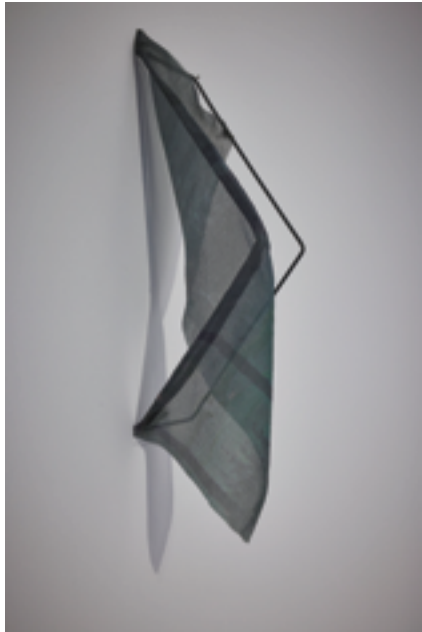
9 - 20 December 2020

Exhibition location: CAT Project Space

Neuroscientist David Eagleman theorised that one is always living in the past. There is an unbridgeable gap of half a second between an event occurring, and the conscious experience of it. Our present is then a delayed experience, an immediate past. Our perceived present is thus specious, offering only a slither of the information surrounding us up to our attention.

Through *Delayed Translation* Bella Dower lingered over the space within the half a second of the act of remembrance. The layers in which our world is perceived and remembered are stretched thin; the fragile membrane of our present is a complex, layered, and shifting reality. Dower's practice is a hybrid of image making and small-scale sculpture. In this presentation the artist explored both the notion of the present moment as being immediately past, and the assumption of 'flawed' recollection.

The next iteration of *Delayed Translation* has been accepted on the Rosny School House Gallery 2021 program.



IMAGES: Bella Dower, *Delayed Translation*, installation detail, 2020. Photo: Rémi Chauvin

Bethany van Rijswijk, *The Invisible Harvest*, 2020. Photo: Rémi Chauvin

6. The Invisible Harvest: A Microhistory of Heretical Herbs

BETHANY VAN RIJSWIJK

19 December 2020

Book launch location: Black Swan Bookshop, New Norfolk

A five-part essay and accompanying series of hand-cut collages by Bethany van Rijswijk, *The Invisible Harvest* is an artist's publication that seeks to challenge the materialism of 'big history' by presenting a microhistory of heretical herbs. An analysis of hidden histories and obscure lore, in which poisonous and psychoactive plants open up passages into contrary states of being, van Rijswijk's publication is concerned, variously, with visionary sacraments, the flight of witches, sinister berries, fairy forts, rhizomes, underworld gardens, cursed bread, mushroom cults, and dancing plagues. An experiment in historical method as a means for re-enchantment, *The Invisible Harvest* nevertheless asks what these histories might disrupt, and how these old heresies, half-obliterated, might renew our thinking.

This project was supported by Black Swan Book Shop.



Venture Capital

In contrast to Cobra, Venture Capital will be a 'slow burn' program, and likely take a number of years for its true impact to be known. The initiative was formulated to assist independent Tasmanian artists and curators who had not previously had a major opportunity at CAT to undertake exploratory activity that may use conjecture, provocation, wonderment and reflection – or which simply engages with risk and chance – to develop provisional ideas. 5 artists: Anita Bacic, Selena de Carvalho, Andy Hutson, Liam James and Loren Kronemyer were selected by the CAT Program Committee and received \$5000 support in 2020 towards testing and refining of new artistic project ideas up to the point of submitting a major grant application or project proposal. The investment in speculative processes was aimed at initiating creative projects for CAT's future programs.

1. ANITA BACIC

Here nor There

Anita Bacic will reimagine her explorations of space and location-specific walks by tailoring and incorporating Machine Learning and Artificial Intelligence into the technological devices she employs to facilitate her participatory artworks.

