

CONTEMPORARY  
ART TASMANIA  
ANNUAL  
REPORT 2021



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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.*

COVER IMAGE: Andy Hutson, studio image, 2021. Photo: R  mi Chauvin

Contemporary Art Tasmania is Tasmania's leading public gallery dedicated to contemporary and experimental art and to professional artists. 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 (CAT).

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, 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
- Contemporaneity
- Professionalism
- Provision of opportunity
- 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

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BELINDA COTTON

Words written last year, remain just as relevant now, one year on.

Inclusion and respect, diversity, equity and equality, accessibility and representation are all held up by CAT and its Board 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 still 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. CAT continues to be grateful for the

opportunity to work alongside our friends and colleagues in WaPa and welcome the opportunity to do so.

We have been appreciative of the continued presence of Michelle Maynard as the 2021 Board Mentee and for her contribution to the thinking and work of the Board in this space.

On behalf of the Board, I extend thanks to the CAT team - Michael Edwards, Kylie Johnson, Colin Langridge, Lisa Campbell-Smith, Pip Stafford, CAT Technicians and Attendants - for their continued commitment to re-establishing stability in a pandemic-destabilised environment. Unwavering in their support of Tasmania's artists and creative practitioners in a deeply impacted sector they have achieved significant and inspired programming, collaborations and partnerships.

Recognition and thanks go 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: Dr Bill Hart, Dr Ellie Ray, Jane Stewart, Michelle Maynard (Board

Mentee), Pat Brassington, Rebecca Fitzgibbon, Scott Ashby, Scott Baddiley and Therese Taylor.

It is a privilege to be part of a value-based organisation who has the courage to open itself to doing things differently and embracing the path of change from within.

Sincerest thanks go to the Board and CAT Team for their unwavering commitment, generosity of spirit and expertise so freely given throughout the past year. It is here that I acknowledge in particular the enormous contribution given by board members; Dr Ellie Ray, Jane Stewart and Pat Brassington who, like me, are stepping down from the Board. I'm sure they would join me in saying that it has been an honour to be part of CAT's life and work.

We are delighted that, while stepping down as a member of the Board, Pat Brassington is stepping up to continue her involvement with CAT, as its inaugural Patron in recognition of her lifelong contribution to contemporary art not only in this state, but nationally also.

Congratulations and thanks also goes to the 2021 Curatorial Mentee, Sofie Burgoyne for her contribution

to CAT Program Committee and for her work on her exhibition, *Rehearsing the Future*, featuring the work of Alex Last, Nadia Refaei and Jon Smeathers. We look forward to welcoming Alexandra Hullah as the 2022 Curatorial Mentee.

As stability and confidence returned to manage a Covid-19 impacted world, CAT delivered:

- a quantitative analysis and feasibility study as a cornerstone for its discussions with government about the Tasma Street site;
- a commitment from Arts Tasmania to conduct urgent maintenance work to make Tasma Street building fit for purpose;
- Terms of Reference for CAT's Accessibility and Inclusion Action Plan and the generous commitment of Dr Ellie Ray to draft and finalised the plan by end of 2022;
- a commitment to participate in an Australia Council Pilot Program for Sustainable Futures and commencing a sustainability audit.

We acknowledge and thank the ongoing support of our funders, in particular Australia Council for the Arts and the Tasmanian Government through Arts Tasmania who continue to work alongside CAT to deliver its programs and fulfil its strategic vision. To this end, post AGM, the Board's primary focus will move to:

- the next strategic planning phase 2024-2027
- continuing its conversation with Arts Tasmania to secure CAT's housing future;
- securing organisational funding with both Arts Tasmania and the Australia Council for the Arts; and
- finalising the Accessibility and Inclusion Action Plan.

At its heart, CAT remains committed to keeping artists at the centre of its work, building contemporary art practice and ideas in Tasmania. More than ever, the world needs its artists, their vision and their voice.

# Director's Report

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MICHAEL EDWARDS

While 2021 did have the tenor of a 'new normal' after the unsettling disruptions of the previous year, it also was darkened by Covid-19 induced uncertainty and punctuated with a snap lockdown. It was a year where displaced 2020 projects and commitments impacted CAT's programs in various ways, creating different kinds of pressures, opportunities and uncertainties across the organisation. It was also a year where the gallery program featured outstanding art installations and performances, along with discriminating curatorship and rewarding development events. While there were some Covid-19 related cancellations in Tasmania, interstate exhibition touring activity was markedly impacted by the pandemic and climate events across the year.

Board chair, Belinda Cotton led the governance activities and oversight of the organisation, with her customary generous warmth and a strategic eye for placing the organisation into the future. She identified task-group roles for members and facilitated connection between funding bodies and stakeholders. The housing working group – led by Therese Taylor, with support from Bill Hart, Belinda and the assistance of former Chair, Elvio Brianese – secured pro-bono expertise through COVA and WT Partnerships to undertake a site and safety audit to prepare a report on making the Tasma Street site fit-for-purpose across short, medium and longer terms. Ellie Ray led work on developing a whole-of-organisation access and inclusion policy and participated in the international strategy task group; Scott Ashby set out to review the organisation's policies; Rebecca Fitzgibbon and Belinda Cotton acted on the Engagement and Communications sub-Committee; Pat Brassington and Jane Stewart provided organisational connection with the Program sub-Committee; and, Bill Hart also actively contributed to the development and delivery of the new artist-led learning

initiative, *Machine*. New member, Michael Bugelli joined the Board mid-year.

In 2021 - and after a whole-of-board-and-staff conversation about information gleaned through conversations with a range of stakeholders - CAT staff began to rethink and reset CAT's programs into three core programs: Exhibition Programs, Development Programs and Engagement Programs. Exhibition Programs are made up of onsite gallery, project space and offsite projects and touring exhibitions. Development Programs include studios, mentorships, artist development (Shotgun and MACHINE), and international connection (*Instrument Builders Project*). Engagement Programs take in digital access programs, exhibition floor talks, education activities, members exhibition opportunities, performance events, symposia and curated discussion events. The latter categories are either inward and sector-facing or outward and public-facing offers, with exhibition activity being central to all programs. Key to this rethink was an intention to increase access to the

organisation's offers for artists while they are engaged with CAT's programs - as artists have limited opportunity to engage with the organisation across their careers. The most visible reset during the year were the changes made to realign the studio residencies with other CAT programs.

The CAT gallery program began the year with Fernando do Campo's assemblage of discrete artistic projects under the banner *To Companion a Companion* which have evolved out of his long-standing identification with eurasian house sparrows and their successful colonisation of the developed world. His performance lecture *The Archive of We*, which explored correspondence between the American abstract painter, Barnett Newman and the elusive HSSH association, contained a beguiling narrative cloaked in suspended belief. Following that, *Composing Archipelagos* enabled curator, Jasmine Stephens, to use her learned engagement with First Nation scholars, activists and artistic ideas around the ocean being a unifying influence across the Asia Pacific and its island nations. Alex Davern's

Shotgun installation, *The clouds have cameras*, expanded upon his characteristic representations of urban space and the experience of late capitalism by introducing sculptural and moving image works alongside his painted images. It was an outstanding presentation. Following this, Pony Express's frenetic, action-packed performance and installation, *Abolish the Olympics*, was an anarchic homage fuelled by activism; it was a tour de force of Olympic ephemera, media excess and precision sport. The 2021 Curatorial Mentorship project, *Rehearsing the Future* by Sophie Burgoyne, set out to test the limits of the institution and in doing so produced three discrete contemporary works that likely will have longstanding impact on the practices of each of the artists. For the year's final exhibition, after the fallout of a cancelled project, the CAT Program Committee curatorium developed, *Numinosity*, an exhibition of existing artworks that evoked a sense of the spiritual, the animistic or the unknown. Against this strong year of new and ambitious artistic works and projects, it was also a year where public uncertainty caused our overall visitation to contract markedly.

Two major touring projects occurred across the year, *Systematic* travelled to Mackay and Devonport, and the CAT project, *To Companion a Companion*, commenced its tour with a display at UNSW Galleries in Sydney. In the second half of the year, the organisation worked on preparing a major touring initiative, *Tin Camp Studio*, a travelling pop-up space for storytelling and performance. It is off-grid and can be installed in remote locations. CAT also developed and presented two major offsite projects: *International Instrument Builders Project 5* in partnership with Liquid Architecture and Volcanic Winds was staged in Launceston for Mona Foma, and Lou Conboy's *An Unsteady Compass* was installed in Queenstown for the *Unconformity* festival.

Development programs and artist development activity aligned to exhibition projects included ongoing curatorial (and governance) mentorships and industry peer contact programs, while stand-alone programs included the new Machine artist education program and Walantanalinany Palingina. Engagement Programs also incorporated CAT's substantial digital and online programs and activity across the year, where the online platforms *Journal* and the

podcast *What are you looking at*, trialled co-publishing ventures designed to strategically increase organisational connection and directly promote the programs to existing arts-interested cohorts.

CAT's ongoing engagement with Walantanalinany Palingina (WaPa) continued across 2021. Michelle Maynard worked across much of the year on developing key elements of the WaPa business plan through working with Marrawah Law, group consultations and community feedback. Michelle also worked closely with Blakspace Design to set the design schema and built the new WaPa website as well as contracted Kath Melbourne to translate the WaPa vision into a market development plan.