2. SELENA DE CARVALHO

dirty network

As research for *dirty network*, Selena de Carvalho has proposed to introduce mycelium into her practice as a participating research collaborator. In her attempt to work in an experimental partnership with fungi, the artist will allow her thinking and learning to be guided by cues from the collaborative flows and exchanges that mycelium networks assemble and support.

3. ANDY HUTSON

Yet to be titled

Andy Hutson will research and develop scripts and plans to make discrete kinetic dioramas that – over time – accumulate around a meta-narrative of a fictional, Tasmanian history. Mashing-up real people and events with folklore and disparate mythologies – along with his

interests in outdoor adventure culture, doomsday preppers and model making – Hutson will also collaborate with professional screenwriters and kineticists and others to refine these ideas.

4. LIAM JAMES

Saltwater and stained wood

Liam James will seek out points of contact in local maritime history that offer insight into postcolonial understandings of the dark economies beneath Australian collective amnesia. James will consider our relations to the watercraft that made this possible – and to different knowledge of oceanic and nautical bonds – in order to reimagine an awareness of Tasmania's place in the nation and in the larger world.

5. LOREN KRONEMYER

Yet to be titled

In response to the influence of Covid19 restrictions slowing the pace of an already unhurried agrarian life, Loren Kronemyer proposed to undertake the creation of an original body of work that both scrutinises and queers the act of scything and the iconography of the scythe. Through immersion in this ancient traditional skill, Kronemyer expects to gain insight into new imagery, physical gestures and multisensory details that will inform new works founded in a multi-faceted research approach.

International Project

Initiated through Board and staff planning sessions, the CAT International Project (CIP) was devised to foster pathways for Tasmanian artist exchange. A CIP working group was formed comprising: Lisa Campbell-Smith, CAT engagement; Michael Edwards, CAT Director; Kylie Johnson, CAT Curator; and Ellie Ray, artist, CAT Board. In 2020 the working group identified the fortuitous alignments between CAT and Indonesia across a number of current projects and determined to capitalise on these synergies towards building mutually beneficial relationships.

In early 2020 the Covid19 health emergency was gaining traction throughout the world and caused the CIP group to reassess the proposed trajectory of international artist exchanges residencies. Refocusing on strengthening relationships with artists, art organisations, curator and collectors working between Australia and Indonesia, independent curator Jasmin Stephens was brought in to consult with the CIP group. During this period Stephens was developing the 2021 CAT gallery exhibition, *Composing*

Archipelagos and teaching Visual and Museum Cultures of the Asia Pacific at UNSW Art & Design, Sydney. The year involved a number of planning sessions which capitalised on Stephens knowledge of, and strong relationships in, the Asia Pacific region.

Moving forward, it is likely that international travel will be restricted for some time and options for physical exchange limited.

DEVELOPMENT PROGRAM STATISTICS

Program	Curator/ Artists	Mentors & Others	Duration	Location	Visitor #
Curatorial Mentorship	1		Annual	CAT	-
Board Mentorship	1		Annual	CAT	-
Shotgun 9	1	10	07.2020 – 05.2021	CAT & Online	-
Instrument Builders Project	4	3	Full year	Online	-
Studio	4	2	Annual	CAT	-
Exhibition Development Fund	-	-	No activity in 2020	-	-
Cobra: Lost Futures of Me at the Zoo	1	-	10.11	CAT	20
Cobra: Tracing Impacts	1	-	18 – 22.11	Town Hall Underground	110
Cobra: Walk on	1	1	28.11 – 13.12	Silver Falls & Knocklofty	40
Cobra: a week	1	-	07 – 11.12	CAT Garage	200
Cobra: Delayed Translation	1	-	09 – 20.12	CAT Project Space	155
Cobra: The Invisible Harvest	1	1	19.12	Black Swan, New Norfolk	46
Venture Capital	5	-	-	-	
TOTAL	22	17			571

Engagement Program Report

CAT in 2020 continued to recalibrate the organisation's approach to engaging wider and more diverse audiences through responsive public programs, incorporating artist talks, discussions, screenings and workshops; digital programs including the CAT podcast, *What are you looking at?*, and the commissioning platform for writing, *Journal*; commissioned consignments through CAT merchandise; a dedicated space for CAT members to present their work, the Member's Wall; and digital communications through CAT's website and social media.