## FINANCIAL REPORT

Contemporary Art Tasmania has maintained its good financial position. The 2021 Financial Report was prepared the Australian Accounting Standards Board's ruling AASB1058 - which recognises grants received in advance (where contract terms

are not sufficiently specific) as upfront revenue. The amounts included CAT's recurrent funds paid in advance and were made up of: Arts Tasmania, \$211,500 core funding; the Australia Council, \$132,058 core funding; Visual Arts & Craft Strategy, \$46,590. Totalling \$390,184, these funds are to be expended against projects in 2022 but are shown in 2021 Members Funds. Please note that figures that account for the adjustment of 2021 funds receipted in 2020 and 2022 funds receipted in 2021 are included in parenthesis below.

At the end of 2021, Contemporary Art Tasmania's financial position remained sound, with the organisation meeting a number of financial benchmarks recommended by the Australia Council. CAT ended the year with an operating profit of \$31,689 (adjusted, it is an operating loss of \$137,319 which is a correction against a revised \$192,449 profit in 2020 - an outcome of revising specific project grants received-in-advance to be recognised as a liability in the year they were received). CAT's accumulated Members Funds represented as \$810,277 (adjusted \$227,832, which is a 60% correction to

the previous year's figure.). The organisation's operating margin of 4.1% is below the recommended 10% capacity to build reserve funds, and the Reserves Ratio of 3.8% is well short of the recommended 20% benchmark. The Working Capital Ratio of 3.1:1 is ahead of a 2:1 benchmark and the 2021 Liquidity Ratio of 2.5:1 is ahead of the benchmark of 1:1 and indicates the organisation can manage some unforeseen financial events should it be required. The organisation is also holding an equivalent of 12.5 weeks of average weekly expenditure in cash reserves, indicating that it can continue normal operations beyond the benchmark of 10 weeks.

## ACKNOWLEDGEMENTS

Contemporary Art Tasmania has long enjoyed the important support of both the Australia Council for the Arts and Arts Tasmania, along with the many staff and peers who enable these leading cultural agencies.

CAT remains philosophically grounded in a space both informed and guided by collective artist-led and apprised processes, and by sector research and initiatives. The organisation retains this

collectivist provenance with professional artists as it is essential for accessing the breadth and depth of knowledge and activity needed for effective participation in Tasmania's contemporary visual arts ecology. We also acknowledge the generosity of the many individuals and 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.

It is with warm gratitude that I acknowledge the many individuals who make up these organisations, entities and interest groups in all their forms:

Contemporary Art Organisations of Australia, National Exhibition Touring Support Australia, Regional Arts Network Tasmania, Tasmanian Museum & Art Gallery, Mona Foma, Scott Ashby, Scott Baddiley, Pat Brassington, Michael Bugelli, Belinda Cotton, Bec Fitzgibbon, Bill Hart, Michelle Maynard, Ellie Ray, Jane Stewart, Therese Taylor, Sally Rees, Robert O'Connor, Jon Smeathers, Cath Robinson, Jim Everett, Denise Robinson, Jillian Mundy, Caleb Nichols-Mansell, Bonnie Starick, Stevie S. Han, Sofie Burgoyne, Joel Stern, Kristi Monfries,

Michaela Gleave, Max Delany, Julia Drouhin, Anna Eden, Edith Perrenot, Nadia Refaei, Matt Warren, Amyris Cauchi, Rémi Chauvin, Mish Szekelyhidi, Angus Ashton, the University Schools of Creative Arts and Media, Academy Gallery, Constance ARI, Devonport Regional Gallery, Design Tasmania Centre, Plimsoll Gallery, Rosny Barn and Schoolhouse Gallery, Salamanca Arts Centre and Sawtooth ARI.

# Board Member and Sub-Committee Profiles

## BOARD

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

**BILL HART**  
Deputy Chair of the Board  
Artist  
Appointed 15/04/2017  
Attended 7 out of 7 meetings

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

**SCOTT BADDILEY**  
Treasurer of the Board  
Managing Partner, Crowe Horwath  
Appointed 19/6/2018  
Leave of absence across 2021, available  
for advice

**PATRICIA BRASSINGTON**  
Artist  
Appointed 19/4/2016  
Attended 5 out of 7 meetings

**DR ELLIE RAY**  
Artist  
Appointed 17/3/2015  
Attended 7 out of 7 meetings

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

**THERESE TAYLOR**  
Convenor, Tasmanian Forests and  
Forest Products Network  
Appointed 18/8/20  
Attended 5 out of 7 meetings

**SCOTT ASHBY**  
Lawyer, Hobart Community Legal  
Service  
Appointed 18/8/20  
Attended 5 of 7 meetings

**MICHAEL BUGELLI**  
Gallerist, Michael Bugelli Gallery  
Appointed 20/4/21  
Attended 4 of 5 meetings

## PROGRAM COMMITTEE

The Program Committee assesses expressions of interest for the CAT artistic program, identifies new projects, provides comment on the implementation of programs, offers strategic direction for projects and promotes the program amongst industry colleagues. 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 2021 there were 5 regular Contemporary Art Tasmania Program Committee meetings and 1 special meeting focusing on the studio relaunch and future programming. A number of separate curatorium meetings were held towards the development of the *Numinosity* exhibition.

**PAT BRASSINGTON**  
Artist, Contemporary Art Tasmania  
Board representative  
Attended 6 out of 6 meetings

**SOFIE BURGOYNE**  
Artist, Curator, 2020 Curatorial  
Mentorship recipient (non-voting  
position)  
Attended 4 out of 6 meetings  
Term completed 10.09

**MICHAEL EDWARDS**  
Contemporary Art Tasmania, Director  
Attended 5 out of 6 meetings

**STEVIE S. HAN**  
Curator  
Attended 4 out of 5 meetings  
Term completed 10.09

**KYLIE JOHNSON**  
Contemporary Art Tasmania,  
Program Committee Coordinator  
Attended 6 out of 6 meetings

**ROBERT O'CONNOR**  
Artist  
Attended 6 out of 6 meetings

**EMMA PIKE**  
Museum of Old and New Art,  
Assistant Curator  
Attended 1 out of 1 meeting  
Term completed 26.02

**ALEX HULLAH**  
Curator, 2021 Curatorial Mentorship  
recipient (non-voting position)  
Attended 1 out of 1 meeting  
Appointed 04.11

Two interim members were appointed to the committee while regular members were being recruited:

**SCOT COTTERELL**  
Program Committee alumni  
Artist, Curator, Manager Information  
Services, Museum of Old and New Art  
Attended 1 out of 1 meeting

**JANE STEWART**  
Program Committee alumni  
Contemporary Art Tasmania Board  
member, Principal Curator Tasmanian  
Museum and Art Gallery  
Attended 1 out of 2 meetings

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## 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  
Design Tasmania, CEO

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

RANDOLPH WYLIE  
Burnie Regional Art Gallery,  
Acting Director

ASHLEIGH WHATLING  
QVMAG, Curator Visual Art & Design

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## 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  
Board, Contemporary Art Tasmania

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

MICHAEL EDWARDS  
Director, Contemporary Art Tasmania

REBECCA FITZGIBBON  
Board, Contemporary Art Tasmania

PIP STAFFORD  
Communications,  
Contemporary Art Tasmania

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## SHOTGUN SELECTION COMMITTEE

Shotgun is an awarded opportunity that supports selected Tasmanian artists through a customised and intensive program of high-level industry access, critical engagement and new work. Shotgun 9 was awarded to Alex Davern with the program occurring 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

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## 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  
ROB O'CONNOR  
EDITH PERRENOT  
JON SMEATHERS

Design  
CATH ROBINSON

Invigilators and Opening Attendants  
AMYRIS CAUCHI  
JULIA DROUHIN  
ANNA EDEN  
OLIVIA KOH  
EDITH PERRENOT

Photography  
RÉMI CHAUVIN

# Exhibition Program Report

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The Exhibition Program responds to current developments in artistic production and concepts. In 2021 CAT delivered six major gallery exhibitions, the Touring Program comprised three exhibitions, two Off-site projects were presented, a Courtyard Commission was awarded and there were three Project Space presentations.

The first two gallery exhibitions of the year were developed through CAT's Slow exhibition framework. *To companion a companion* and *Composing Archipelagos* benefitted from two-year development periods which enable deeper reflection and critical engagement; more opportunity for tailored audience engagement and public program alignment; greater ambition around the project; and, improved levels of resourcing across staff and funding through outside support. The University of New South Wales and Mona Foma provided resources towards *To companion a companion* and *Composing Archipelagos* secured philanthropic support.

The third gallery exhibition was presented through CAT's development program Shotgun. Alex Davern transformed the gallery with custom built walls and lighting to create an immersive installation space. *Abolish the Olympics* by Pony Express followed. This multimedia installation referenced numerous sporting motifs in response to the Tokyo Olympics and was activated by a recording of the opening performance. A capacity Dark Mofo audience were seated along one wall of the gallery in the bleachers engrossed in the choreographed energetic activity below.