With the onset of Covid19, and the ensuing interruptions to programming and gallery closure from late March to early July, CAT shifted focus to digital programs and communications to engage audiences and create opportunities for artists. Driven by the pervasive and topical issues surrounding the pandemic, a special commission podcast hosted by guest producer, Sarah Mashman featured two Tasmanian artists located in France during the first phases of the lockdown in Australia. The online journal for the first time featured international writers from Italy, Colombia, Indonesia and South Africa alongside

Australian writers in a collection of responsive 'ISO' texts titled *Luxury Bunker*.

CAT was fortunate to be able to present two well attended public programs before live offerings were suspended; *La morte mi troverà vivo* and *Reserved for Healing*. Dedicated audiences prompted both events to be extended past their scheduled timeframes. Many that attended the provocative *Reserved for Healing* discussion have since commented that they left the event with a strong sense that they had to do a lot more to build their understanding of the challenges confronting aboriginal people today.

Public programs that were held in the gallery in the latter half of the year came with their own unique parameters. Events were rescheduled and, in some cases, cancelled ahead of the establishment of Covid-19 protocols. While the new health rules enabled public programs to occur at CAT, they were impacted by online booking complications and a general anxiety amongst audiences. A reduced number of 7 Public Programs were offered across 2020.

Public Programs

2. Reserved for Healing

5 March 2020

CAROLYN BRIGGS-MARTIN,
MARCUS HUGHES, RUTH
LANGFORD AND GUESTS

Discussion event

Interstate guests Carolyn Briggs-Martin and Marcus Hughes joined Ruth Langford and others in the *Reserved for Healing* exhibition space to speculate on what a First Nations festival in Tasmania could be. The exhibition was an adjunct to walantanalinany palingina (WaPa) and part of an evolving series of interventions in the CAT gallery made up of installations, symposium and other forms of information sharing. The thought-provoking event included conversation into what the wider community and arts sector could do in preparation for the festival and to truly hear the depth of story.

A discussion at the LongHouse between members of the local Aboriginal community occurred alongside the CAT event. It focussed on identifying cultural protocols and processes to ensure the telling of story is a healing journey for Indigenous people.

1. La morte mi troverà vivo

21 February 2020

DANI KIRBY, MAT WARD, SARAH
JONES, DYLAN BANKS

Artist and Curator discussion with
sound performance

This Artist and Curator discussion with Q&A accompanied the exhibition of the same name, occurring at the end of the presentation period. It was followed by a ritualistic musical response to *La morte mi troverà vivo* featuring Ward's collection of Intonarumori. Intonarumori is the name given to the style of instruments that Luigi Russolo built in 1913. Russolo considered Intonarumori as both a solution to the problems he saw with the modern orchestra's lack of relevance to 20th century music and as a tool to spiritualise noise and harness its energy as a means to communicate with the supernatural. The performance is a collaboration between Dylan Banks, Mat Ward (Intonarumori musicians) and Dani Kirby (Voice).



3. re-member: Discussion

24 July 2020

SELENA DE CARVALHO, TAKANI CLARK, CAITLIN FARGHER, GEORGIA MORGAN

Artists and Curator discussion

Listen to, look carefully and move through contentious spaces by collecting the residues from the past and re-membering them, as a way to regenerate in the future.

At this pre-opening event, Caitlin Fargher delivered an introduction to the exhibition. The curator was joined by presenting artists Selena de Carvalho, Takani Clark and Georgia Morgan who spoke about their work and responded to audience questions.