CAT Curatorial Mentorship recipient Sofie Burgoyne presented her exhibition *Rehearsing the Future*. This employed a strategy of each artist engaging with a specific audience for specific periods during the exhibition, which was open to the public on the final weekend. The final exhibition, a CAT Fast programming project, was titled *Numinosity*, a group show of existing work from artists in New Zealand, Victoria and Tasmania co-curated by members of CAT staff and the CAT Program Committee. The gallery was activated through coloured walls, reducing the volume of the space and the material dialogue between the artworks.

In 2021 there was increased emphasis on CAT's strategy to integrate programs and raise the value for

participating artists and audiences. CAT's gallery exhibitions were at the centre of this with exhibitions expanded through podcast episodes and public program events incorporating exhibiting artists and themes and CAT's writing platform Journal which operated parallel to each of the gallery presentations. Artistic and engagement programs will align in the coming years to create a deeper program offer with a range of access points.

## Gallery Exhibitions

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### 1. To companion a companion

23 January – 28 February 2021

FERNANDO DO CAMPO

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*To companion a companion* was an exhibition of new work by Argentinean-Australian artist Fernando do Campo, that proposes the human as the companion species to birds. He makes 'companioning' as artistic strategy through painting and archiving, listening and non-verbal forms of responding, and plural histories.

The *Kookaburra Self-Relocation Project* presented at Mona Foma in Launceston in 2020 was the first stage of this evolving project. *To companion a companion* at CAT was the next edition of the project with other iterations of do Campo's work to tour. The CAT edition included four artworks. *365 Daily Bird Lists* (January 3rd 2019 – January 2nd 2020) (2019 -), a painting

series which presents a year-long archive of every bird perceived by the artist (83 days were presented at CAT). *Pishing in the archive* (2021), was the culmination of a research relationship between the artist and the Green-wood Cemetery, Brooklyn and Brooklyn Museum, NY investigating the history of house sparrows in the Americas. The artist documented forms of non-verbal communication with this history through pishing - a noise that human birdwatchers make in the field to lure birds. *The archive of we* (2021), was a performance lecture discussing the knotted histories we come across in urban multispecies encounters. *Companion Companion Reader* (2021 - ), has been developed alongside the life of the project and expand on notions of companioning to the reader/viewer. [www.companioncompanionreader.com](http://www.companioncompanionreader.com)

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



## 2. Composing Archipelagos

18 March - 11 April 2021

LUCY BLEACH, TORIKA BOLATAGICI, ALIANSYAH CANIAGO & RAISA KAMILA, JANE CHANG MI, ANTHONY JOHNSON, RICKY MAYNARD, MARIAN TUBBS, JAMES TYLOR

Curator: JASMIN STEPHENS

*Composing Archipelagos* considered what could happen if lutruwita/ Tasmania were to cast off colonial myths of islandness and reframe itself as part of an archipelago stretching across the Asia Pacific. The archipelago, with its unifying but elastic quality, asserts the ocean as a connecting rather than a dividing force. For scholars and activists from Southeast Asia, the Pacific and the Caribbean, it challenges perceptions of regional knowledge and experience as remote and scattered. *Composing Archipelagos* originates in Tasmanian artists' early commitment to geographic perspectives. At the same time, artists with enduring affinities to land, sea and sky are joined by those who loosen the ties between geography and identity.

The work by Ricky Maynard *Broken Heart* (2005), on loan from the Tasmanian Museum and Art Gallery, was placed by the curator at the entrance to the exhibition as an important local cultural reference.

The exhibition included works either from or addressing issues referring to Hawaii, the Maldives, Indonesia, New Zealand, Fiji, Bali and Australia.

Jasmin Stevens selected artists that engaged with their work in considerable conceptual depth and this created an exhibition that asked visitors to extend their thinking around the relationship between land, sea and sky.

*Composing Archipelagos* was included in the Ten Days on the Island Festival program and was supported by the Tasmanian Museum and Art Gallery. The inclusion of Aliansyah Caniago and Raisa Kamila was made possible by the generously of Konfir Kabo and Project Eleven.



Image: *Composing Archipelagos*, 2021, installation view. Photo: Rémi Chauvin

PROJECT  
ELEVEN



## 3. Shotgun 9: The clouds have cameras

1 - 23 May 2021

ALEX DAVERN

Shotgun 9 was awarded to Alex Davern. Work created through the development program was presented in *The Clouds have cameras*, an ambitious multimedia gallery installation incorporating language, real versus imagined space and immersive colour. *The Clouds have cameras* combined reductive abstraction with the representational. Within his work, the artist aimed to harness the emotional qualities of light through the depiction of architectural space and void.

Davern worked closely with: artist Michaela Gleave (NSW); ACCA Director, Max Delany (VIC); and Shotgun curator, Kylie Johnson (TAS). Further support was provided by: writer and artist, Craig Judd (NSW); lighting designer and artist, Jason James (TAS); video maker and animator, Simon Ward (NZ) and musician Ben Simms (TAS).

*The clouds have cameras is a perverse reality, a saturated landscape dedicated to the construction of desire. With reflection and projection, meaning is conjured*



*artificially as we move, from one station to the next, with captivated, hypnotic progression. We strive towards an almost religious hearth, which sits at the centre of the exhibition, like a beam of sunlight punching through the clouds. But the scene is repeatedly interrupted by the trembling glitch of flickering light, the buffering of the video screen, the drone of industrial noise, which hints at another dimension, of redundancy, and the eerie glow of the metaphysical, where time stands still, and all is not what it seems. Like Plato's cave, Davern's installation presents us with a conundrum: its series of projections are far from an accurate representation of the world, but our reality nonetheless. – Max Delany (catalogue excerpt)*

[www.shotgunonline.net](http://www.shotgunonline.net)

#### 4. Abolish the Olympics

19 June – 11 July 2021

PONY EXPRESS (LOREN KRONEMYER and IAIN SINCLAIR)

For *Abolish the Olympics* the CAT gallery was marked out with the lineal grids required to play various Olympic Sports. This ground, which filled the gallery, was overlaid with the trappings of an Olympic media juggernaut, an athlete's village and bleachers to help keep the spectators in their place. In an hour-long performance, live art duo, Pony Express, conjured the spectacle of a major sporting extravaganza, offering everything from an opening ceremony along with 32 frantic interpretations of official Olympic sporting events. The frenetic, upbeat tempo of the performance was enhanced by live-screen views of the performance, including instant replays, official results and announcements, branding, merchandise and the *Abolish the Olympics* performance and sound scores adding to the mad - yet well understood - sense of occasion.

Kronemyer and Sinclair were initially drawn into the project through awareness of NOlympics LA activism bringing attention to the exploitation and housing displacement of the socially disadvantaged along with



IMAGES: Fernando do Campo, *365 Daily Bird Lists (January 3rd 2019 – January 2nd 2020)*, 2019 -, installation view. Photo: Rémi Chauvin

Alex Davern, *The clouds have cameras*, 2021, installation view. Courtesy of the artist and Bett Gallery, Hobart. Photo: Rémi Chauvin

additional policing which usually accompanies these mega events. A textual overlay of Olympiad historic and economic data accompanied their raw and intensely choreographed performance to expand the dimensions of the work while leaving the audience to determine their own position on the Olympic phenomenon.

Three live performances played to full houses and were simultaneously live streamed in the gallery and online.

Across the exhibition period, the gallery installation was populated with the Olympic arena layout, supported with merchandise, sporting equipment, uniforms and performance detritus along with screenings of the recorded performances.

*Abolish the Olympics* was supported by the Australia Council for the Arts and assisted through Arts Tasmania by the Minister for the Arts.

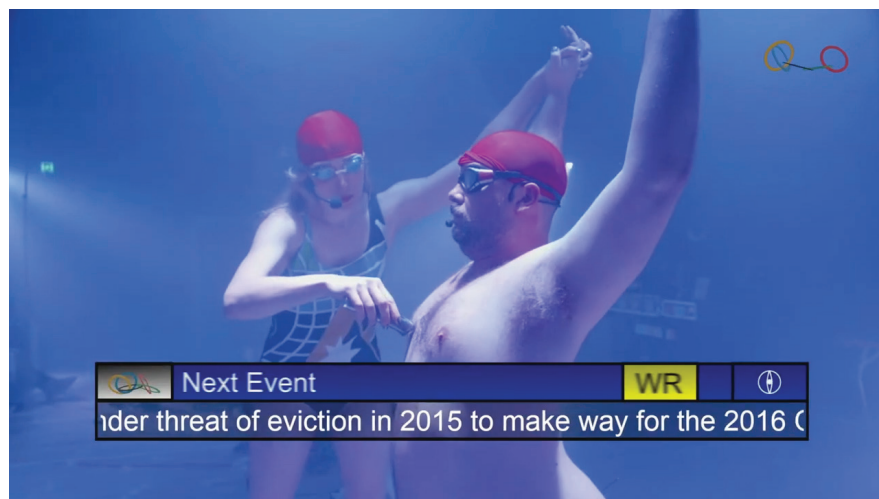


IMAGE: *Abolish the Olympics*, 2021. Livestream digital still, Joseph Shrimpton

## 5. Rehearsing the Future

4 – 29 August 2021

ALEX LAST, NADIA REFAEI, JON SMEATHERS

Curator SOFIE BURGOYNE

*Rehearsing the Future* addressed potential future ways of being by imagining the future through the work of three lutrawita/Tasmanian artists. Importantly the exhibition was conceived during the pandemic and the form of the exhibition reflected the COVID restrictions that were necessary at that time.

Drawing upon her background as a professional dancer and choreographer Sofie Burgoyne proposed the concept of rehearsing as a theme for the exhibition. This involved an open-ended process of testing ideas through regular closed meetings, repetition, observation, trust and working as a collective towards delivering an outcome. This led to a series of private and public events in the gallery during the exhibition period with each artist engaging with their specific collective in very different programs. At the end of the exhibition period there was an open gallery period and public program where the general public were able to see the

results of the rehearsals and engage with the overall project.

Refaei's project, *One day we'll eat together*, engaged with her extended family, part of the Syrian diaspora, online across the world. This replaced the tradition of regularly connecting through shared family meals and reflected upon the enforced separation her family and many other families were experiencing at that time. Inspired by Union protocols Smeathers invited people to join together on a regular weeknight to take part in the collective management of a YouTube account for the *Here Thru One General Assembly* project. Following Union processes the group voted upon motions that would affect the algorithmic response to the videos chosen by group members in an effort to investigate YouTube's algorithm processes. In *A fleshy-rooted Perennial*, Last presented participants with 10 agapanthus plants pulled from their garden towards initiating an extended and multi-faceted enquiry into our relationship with introduced species and our shared responsibility for them. Participants found themselves confronted with the ethical question of what they were to do with this living thing.

This exhibition was an outcome of the Contemporary Art Tasmania Curatorial Mentorship Program.

## 6. Numinosity

18 September – 24 October 2021

BELLE BASSIN, WANDA GILLESPIE,  
VERONIKA KENT, SEAN PEOPLES,  
BELINDA WINKLER

Curators: PAT BRASSINGTON,  
SOFIE BURGOYNE, STEVIE S HAN,  
COLIN LANGRIDGE

One of art's functions is to open viewers to an experience of not-knowing, a moment that allows space for insight and for wondering. The works in *Numinosity* looked beyond the limitations of everyday rational activity, touching on ideas of spiritualism, meditative and hypnagogic states, and existed outside any particular religious tradition. Much like the process of artists opening themselves to possibility, *Numinosity* offered an opening, bringing together the work of contemporary artists who interrogate the life, soul and energy of their artistic material in distinct ways.

Belle Bassin's video work showed people performing group ritualised behaviour that was mysterious, while her paintings and sculptural objects continued this theme with inexplicable patterns and colours that suggested a language or logic that was not apparent. Veronika Kent and

Sean Peoples developed their body of nine paintings based upon their experiments with dream telepathy. The result was a series of surreal images propped on chairs draped with fabric, giving the sense of a gathering of dreams. Belinda Winkler's two bronze vessels sat precariously on the edge, permanently poised to potentially fall. This encouraged in viewers a heightened connection to the simple organic forms in their concern for their safety. Two small carefully crafted abaci by Wanda Gillespie suggested that they might be used to measure higher consciousness or other intangible things.

A painting in the Kent/Peoples installation was generously loaned by Michael Schwarz.



IMAGE: *Numinosity*, 2021, installation view, showing works by Belinda Winkler and Belle Bassin. Photo: R mi Chauvin

## EXHIBITION PROGRAM STATISTICS

Exhibition	Curator	Artists	Duration	Location	Visitor #
To companion a companion	-	1	23.01 – 28.02	CAT Gallery	425
Composing Archipelagos	1	9	18.03 – 11.04	CAT Gallery	260
Shotgun 9: The clouds have cameras	1	1	1.05 – 23.05	CAT Gallery	432
Abolish the Olympics	-	4	16.06 – 11.07	CAT Gallery	480
Rehearsing the Future	1	3	4.08 – 29.08	CAT Gallery	140
Numinosity	5	5	18.09 – 24.10	CAT Gallery	233
In the Wake of your Loudness	-	1	23.01 – 28.02	CAT Project Space	NA
Right over left over	-	1	19.06 – 11.07	CAT Project Space	NA
Rare sunlit water on a usually grey place	-	1	3.08 – 29.08	CAT Project Space	NA
<b>Sub Total</b>	<b>8</b>	<b>26</b>			<b>1,970</b>
Systematic	1	8	72 days	Touring: Artspace Mackay, Devonport Regional Gallery	7,821
To companion a companion	-	1	7.05 – 31.07	Touring: UNSW Galleries	2,480
<b>Sub Total</b>	<b>1</b>	<b>9</b>			<b>10,301</b>
IBP5	-	4		Off-site: Mona Foma Launceston	720
An Unsteady Compass	-	1		Unconformity, Queenstown	810
<b>Sub Total</b>	<b>0</b>	<b>5</b>			<b>1,530</b>
<b>TOTAL</b>	<b>9</b>	<b>40</b>			<b>13,801</b>

# Touring Exhibitions

## 1. 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 ranged 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 posed challenges for touring to regional galleries, for example, ceiling suspended works require special attention due to the different structural facilities across venues. It was gratifying to meet those challenges in cooperation with the staff at each regional gallery.

Initiating Gallery: The Plimsoll Gallery, UTAS

Venues: Artspace Mackay, Devonport Regional Gallery

Visitors: 1968 + 5853 = 7821

Days: 36 + 36 = 72

This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



## 2. To companion a companion

FERNANDO DO CAMPO

Dates: 07.05 - 31.07

Initiating Gallery: This project is a collaboration between CAT, UNSW and PICA.

Venues: CAT, UNSW Galleries

Visitors: 2,480

Days: 60



IMAGES: Bill Hart, *Prototype for a Philosophical Prosthesis* (detail), 2018. Bespoke hardware and generative software, dimensions variable. Photo: Birgitta Magnusson-Reid, 2021

*Systematic* public program. Photo: Colin Langridge

## Off-site Projects

### 1. IBP5 Tasmania – Mona Foma Launceston

Friday 15 – Sunday 17 January

RICHIE CYNGLER, JULIA DROUHIN,  
DYLAN SHERIDAN, PIP STAFFORD

Object Gallery QVMAG, Launceston

Founded in 2013 by curators Kristi Monfries and Joel Stern, the *Instrument Builders Project* (IBP) is an ongoing platform for artistic collaboration and experimentation between Australian and Asia Pacific artists working at the intersection of contemporary art, sound and performance. IBP uses a cross-disciplinary and socially engaged approach where each iteration is different and unique.

IBP has been staged four times; twice in Indonesia at iCAN Yogyakarta in 2013 & 2014, in Australia at the National Gallery of Victoria in 2014 and Japan at the Kyoto Art Centre in 2018, generating surprising and profoundly rewarding outcomes for the participating artists, local communities, and broader audience.

The four Tasmanian artists undertook a residency at the University of Tasmania, School of Architecture & Design in Launceston which resulted in a durational performative installation at Mona Foma, Launceston 2021.

In the development of IBP5, curators and artists worked closely with artists from Indonesia; Misbach Bilok, Wukir Suryadi, Natasha Tontey, and Japan; Tomoko Momiyama and Yuya Tsukahara throughout 2020. We want to acknowledge their contribution and commitment to IBP, and reaffirm our plans to support them in the future.

IBP5 was curated by Kristi Monfries, Joel Stern and Lisa Campbell-Smith presented by Contemporary Art Tasmania in partnership with Melbourne-based sonic art organisation Liquid Architecture and Australasian curatorial platform Volcanic Winds.

THE  
INSTRUMENT  
BUILDERS  
PROJECT



DETACHED

MONA FOMA



Liquid Architecture

VOLCANIC WINDS

### 2. An Unsteady Compass

15 – 17 October, 2021

LOU CONBOY

Videography: Joseph Shrimpton  
Sound: Lou Conboy and  
Joseph Shrimpton

The Unconformity, Queenstown

How do we navigate the mythologies that have been written over the top of landscape?

Sited in Queenstown, *An Unsteady Compass* questions the frontier legends that have shaped Queenstown's culture. To chart this path, Lou Conboy deployed her alter-ego Sisyphina, a figure whose actions are never ending but futile, to critique the myths and the impositions on the landscape.

*An Unsteady Compass* was created for *Circumbinary orbits*, a project curated by Kylie Johnson for the CAT Gallery in 2020. It was represented in 2021 by CAT in partnership with The Unconformity festival.

THE UNCONFORMITY

## Courtyard Commission

The CAT Courtyard Commission is provided to a Tasmanian artist annually to develop a new temporary work for presentation on the outside of the CAT building. Michael Muruste was awarded the 2021 commission.

### Tondo 1 – 3

23 November 2020 – 1 October 2021  
MICHAEL MURUSTE

Modernism and Formalism have been Michael Muruste's traveling companions for nearly four decades and continue to provide the artist with sustenance and creative strategies. Muruste developed 3 commercial grade tondos for the CAT courtyard. Referencing corporate logos, the artist was initially concerned with exploring the possibility of subverting the notion of rebranding CAT with an ambiguous identity. Once in the studio the initial concept became secondary and the act of painting took over. When Muruste's paintings are not restricted by narrative there is the freedom to reinterpret the familiar. However, a residue of the initial concept remains through the use of commercial advertising materials and processes.