The event was the first public program presented live at CAT since Covid- 19 restrictions were instigated in Tasmania.

4. re-member: Education Q&A

19 August 2020

CAITLIN FARGHER, COLIN LANGRIDGE

Curator Q&A

Re-member curator, Caitlin Fargher was joined by Curatorial Mentorship program coordinator Colin Langridge to deliver an informal information session for tertiary students. Art students participated in a discussion of the curatorial premise focused on ideas of trauma and healing, gained insights into the behind-the-scenes details on how the exhibition was developed and spoke about the artworks on display.

This public program was presented through the 2020 CAT Curatorial Mentorship.

5. Open Sandwich

Live screening and discussion event: 13 November 2020

Online streaming: 8 December 2020

JAMES BRENNAN, ALIANSYAH CANIAGO, DALE GORFINKLE, RAISA KAMILA, WILLYDAY NAMALI, ANDREAS SIAGIAN, NATASHA TONTY, WILLOH S. WEILAND

Presented as both a live screening and live streaming event, *Open Sandwich* was devised to share the ingredients with intention to feed our future exchange programs with artists and organisations in Indonesia.

Showcasing collaborations and projects that highlight the current alignments and networks of artistic exchange

between Tasmania and Indonesia. Projects includes past and present iterations of work from the *Instrument Builders Project*, a long-term cultural exchange between Australia and Asia Pacific founded in 2013 by curators Kristi Monfries (Volcanic Winds) and Joel Stern (Liquid Architecture) to be hosted by CAT for Mona Foma 2021, work by Indonesian artists to be included in CAT's upcoming exhibition *Composing Archipelagos* curated by Jasmin Stephens, a video work from the 2020 Performance Space Experimental Micro-Fellowship initiative awarded to Natasha Tontey.

This program was presented through the Instrument Builders Project #5 program development supported by Regional Arts Tasmania.

6. CAT Members' Exhibition: from me to you

28 November - 13 December 2020

CAT MEMBERS

Curators: Stevie S. Han, Nadia Refaei

Within their exhibition premise, co-curators Stevie S. Han and Nadia Refaei chose to respond to the dominating force of the year, the Covid19 pandemic. Instead of concentrating on the difficulties of this time they focused on the cycles of giving, gestures of care and reminders of connection that

emerged. This public program from previous Members' Exhibitions, involving no big party or big artworks. Instead the curators asked members to submit an artwork digitally. They were printed and exhibited in the CAT Gallery, online, and provided to exhibitors as a limited-edition print gift pack.

7. The Partnersshipping Project

SELENA DE CARVALHO, PENNY EVANS, DAVID MANGENNER GOUGH, GAIL MABO, ARIS PRABAWA, DAMIEN SHEN AND ROBERT HAGUE, VANGHOUA ANTHONY VUE, SERA WATERS

Curator: Professor Pat Hoffie

Associate Curator: Rosemary Miller

Online Artists and Curator discussion

In 2020 *The Partnersshipping Project* returned to Burnie for the last stop on its itinerary of regional galleries in Tasmania, Queensland, New South Wales and South Australia. Coinciding with the final presentation of the project, Curator Professor Pat Hoffie led the online discussion with artists and an audience. The question – does place matter?, was posed with conversation focussing on regional communities and the collaborative framework of the exhibition model.

Journal

Established in 2018, *Journal* is a digital platform and archive for new thinking on contemporary art. It operates as a flexible and responsive commissioning platform aligned with the exhibition program. The key objectives are to emphasise the inclusion of critical thought from thinkers, writers, and practitioners working outside artistic fields. In 2020, the *Journal* launched a collection of texts under the title, *Luxury Bunker*, which broadly proposed to an international selection of writers to respond to their space, place, city, their bunker during Covid19 lockdown.