## Project Space Exhibitions

The CAT Project space is offered to CAT Studio residents to present new works, works-in-progress and experiments during their tenure. The following exhibitions were presented in 2021:

### In the Wake of your Loudness

23 January – 28 February

DEXTER ROSENDAVE

*In the Wake of your Loudness* featured new and experimental works exploring deterioration, turbulence, loss and volatility in personal relationships.

Dexter Rosendave is a multidisciplinary artist residing in Tasmania. Their work explores and repurposes remnants, traces, and residues through a range of mediums including painting, performance, video and sound. Rosendave is interested in the limits of working with transient materials and processes, and how subjectivity can be articulated through erasure and removal. Their works are often large-scale, created through bodily gestures and a shifting relationship to language and the self.



IMAGES: Dexter Rosendave, *One Foot Out the Door*, 2021. Found photo

Andy Hutson, maquette & works in progress, 2021. Photo: R  mi Chauvin

Maria Blackwell, studio view, 2021. Photo: R  mi Chauvin

### Right over left over

19 June – 11 July

ANDY HUTSON

Andy Hutson works primarily in sculpture, and sometimes makes jewellery or other 'useful' objects. Hutson's practice tends towards the low-fi and handmade, using simple materials such as cardboard and paper-m  ch   to tell stories about the natural world, and our role within it.

In the work presented in *Right over left over*, Hutson refers to the mnemonic fragment as partially describing the method of tying a reef knot – the simplest way to join two ends of rope. A reef knot can be used to join one piece of rope into a continuous loop, or to combine two pieces and create a longer rope. There's a pleasurable symmetry to this knot, hence its popular use in nautical imagery, however it easily becomes unstable if pulled on one end, or if different thicknesses of rope are used.

Drawing on the tension manifested as rope turns to knot, *Right over left over* offered an informal conversation between objects; between energy held fast and latent possibility.

### Rare sunlit water on a usually grey place

3 – 29 August

MARIA BLACKWELL

Maria Blackwell began her Fine Art studies in Dublin (Colaiste Dhulaigh) before relocating to Melbourne to complete a BA in Fine Art (RMIT). She received a scholarship to study Photography and Painting in Mexico (UDLAP), and in 2015 completed Honours in Painting at the University of Tasmania. Her work explores the strange ebb and flow between displacement and belonging. She is interested in people, the construct of memory, and personal narratives informed by location and relocation. She experiments with communicating these stories through visual material and sound.

The video work shown during her studio residency was rooted in the stories and memories of people and places. The piece was a simple record of a walk that has become a ritual, and a skyline protected by the people who look upon it.

# Development Program Report

CAT creates a suite of Development Programs designed to invigorate and advance the practice of Tasmanian artists and arts professionals across all career stages. Artist development activities include: presentation opportunities, mentoring, meetings with visiting industry professionals (artists, curators, gallerists and writers), commissioned texts, workshops, discussion events and symposia. Two complimentary streams of development activity are offered, intensive, targeted programs are tailored to suit a small number of selected individuals; while broader professional-level programs are made accessible to support greater numbers of artists. Intensive targeted programs include: upgraded Studio Residency, Curatorial Mentorship and Shotgun Industry Peers' Programs, WaPa Aboriginal project, International Strategy and the CAT Board Mentorship. Broad professional programs comprise: the new education program MACHINE, Exhibition Development Fund, discussion events and skill-based workshops. Expert input from CAT staff and specialists from outside the organisation strengthens both streams of artist development.

## Curatorial Mentorship

The Curatorial Mentorship Program supports a mentee in developing their exhibition proposal through discussions with staff and arts professionals and encouraging self-critical reflection. An exhibition catalogue is developed to accompany the exhibition providing the mentored curator with valuable insights into how a professional art publication is produced. The recipient also sits in a non-voting capacity on the CAT Program Committee, gaining insight into the decision-making processes of a public art organisation.

The 2021 CAT Curatorial Mentorship was awarded to Sofie Burgoyne who developed her exhibition titled *Rehearsing the Future* as a response to the global pandemic, which has been in Australia since

early 2020. Burgoyne brought her experience as a professional dancer and choreographer to the project, especially in terms of the conceptual theme of rehearsing. The leadup to her exhibition involved multiple group sessions with the artists as they developed their work for the exhibition. The exhibition itself took the form of multiple separate but linked events across the exhibition period, some of which were public and some not.

Burgoyne invited three artists to respond to her brief: Alex Last, Jon Smeathers and Nadia Refaei. The project was also significantly informed through an online meeting with Muhab Alami, a Palestinian organic farmer.

Burgoyne met online with European-based performers and researchers Biljana Tanurovska-Kjulavkovski and

Danae Theodoridou, and in-person with Tasmanian-based artists Justy Phillips and Margaret Woodward who acted as her professional industry mentors. Burgoyne was also mentored by CAT staff in the development and presentation of her exhibition and catalogue.

Burgoyne showed rigour in her attention to detail and adherence to the links between the conceptual background of *Rehearsing the Future* and all aspects of the project. She was a strong advocate for her artists and the multiple-event nature of the exhibition required significant sustained input from her across the exhibition period.

IMAGE: Alex Last, *A fleshy-rooted Perennial* workshop, 2021. Photo: Cassie Sullivan



## Walantanalinany Palingina (WaPa)

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Walantanalinany Palingina (WaPa) is a Tasmanian Aboriginal community-led multi-arts initiative that is motivated by conversations and dreams that have existed in the community for many years. This current version of that collective cultural conversation commenced in 2016 with an aspiration to deliver an outcome that: provided mentoring and development opportunities, engaged young and emerging practitioners, embraced intergenerational transference of cultural knowledge, showcased traditional to contemporary practices while being challenging, provocative and brave. The program is determined by a guiding council of artists and cultural practitioners (Jim Everett, Sinsa-Jo Mansell, Michelle Maynard, Caleb Nichols-Mansell, Jillian Mundy, Denise Robinson, Janice Ross, and Bonnie Starick) and is housed, supported and auspiced by CAT.

In 2021, under the project management of Michelle Maynard, WaPa initiated *Circles of Knowledge: A Kanalaritja Masterclass* to explore deep conversations around cultural practice and its future with key cultural makers,

secured a grant and program support to deliver the Yanalangami Leadership and Empowerment program for women through a partnership with Tranby College; negotiated a partnership between Tas Performs and CAT to contribute to and broaden Sinsa Mansell's ongoing development as an Artistic Producer, and secured an exhibition opportunity on the CAT 2024 gallery program.

## MACHINE

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MACHINE is CAT's new education and development program initiated in response to the shifting expectations, knowledge and skill requirements of artists and arts professionals. Tasmanian artists are increasingly seeking meaningful critique, connection and skill development opportunities beyond formal education institutions to progress their practice.

Work began on MACHINE in 2021 with a curatorium formed comprising: Robert O'Connor, artist and CAT Program Committee; Bill Hart, artist and CAT Board member; and Kylie Johnson CAT Curator. MACHINE was launched with *What's cooking?*, a series of three 'show and tell' sessions.

Presenting artists were sourced through a combination of 'open call' – to broaden the scope of the enquiry – and invitation. Operating as an introduction to practice and providing a context for discussing topics important to artists now, the events were also an opportunity to speculate on what progresses practice. Topics of interest to the 12 artist presenters and three audience groups included: skill-based workshops and masterclasses; sharing information on the administration and business of art; strategies for enabling the development of large-scale work; discussions on money for artists and an artist living wage; benefits of bringing art communities and networks from the periphery together; and, facilitating cross-discipline feedback and critique groups.

As a machine of many moving parts, the learnings from *What's cooking?* will inform the ongoing program content and structure. In 2022 the format may include small intimate nodes for focused exchange (critical feedback sessions for artists with guest provocateurs and workshops) to larger public gatherings (lectures and symposia). As the machine generates across 2023-25 there will be opportunity for experimenting with alternative structures for participants to develop new modes of teaching and learning to support individual and collaborative development. A resource of material derived from the program will be made available through the CAT website as an accessible learning archive.

## Studio Program

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MARIA BLACKWELL, DEXTER ROSENGRAVE, ANDY HUTSON, JAKE WALKER

2021 was the last year the studio program will be awarded to four artists selected through the CAT program committee for a year-long duration. Following on from greater resources allocated to the studio program in 2020 to include artist fees, curatorial and install assistance for exhibitions undertaken by studio artists in the CAT Project Space gallery, 2021 saw both the addition of a dedicated public program and a relaunch of the program itself.

The new studio program launched in May has restructured the program to include a 2-year long residency and a dedicated studio for the curatorial mentorship recipient. The program still offers two studios for 1-year long residencies. The goals set out with this relaunch included greater integration between CAT's programs and the studio program, more access to cross-programming and promotion, great opportunity and public presence for the studio artists through engagement with the broader program and visiting peers, professionals and artists.

# Shotgun

*Industry access, critical engagement, new work*

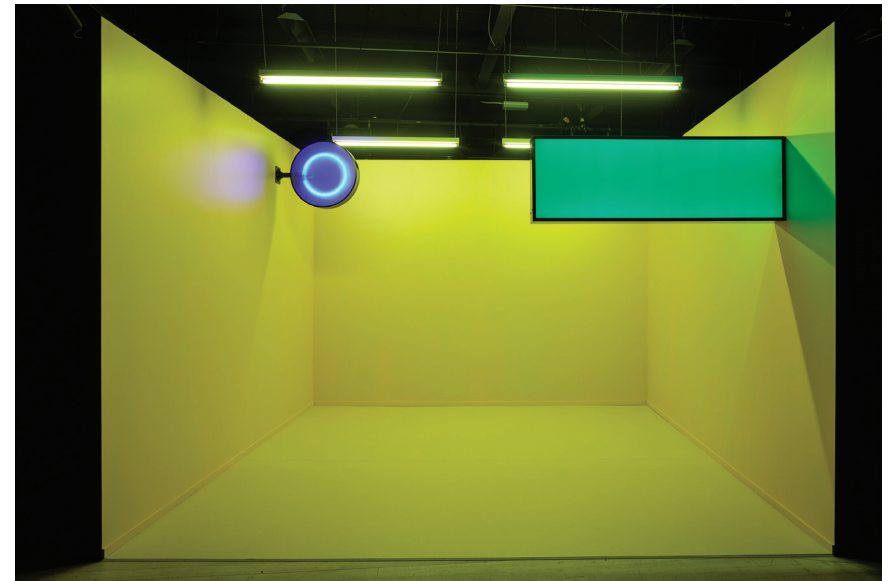
The 9th edition of Shotgun operated across 2020 and 2021. It was reframed as a Residency at Home model, initiated in response to the challenges of Covid-19. Shotgun 9 was awarded to Alex Davern with the program culminating with an exhibition of new work launched in the CAT Gallery on 30 April, 2021.

Much of the value of the program occurred online enabling involvement from national and international mentors with the program strengthened by local artists and technicians. Davern worked closely with Sydney artist Michaela Gleave and Australian Centre for Contemporary Art Director, Max Delany who each contributed a text to the exhibition catalogue. Additional assistance was provided by: writer and artist, Craig Judd; lighting designer and artist, Jason James; video maker and animator, Simon Ward; musician Ben Simms; and support from Shotgun curator, Kylie Johnson.

Shotgun 9 was the first edition of the project to be resourced solely by CAT. The initial Covid-19 lockdown resulted in some CAT Gallery presentations being rescheduled which enabled additional funds to be channelled towards the project. Delivering Shotgun across two calendar budgets and the savings associated with limited opportunity for mentor travel, lessened the impact of reduced philanthropic resources. Unfortunately, Covid-19 restrictions also impinged on associated public programs with only one artist talk presented.

On reflection, Davern considered the most difficult aspect of the Shotgun program was managing the ambition of his project against allocated funds. This has been a common concern amongst previous Shotgun artists who employ any form of construction in the gallery. The artist stated a major benefit of the program was the relationships he developed, particularly with New Zealand technician Simon Ward and Sydney artist Michaela Gleave. Ward provided invaluable support towards video manipulation, 3D modelling and animation skill development. Davern hopes to maintain his professional association (and friendship) with Gleave after the Shotgun program, moving from a mentorship to a peer-to-peer relationship.

While future funding options for Shotgun are unclear, the history of



the program is impressive. Shotgun has been a highly profiled and valued contribution to Tasmania's contemporary arts culture. Shotgun has adapted to the difficult circumstances of the pandemic, the model shifting to a Residency at Home model. The project's 'built in' flexibility holds it in good stead to meet future challenges and shifting artist requirements. Securing funding to compliment CAT's investment will be harder to affirm. In the short-term, Shotgun will be placed on-hold. It is believed that the intermittent occurrence of past programs has promoted the expectation amongst prospective candidates and audiences that the schedule is not fixed to a particular timeline enabling the brand to not be impinged by a 12-18-month

hiatus. This will provide time to explore funding options and review the project. It is hoped that the project can return to providing a number of Tasmanian artists the opportunity for participation in ancillary program offerings.

IMAGE: Alex Davern, *Bright labyrinth*, 2021. Pine, MDF, acrylic, paint, linoleum, florescent lighting, light filters, steel, Perspex, electrical components. 270 x 380 x 380cm. Photo: Rémi Chauvin

## Instrument Builders Project

October - December 2021

VERONICA KENT & JON SMEATHERS

Founded in 2012 by curators Joel Stern and Kristi Monfries, and now incorporating co-curator Lisa Campbell-Smith, Instrument Builders Project (IBP) is a transdisciplinary, socially engaged project focussed on experimental sound and collaboration, that over its previous five iterations in Indonesia, Australia and Japan has generated an international network of activity, ongoing relationships and new works.

2021 marked the third year that CAT has been working with the project, and a new phase in which IBP curators developed a model to continue to provide a platform in the face of challenges brought about through the pandemic. This was achieved through extending IBP's capacity as a responsive space for experimentation and sonic experience through research, critical reflection, and development through commissioning and presenting fieldwork, international collaborations engaging artists from Australia, Indonesia and Japan.

In this new phase, artists Veronica Kent and Jon Smeathers took on the IBP mantle in the form of an atelier. The artists produced a collection of 'personally tuned wearable acoustic pieces' to be experienced by visitors during bespoke fittings. Part of the research and development took place at the Detached Artist Archive, where the final outcome was presented as part of Mona Foma 2022. The Tasmanian artists worked with IBP alumni, and Indonesian artist, Natasha Tontey to further develop the digital language of the project.



DETACHED



Liquid Architecture

VOLCANIC WINDS



## International Strategy

World travel continued to be restricted in 2021 and limited the scope of CAT's International Strategy. During this period the organisation worked to capitalise on existing international connections and form new relationships to foster network building and expand opportunities for Tasmanian artists.

The focus remained on Indonesia and the Asia Pacific region. Indonesian artists Aliansyah Caniago & Raisa Kamila presented work at CAT in the 2021 *Composing Archipelagos* exhibition. The artist's involvement was supported by Indonesian Australian philanthropist Konfir Kabo. CAT hosted Kabo in Hobart, organising meetings with local gallerists and artist studio visits. CAT used the opportunity for discussions on possible future support for joint Tasmania and Indonesia projects.

CAT's engagement with IBP has led to multiple international relationships with artists and organisations in Indonesia and Japan. One key generative relationship in this project is with Australasian curatorial platform, Volcanic Winds. Founded by IBP co-curator Kristi Monfries, the organisation

navigates the cultural settings of both very diverse countries and has provided much insight into various global south settings. Additionally, CAT has been working with Japanese artist, Tomoko Momiyama under the IBP banner to produce a socially engaged compositional work with the Tasmanian Aboriginal community to be delivered in 2022.

The strategic aim continues to be to create the conditions for a broad and deep exchange grown from person-to-person connection, through forming multiple points of contact between international artist peers. We recognise that the world has shifted in recent years and new strategies will be necessary to achieve this. In aligning with the Australia Council's International Strategy, CAT will investigate opportunities for exchanging ideas and models to promote long-term relationship-building.

## Board Mentorship

In 2020 the CAT Board determined to extend Michelle Maynard's governance mentorship for a further 12 to further invest in her governance knowledge and skills and experience to encourage her towards taking up governance positions in the future. Michelle's capacities and contributions in this sphere will add to her increasing cultural leadership activities within and beyond the Tasmanian Aboriginal community. Her generous cultural stewardship was appreciated both by the organisation and by the individual members of the Board in 2021.

In 2021 Michelle continued to apply her knowledge of organisational and governance principles, models and processes gained through the mentorship to other collective and cultural enterprises she is engaged with to bring increased organisational clarity to other activities and collectives.

## 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 2021 there were two applications for EDF. Both were supported.

*Untitled* project to be curated by Elina Evans for Devonport Regional Gallery asks artists to respond to The Robinson Collection of photographic negatives. The exhibition will also include photographs from The Robinson Collection.

*Interfacial Intimacies* to be curated by Caine Chennat for the Plimsoll Gallery addresses issues surrounding 'shame' through a series of related and opposing concepts.

## DEVELOPMENT PROGRAM STATISTICS

Program	Curator/ Artists	Mentors & Others	Duration	Location
Curatorial Mentorship	1	5	Annual	CAT
Board Mentorship	1	3	Annual	CAT
Shotgun 9	1	7	28.07.2020 - 31.05.2021	CAT & Online
Instrument Builders Project	2	3	Full year	Online
Studio	4	2	Annual	CAT
International Strategy	3	4	Ongoing	Various
Exhibition Development Fund	2	-	Annual	Tasmania
<b>TOTAL</b>	<b>14</b>	<b>24</b>		



IMAGE: IBP5, Mona Foma, 2021, performance still. Photo: Mish Szekelyhidi

# Engagement Program Report

In 2021 CAT engaged with more diverse audiences through responsive public programs incorporating artist talks, discussions, 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.

Negotiating the shifting parameters of Covid-19 led to new thinking around audience and capacity to engage. 2021 saw relative freedom for Tasmanians coinciding with the longest recorded lockdowns in other parts of Australia and border closure around the country. Audiences visiting the gallery and off-site projects were predominantly Tasmanians; and creating valuable engagement online was challenging given the collective burnout and exhaustion from participating in online content. At the same time, the capacity and opportunity for staff to reflect on CAT's models and systems of engagement was invigorating. An

example of this new thinking made public was the relaunch of the studio program. While internally re-evaluation and strategy took place into deepening and strengthening conversation around profiling CAT's wider community of peers and collaborators.