1. Spiritual realism and the art of creative listening

Bem le Hunte on *La morte mi troverà vivo*
14 February 2020

2. Listen

Andrew Harper on *Reserved for Healing*
9 April 2020

3. Luxury Bunker #1: Random Notes From A Rural Lockdown

Massimo Ricci
15 May 2020

4. Luxury Bunker #2: City Taken Over

Nathaly Fernanda Garzón Agudelo
20 May 2020

5. Luxury Bunker #3: In Search of Positive Anomalies

Eugene Ulman
28 May 2020

6. Luxury Bunker #4: The Epoch of Mapalucene

Natasha Tontey
5 June 2020

7. Luxury Bunker #5: Terrace House

Olivia Koh and Neika Lehman
12 June 2020

8. Forest in a Court

Eleanor Peres on *Re-member*
28 August 2020

9. A clinical and artistic interpretation on the vulnerability of the human condition

Jon Marthick on
Circumbinary orbits: The Cut
23 October 2020

10. Take Care

Vivienne Cutbush on *Circumbinary orbits: An Unsteady Compass*
23 October 2020

11. Heavenly Underworld

Kartanya Maynard on *Circumbinary orbits: Transmission Line*
23 October 2020

What are you looking at? Podcast

What are you looking at? has a steadily growing worldwide audience, with nearly 50,000 listens in the lifetime of the project. In 2020 the podcast was able to flexibly respond to the conditions of Covid19, inviting guest producer Sarah Mashman to develop a special episode featuring Tasmanian artists Camille Antoine and Megan Walsh, to talk about their experiences of travelling home from Paris at the beginning of lockdown.

2020 marked the seventh season of *What are you looking at?*, with four episodes released across the year, including:

1. *Reserved for Healing*, featuring Michelle Maynard and Marcus Hughes

2. *à Bientôt* by Sarah Mashman

3. 25 years of the CAT Curatorial Mentorship, featuring Scot Cotterell, Sarah Jones and Caitlin Fargher; and

4. Lucienne Rickard's *Extinction Studies*, which featured Lucienne Rickard, Andrew Harper and scientist, Dr Ian Creswell.

Members' Wall

Members Wall presents the artwork of current CAT members. Located in the organisation's office spaces, the space provides opportunity for members who are practising artists at varying stages of development to showcase their work to new audiences.

Artists:

CAROLYN WIGSTON

Untitled, buckets, dirt and grass, 2020
12 August – 12 September 2020

AL YOUNG

Deep Brain Stimulation & House Landscape, acrylic on canvas, 2019
3 October – 3 December 2020

Social Media, Website and Shop

Due to the unique conditions of 2020, CAT's digital communications became an even more important part of the organisation's public face. With gallery closure in March, CAT shifted to different modes on social media networks, using Facebook and the mailing list as a way of keeping the arts community up-to-date with funding and recovery initiatives, while using Instagram to introduce to, and remind people of, our digital programs and archives. CAT was an active voice in a national strategy to bolster artists through information sharing and support during Covid19.

CAT's website, newly launched in 2019, continued to develop in early 2020. The website gave greater visibility to the CAT Gallery Shop, placing Artist Edition items on the front page, and giving people outside Hobart the opportunity to purchase limited edition items both commissioned by CAT and as curated consignment objects.

In 2020 Scot Cotterell was commissioned to create a limited-edition hoodie and print, Hoodie McHoodface, 'An inversion of cheap customisable

product options into an ultra-limited edition wearable artwork'.

CAT's Gallery Shop also showcased the work of AM Assembly, Nanna Bayer and Georgie Vozar through the Curated Consignment program.