The performance lecture *The archive of we* was a highlight of CAT's 2021 suite of public programs. For the event Fernando do Campo embraced CAT's new Covid-19 safety audience booking system as a performance strategy. The artist sent personalised emails to those who registered, introducing the program and implicating the audience in the parafiction ahead of the live event. So convincing was do Campo's lecture that some in the audience maintained a belief in the parafiction through to question time. For those that were aware of the ruse this added to the surreal experience.

The lessons learnt through 2020 around proving clear and safe parameters within physical gatherings were adopted by the organisation, allowing for more access to public programs and events.

## Public Programs

### 1. Shotgun 9: Time and Space

26 February 2021

MICHAELA GLEAVE

Artist talk

Michaela Gleave travelled to Tasmania through the Shotgun program in her role as mentor to Alex Davern. In this public presentation Gleave discussed a selection of her projects that involve compressions or expansions in time and space. Including public art, performance projects, digital and online works. The presentation was focussed on works that seek to bridge temporal or physical space through the use of light, distance, duration, or data. Working across a wide range of media, Gleave spoke of the increasing role collaboration plays in her practice, and the content and platforms this way of working has enabled. A Q&A session followed the presentation.

### 2. The archive of we

22 February 2021

FERNANDO DO CAMPO

Performance Lecture

This fully subscribed event was part of the exhibition *To companion a companion*. Fernando do Campo spoke of the knotted histories we come across in urban multispecies encounters with birds, seamlessly weaving fact with fiction. The presentation focussed on the House Sparrow Society for Humans (HSSH) archives, an entity that the artist has been working with as an amateur volunteer historian since 2015. do Campo shared a box of slides and correspondence between the HSSH and the Abstract Expressionist painter Barnett Newman in the 1950s. The parafiction was slowly revealed as the performance lecture evolved. The occasion was expertly executed and very entertaining.



PERTH INSTITUTE OF  
CONTEMPORARY ARTS

### 3. Vibrapalooza: Vibrance in the CAT Carpark

27 & 28 February, 2021

Multiple performers, artists and musicians

Festival Event

*Vibrapalooza* was a Vibrance festival event presented with support from Contemporary Art Tasmania. Billed as Tasmania's biggest street art festival, Vibrance occurred across multiple locations in Hobart including the CAT carpark. *Vibrapalooza* was held across 2 days of the week-long festival and was an opportunity for CAT to be part of the street art focussed program. Hosted information sessions introducing CAT and the artistic program were held with the aim of expanding the organisation's audience. Multiple one-on-one and informal group sessions were hosted by CAT staff throughout the weekend. Centred on Fernando do Campo's gallery exhibition *To companion a companion*, CAT's offering also incorporated Michael Muruste's installation in the CAT Courtyard and Carolyn Wigston's public artwork on the outside of the building.

**VIBRANCE**  
2021

### 4. Composing Archipelagos

Curator Discussion: 17 March, 2021

Industry and Student Talks:  
17 March - 9 April, 2021

JASMIN STEPHENS

Curator Talks

Guest Curator Jasmin Stephens presented several talks on different aspects of her *Composing Archipelagos* exhibition to industry professionals, students and art interested audiences. Through the exhibition Stephens considered what could happen if lutruwita/Tasmania was to cast off colonial myths of islandness and reframed itself as part of an archipelago stretching across the Asia Pacific. Stephen's generosity to each amassed audience was impressive with the curator speaking at length about the exhibition premise and the work on display by Lucy Bleach, Torika Bolatagici, Aliansyah Caniago & Raisa Kamila, Jane Chang Mi, Anthony Johnson, Ricky Maynard, Marian Tubbs and James Tylor.

This project was supported by Ten Days on the Island and Project Eleven.

**PROJECT  
ELEVEN**



IMAGE: Aliansyah Caniago and Kamila Raisa, *Composing Archipelagos* Edition, *Cards Against History*, 2021, installation view. Photo: Rémi Chauvin

## 5. CAT Studio Artist Talk

21 May 2021

MARIA BLACKWELL, ANDY HUTSON,  
DEXTER ROSENGRAVE, JAKE WALKER

The four artists from the 2021 studio program had all experienced varying degrees of upheaval in their professional practice, with exhibitions being delayed, closed or cancelled throughout the year due to Covid-19. This set the tone for an incredibly versatile and engaging series of artist talks that really highlighted the benefits of access and autonomy within the studio program at CAT. The program was hugely successful both in visitor numbers and public feedback, with audiences being privy to the 'behind the scenes' of projects in process or those that were intended for galleries and festivals.



IMAGE: Andy Hutson, maquette and works in progress, 2020. Photo: Rémi Chauvin

## 6. Rehearsing the Future

29 August, 2021

SOFIE BURGOYNE, ALEX LAST,  
NADIA RAFAEI, JON SMEATHERS

Public conversation

Throughout August 2021 the CAT Gallery operated as a rehearsal space; a lab for live, embodied experimentation and collective learning. *Rehearsing the Future* project curator Sofie Burgoyne and artists Nadia Refaei, Alex Last and Jon Smeathers came together for conversation that elaborated on the public presentations and the private rehearsals that took place in the gallery. Occurring on the last day of the project, this public program was an opportunity to 'open up' and discuss the experiences, concerns and imaginaries that emerged from the rehearsals.

## 7. MACHINE: What's Cooking?

Artist talks

*What's cooking?* was a series of three public programs comprising presentations by 12 Tasmanian artists. *What's cooking?* was designed to provide a context for discussing topics important to artists now, foster connection and an occasion for artists to speculate on what they require to progress their practice. Q&A sessions followed presentations. From this process of enquiry CAT will develop the 2022 MACHINE collective learning and development program.

### What's Cooking? #1

23 September, 2021

AMANDA DAVIES, LOREN  
KRONEMYER, JOSHUA SANTOSPIRITO,  
MIKE SINGE

Amanda Davies is known for her figurative paintings that deal with unease, the body and illness. She weaves imagined and real histories into her self-reflexive practice. Loren Kronemyer's works span objects, interactive and live performance, experimental media art, and large-scale world-building projects aimed at exploring ecological futures and survival skills. Joshua Santospirito's art practice includes painting, comics, performance, music, sound and writing and is primarily focused on identity and

modern Australia. Mike Singe's work is informed by the evolving culture and language that has developed in response to looming global environmental disaster.

### What's Cooking? #2

7 October, 2021

PAIL EGGINS, PETE MATTILA, LÉULI  
ESHRĀGHI, LUCIENE RICKARD

Paul Eggins is interested in how we perceive illegal drugs and their value. Léuli Eshraghi intervenes in display territories to centre global Indigenous and Asian diasporic visibility, sensual and spoken languages, and ceremonial-political practices. Trained as an industrial blacksmith and welder Pete Mattila makes objects out of steel. Through his work he celebrates complex histories in art, craft and design as well as in industrial expression. Lucienne Rickard has spent the last ten years working exclusively in drawing. Through her work she attempted to raise awareness of the looming extinction crisis by drawing and then immediately erasing extinct species.

### What's Cooking? #3

28 October, 2021

AMYRIS CAUCHI and  
OTIS MCDERMOTT with  
CAMERON PHILLIPS,  
GRACE GAMAGE,  
CALEB NICHOLS-MANSELL,  
BILLIE RANKIN with DAYSI PATEL  
and PEARL SMITHIES

Amyris Cauchi and Otis McDermott are *Primal Regression Therapy* joined by Cameron Phillips. They walk the tightrope between art and music and aim to induce catharsis through drone and dark ambient soundscapes. Grace Gamage is an interdisciplinary artist, farmer and boxing coach. Through her practice she attempts to adapt to new conditions within capitalism through critique and praxis.

Caleb Nichols-Mansell is a proud Tasmanian Aboriginal man with deep connections to country, community, culture, and spirit which inform his mixed media practice and process. Billie Rankin takes play seriously. Working extensively with young people, Rankin employs collaboration and community to foster social practices of attentiveness and care. They were joined by Daysi Patel and Pearl Smithies.

## 8. Systematic Touring Exhibition

19 November 2021

Devonport Regional Gallery

ELIZA BURKE, BILL HART,  
JACOB LEARY, NADÈGE PHILIPPE-  
JANON, TRICKY WALSH

On the opening night of *Systematic* at Devonport Regional Gallery the curator and four artists spoke about the exhibition and their role in it. This was followed by questions from the audience who were excited to see the wide range of kinetic work on display operating whilst the talks took place in relationship to the equally engaging still artworks. This was the final exhibition on this national tour.

## 9. Members' Exhibition & Party

19 November – 12 December, 2021

CAT MEMBERS

The Members' Exhibition Party returned in 2021 with a spectacular signature cocktail created by Neika Lehman and Léuli Eshraghi, tunes by DJ Theia Connell, a floral display by Abigail Giblin, a member's raffle MCed by Wesley Miles, food by Senor Frijoles and secret dancers commissioned to randomly perform throughout the evening. A night of frivolity launched the exhibition of 70+ member's artworks.



IMAGES: Members' Exhibition, 2021

Vicki Covaks, *Beatrix*, 2021, repurposed antique fox stole, recycled fabrics and found objects. Photo: Rémi Chauvin



Catherine Phillips, *Fat cats and ivory towers*, 2021. Oil, acrylic, resin, felt, fake flowers, beads, sequins and stickers. Photo: Rémi Chauvin

## Journal

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CAT's online publishing platform gained further traction as a key digital engagement tool for the organisation's broader discourse around the exhibition program. The year started with a creative partnership and co-commission edition with Fernando do Campo's, *Companion Reader*, an online collection of essays that accompanied his exhibition, *To companion a companion*. The piece titled, *To companion the companion: To grieve not only for but with a bird / A letter to Nigel the gannet*, was written by celebrated Tasmanian novelist Erin Hurtle. Other writers to join the archive were local theatre director and writer, Ben Winspear commenting on a dystopian setting aligned with the exhibition *Abolish the Olympics*; Sydney based improviser in sound and academic Clare M. Cooper on futuring, from lockdown as a remote critique on the curatorial mentorship exhibition, *Rehearsing the Future*.

## What are you looking at? Podcast

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*What are you looking at?*, CAT's quarterly podcast, represents a growing worldwide audience for the organisation. The podcast has had over 50,000 listens across the lifetime of the project and provides CAT with the opportunity to expand on ideas and concepts from the annual program. In 2021, CAT partnered with Melbourne-based sound organisation, Liquid Architecture to release an episode about the *Instrument Builders Project 6*, a CAT offsite project. This episode was released through both the CAT podcast RSS, website and social media platforms, and Liquid Architecture's networks. Other episodes included *Winners and Losers*, which explored the Australian art prize landscape, with interviews from Julie Ewington, Loren Kronemyer and Daniel Mudie Cunningham; and a commissioned episode produced by Dr Lucreccia Quintanilla, which invited the listener on a journey into the interior of the conchshell.

## Members' Wall

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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:

SARA WRIGHT  
*Love is a cloud, Love is emergent, Love is a mountain*, video stills, 2020  
January 2021

JO CHEW  
*For the dreamer*, oil on canvas, 2020  
*Failsafe*, oil on canvas, 2020-21  
March 2021

INDIA KENNING  
*Algal Bloom*, charcoal on Stonehenge  
May 2021

## Social Media, Website and Shop

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Across the pandemic period, CAT's social media has continued to be an important avenue for connection to audiences, both around CAT's activities and to support other organisations in our community to promote their events and exhibitions. With shifting conditions around audience density and social rules, CAT's online presence has been responsive and the most efficient way of keeping audiences up to date.

In 2021, after a review led by CAT staff and the Communications and Engagement Committee, the Shop commission project was rolled back. While successful in connecting audiences with Tasmanian artists, and providing a better experience for visitors to CAT, it was determined that resources could be more efficiently used in other projects. Remaining shop stock will be sold through the CAT website and gallery shop, alongside ad hoc consignment items and publications by Tasmanian artists and organisations. A successful partnership has been developed with Design Tasmania, who are stocking CAT merchandise, giving visibility to CAT's brand in the north of the state, where Mish Meijer's scarves have been particularly popular.

## PUBLIC PROGRAM STATISTICS

Program	Participants	Date	Location	Visitor #
The Archive of we	1	27.02	CAT	24
Vibrance Festival (CAT engagement)	N/A	27 & 28.01	CAT	86
Shotgun 9: Time and Space	1	16.02	CAT	20
Composing Archipelagos (Curator talk - industry)	1	17.03	CAT	14
Composing Archipelagos (Curator talk - public)	1	20.03	CAT	42
Composing Archipelagos (Student visit)	1	9.04	CAT	17
CAT Studio Artists Talk	4	21.05	CAT	50
Rehearsing the Future	4	29.08	CAT	41
MACHINE: What's cooking? #1	3	23.09	CAT	28
MACHINE: What's cooking? #2	4	7.10	CAT	48
The Unconformity (Student talk)	1	15.10	Queenstown	22
MACHINE: What's cooking? #3	8	28.10	CAT	62
Systematic	5	19.11	Devonport	25
<b>TOTAL</b>	<b>34</b>			<b>479</b>

## ARTISTS

Event type	Tasmanian	National	International
Gallery exhibition	23	7	4
Touring exhibition	5	4	1
Off-site exhibition	5	-	-
Development	29	8	1
Public Program	31	2	1
<b>TOTAL</b>	<b>93</b>	<b>21</b>	<b>7</b>

## Publications

### Rehearsing the Future

Text: SOFIE BURGOYNE, NADIA REFAEI, ALEX LAST AND JON SMEATHERS  
 Artists: NADIA REFAEI, ALEX LAST and JON SMEATHERS  
 Design: CATH ROBINSON  
 Photography: Courtesy of the artists, OM SLEIMAN FARM, and CASSIE SULLIVAN  
 Printing: Monotone Art Printers  
 ISBN: 978-0-947335-23-6  
 Edition: 100

### Shotgun 9: The clouds have cameras

Artist: ALEX DAVERN  
 Text: MAX DELANY, MICHAELA GLEAVE  
 Design: CATH ROBINSON  
 Photography: RÉMI CHAUVIN  
 Printing: Monotone Art Printers  
 ISBN: 978-0-947335-17-5  
 Edition: 300

### Place Matters: The Partnership Project 2016 - 2020

Edited by PAT HOFFIE  
 Texts: PAT HOFFIE, GREG LEHMAN, DANIEL THOMAS, ADAM GECZY  
 Artists: RITCHIE ARES DOÑA, SELENA DE CARVALHO, KARLA DICKENS, ROB DOUMA, PENNY EVANS, LISA GARLAND, DAVE 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  
 Design: VANGHOUA ANTHONY VUE  
 Printing: Liveworm Studio  
 ISBN: 978-0-947335-21-2  
 Edition: 200

# Financial Statements



## Independent Auditor's Report to the Members of the Contemporary Art Services Tasmania

### Opinion

We have audited the financial report, being a special purpose financial report, of the Contemporary Art Services Tasmania (the Company), which comprises the balance sheet as at 31 December 2021, 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 the declaration by those charged with governance.

In our opinion, the accompanying financial report of the Contemporary Art Services Tasmania presents fairly, in all material respects, the financial position of the Company as at 31 December 2021, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards to the extent described in Note 1.

### 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 Company in accordance with the ethical requirements of the Accounting Professional & Ethical Standards 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.

### Comparative Information

Without modifying our opinion, we draw attention to the fact that this is WLF Accounting and Advisory's first year completing the audit of the Company. Accordingly we do not express an opinion on the comparative information in the financial statements of the Company.

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

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and for such internal control as management 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, management is responsible for assessing the Company'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 management either intends to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Liability limited by a scheme approved under Professional Standards Legislation.

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

### Auditor's Responsibilities 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.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Joanne Doyle

Partner

Wise Lord & Ferguson

Date: 6 April 2022

**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 2021 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:

05/04/22  
 .....

**CONTEMPORARY ART TASMANIA**

**STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2021**

2020		Notes	2021
\$			\$
<b>Income</b>			
535,781	Annual Program Grants	3	576,502
111,205	Specific Project Grants	3	160,525
21,313	Earned Income	3	20,057
180,550	Other Income	3	55,000
<u>848,849</u>	<b>Total Income</b>		<u>812,084</u>
<b>Expenses</b>			
341,687	Salary, Wages & Contractors	4	338,632
377,134	Program Costs	4	344,624
87,902	Administration	4	87,897
10,647	Depreciation	4	8,839
<u>817,370</u>	<b>Total Expenses</b>		<u>779,992</u>
31,481	<b>Operating Profit (Loss)</b>		32,091
<b>Non-Operating Items</b>			
(5)	Disposal of Net Assets	5	(402)
<u>31,476</u>	<b>Total Comprehensive Income For Year</b>		<u>31,689</u>

## CONTEMPORARY ART TASMANIA

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2021

2020		Notes	2021
\$		\$	\$
<b>Current Assets</b>			
932,016	Cash at Bank		876,494
19	Cash on Hand		55
28,050	Sundry Debtors		261,250
-	Less:- Provision for Doubtful Debts		-
647	Other Debtors		150
960,731	<b>Total Current Assets</b>		<b>1,137,949</b>
<b>Non Current Assets</b>			
111,071	Office Furniture & Equipment (at cost)	110,049	
(73,994)	Less:- Accumulated Depreciation	(79,567)	30,482
-			-
37,077	<b>Total Non Current Assets</b>		<b>30,482</b>
997,808	<b>Total Assets</b>		<b>1,168,431</b>
<b>Current Liabilities</b>			
68,355	Employee Entitlements	6	74,374
-	Sundry Creditors		-
3,086	Trade Creditors		4,251
600	Studio Bond Monies		600
117,275	Grants Received in Advance		245,136
29,905	Other Current Liabilities - ATO		33,794
219,220	<b>Total Current Liabilities</b>		<b>358,155</b>
778,588	<b>Net Assets</b>		<b>810,277</b>
<b>Members Funds</b>			
747,112	Accumulated Profits (Losses) Brought Forward		778,588
31,476	Comprehensive Income / (Deficit) For The Year		31,689
778,588	<b>Total Equity</b>		<b>810,277</b>

## Acknowledgements





CTP22TMI  
DEORT222  
NMRYT5N

[contemporaryarttasmania.org](http://contemporaryarttasmania.org)