Publications

re-member

Artists: SELENA DE CARVALHO, TAKANI CLARK, GEORGIA MORGAN
Text: Curatorial essay by CAITLYN FARGHER
Design: CATH ROBINSON
Photography: Courtesy of the artists
Printing: Monotone Art Printers
ISBN: 978-0-947335-12-0
Edition: 200

Circumbinary Orbits

Text: LOU CONBOY, MATT COYLE, JOEL CROSSWELL, AMANDA DAVIES, JULIE FRAGER, KYLIE JOHNSON, MARK SHORTER
Design: CATH ROBINSON
Photography:
The Cut - CARL WARNER
An Unsteady Compass - LOU CONBOY
Transmission Line - MATT COYLE
Printing: Monotone Art Printers
ISBN: 978-0-947335-13-7
Edition: 250

PUBLIC PROGRAM STATISTICS

Program	Participants	Duration	Location	Visitor #
La morte mi troverà vivo Discussion & Performance	4	21.02	CAT	72
Reserved for Healing Discussion	3	05.03	CAT	28
re-member Artists and Curator Discussion	4	24.07	CAT	30
re-member Curator Q&A Education Event	2	19.08	CAT	23
Open Sandwich Live screening and Discussion // Online streaming	8	13.11 & 08.12	CAT Online	9 55
2020 CAT Members' Exhibition: From me to you	88	28.11 - 13.12	CAT Gallery & Online	220
The Partnership Project	6	31.08	Live stream Artists and Curator Q&A	48
TOTAL	115			485

ARTISTS

Event type	Tasmanian	National	International
Gallery exhibition	19	-	-
Touring exhibition	13	15	-
Off-site exhibition	26	3	-
Development	22	-	-
Public Program	101	9	5
TOTAL	181	27	5

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 2020, 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 2020 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 15/4/21

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 31st December 2020 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:

[Signature]

Director:

[Signature]

Dated:

14/4/2021.

CONTEMPORARY ART TASMANIA

STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2020

2019		Notes	2020
\$			\$
Income			
547,974	Annual Program Grants	3	535,781
126,954	Specific Project Grants	3	126,205
18,938	Earned Income	3	21,313
40,215	Other Income	3	180,150
<u>734,121</u>	Total Income		<u>863,449</u>
Expenses			
354,030	Salary, Wages & Contractors	4	341,687
313,682	Program Costs	4	377,134
88,348	Administration	4	87,962
8,285	Depreciation	4	10,647
<u>764,265</u>	Total Expenses		<u>817,370</u>
9,857	Operating Profit (Loss)		46,481
Non-Operating Items			
(13)	Disposal of Net Assets	5	(3)
<u>9,844</u>	Total Comprehensive Income For Year		<u>46,478</u>

CONTEMPORARY ART TASMANIA

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2020

2019	Notes	2020
\$	\$	\$
Current Assets		
699,306	Cash at Bank	932,816
19	Cash on Hand	19
344,912	Sundry Debtors	28,050
-	Less:- Provision for Doubtful Debts	-
2,846	Other Debtors	647
946,182	Total Current Assets	960,731
Non Current Assets		
198,674	Office Furniture & Equipment (at cost)	111,071
(54,816)	Less:- Accumulated Depreciation	(73,994)
-		-
43,820	Total Non Current Assets	37,077
990,002	Total Assets	997,808
Current Liabilities		
58,370	Employee Entitlements	68,355
4	Sundry Creditors	-
-	Trade Creditors	3,086
900	Studio Bond Monies	600
90,000	Grants Received in Advance	46,051
37,393	Other Current Liabilities - ATO	29,905
186,667	Total Current Liabilities	147,997
803,336	Net Assets	849,812
Members Funds		
763,492	Accumulated Profits (Losses) Brought Forward	803,336
22,030	Transfers from Reserves	-
-	Reserves	-
7,870	CAT Program	-
7,870		-
9,844	Comprehensive Income / (Deficit) For The Year	46,476
803,336	Total Equity	849,812

The accompanying notes form an integral part of these accounts.
This report is to be read in conjunction with the attached compilation report.

Acknowledgements



COVER IMAGE: Fernando do Campo, *The Kookaburra Self-Relocation Project*
(WHOSLAUGHINGJACKASS), site-specific performance, Mona Foma partnership project, 2020.
Photo: Shan Turner-Carroll



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