



CONTEMPORARY
ART TASMANIA
ANNUAL REPORT 2022

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Contemporary Art Tasmania acknowledges the first peoples of Nipaluna/Hobart, the Muwinina and we acknowledge the devastating truth that they did not survive colonisation. We recognise today's First Nations families as custodians of Lutruwita/Tasmania and pay respect to their elders across all times.

COVER IMAGE: Mary Maggic,
Faster, Higher, Stronger, 2022
Photo: Rémi Chauvin

Contemporary Art Tasmania is Tasmania's leading public organisation and gallery dedicated to contemporary and experimental art and to supporting 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 for the Arts, Arts Tasmania and through the Visual Arts and Craft Strategy.

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

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

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

Purpose

Contemporary Art Tasmania is a platform for nurturing deeper enquiry and experimentation through contemporary art practice.

Core Values

Leadership, contemporaneity, best practice, provision of opportunity, generosity

Goals

- Deepening our research across all segments of our contemporary art communities
- Drive an ambitious program
- Build our future

Chair's Report

BILL HART

2022 brought a welcome return to normality post pandemic, with CAT participating in the return of the major arts festivals of Mona Foma (*Last Messages* curated by Scot Cotterell) and Dark MOFO (*BioGym* - Mary Maggic and Grace Gamage), as well as its gallery program and other in person events such as the Constellations (formerly *Machine*) artist development programs. While the impacts of the pandemic linger, there was a sense of a community regaining its strength and focus.

The board acknowledges that this recovery has been made possible through the commitment, expertise and hard work of the CAT staff; Michael Edwards, Kylie Johnson, Colin Langridge, Nadia Refaei, Pip Safford, and the dedicated crew of gallery technicians and attendants that make stuff happen, and make it accessible to the public. In particular we would like to acknowledge Lisa

Campbell-Smith, who left the organisation in December, for her diverse and often extraordinary contributions to the organisation and the curatorial and engagement programs she fostered.

The last AGM saw the appointment of four new board members; Fernando do Campo, Theia Connell, Denise Robinson and Troy Ruffles, who have brought an enhanced national and whole-of-state perspective to the board. In its ongoing partnership with Walantanalinany Palingina (WaPa) to build capacity for a Tasmanian First nations multi-arts organisation, a board position has been allocated to WaPa members on a rotating basis, in what is a unique model for the sector. Michelle Maynard, who as our 2021 Board Mentee has been a valued colleague, is the first to take up this position.

The 2023 AGM will see Scott Baddiley, Rebecca Fitzgibbon, Therese Taylor and myself finish our terms on the board. I would like to acknowledge Rebecca's enthusiasm and commitment to the Board through her work on the Engagement subcommittee and as Board Secretary. Likewise, Therese has been invaluable for

her work on housing and her perspectives on governance and the machinations of government. Scott as treasurer has refined our financial reporting and accounting practices. Unfortunately, the 2023 AGM will also see Denise Robinson step down prematurely to focus on completing her PhD. Denise brought a wealth of arts administration and cultural experience, and we hope that there is an opportunity for her to re-join the board in the future. I would also like to acknowledge the contributions from our other continuing board members; Scott Ashby and Michael Bugelli. Speaking personally, being a board member and through that working with the Board and CAT staff in a variety of roles over the past six years has always been an enjoyable and rewarding experience. CAT lives a culture of respect.

With the change in federal government a new National Cultural Policy was released in March - "Revive: a place for every story, a story for every place". The intention of this five-year policy is to revive Australia's arts and cultural sectors, after both the pandemic and a decade in which many of the nation's small cultural organizations lost funding and ceased to operate.

CAT has recently applied for multi-year funding from both State and Federal governments, and if successful, this will enable a rare period of stability in which the Board can focus to 'step up' CAT's commitment and presence in the Tasmanian arts ecology.

To prepare for this opportunity the Board conducted a two-day session in November to develop a 2024-2027 strategic plan. To be effective strategic planning requires simultaneously a clear-eyed acknowledgement of vulnerabilities and weaknesses, as well as of strengths and successes. What the practices and forms of contemporary art are, and its place in the wider culture continues to evolve and it is important that an arts organization is nimble in acknowledging change and reflecting on its performance. CAT is a small organization with limited resources in terms of people, facilities and funding, so it is important for the Board to tailor expectations and ambitions to what can be effectively and realistically achieved with those resources.

Three overarching goals were developed, each with several

associated strategies, and some initial tactics identified, but it is the intention that with this strategic plan, that it be an evolving document, subject to regular review and re-evaluation.

The first goal is to “Deepen our reach across all segments of our contemporary art communities”. This is an ongoing goal that the organization has always strived for. It means:

- Understanding who our contemporary arts practitioners are, how best to serve and communicate with them. CAT is only as strong as the community of practitioners who engage with it.
- Strengthening our relationships with other organizations both state and national, building ongoing partnerships.
- Engage with our audience, both current and potential new audiences who value what we do. CAT is currently a membership-based organization, but this is an old model and does not necessarily best suit the needs for both organization and community in the 21st century.

The second goal is to “Drive an ambitious program”, again a goal

that CAT has always aspired to, but in the current context there is a need to:

- Stimulate a diversity of voices and expression, and facilitate deeper inquiry by practitioners. This means embracing artistic risk and developing ways to allow greater inclusivity of access to programs.
- Facilitate the exchange of ideas across cultures and practices. Investing in relationships and exchange between artists, and ensuring our programming reflects our broader society.
- Boost Tasmanian practice, both locally and nationally. This includes; reviewing and revitalizing touring exhibitions models which were in decline pre-pandemic, delivering public programs in regional Tasmania, having programs that are responsive to changing art practices and needs, and initiating artist development programs, like Constellations.

The third goal, is to “Build our future”, to prepare the organization for future change by:

- Making sure our people are energized and feel heard, that the board and staff are engaged with each other. It can be challenging in a small organization

in a regional location to provide staff with stimulation for growth and development, to ensure that there are sources of fresh voices and ideas.

- Ensure sustainability of the organization, that there is a succession plan, reviewing and modernizing our constitution, ensuring that OH&S, risk management, diversity and accessibility policies are well embedded in all operations. And striving for what every arts organization needs - other stable sources of funding.
- Resolve CAT’s housing concerns. CAT has been seeking new housing for almost twenty years. The accumulated maintenance shortfalls in the Tasma Street site will mean that this will become pressing over the next few years.

CAT’s purpose continues to be, as it has been for forty years since its first incarnation as Chameleon in 1983, to be “a platform for nurturing deeper enquiry and experimentation through contemporary art practice.”

Director’s Report

MICHAEL EDWARDS

In 2022 Contemporary Art Tasmania delivered programs of gallery-based exhibitions, touring exhibitions, off-site projects, artist development activities, public engagement events, a studio program, mentorship activities along with digital programs. Across these activities CAT was able to meet both remuneration levels recommended by National Association of the Visual Arts (NAVA) and the superannuation guarantee.

In recent years CAT has planned to work on providing artists with more access points to our artistic programs to deepen their involvement and participation across the organisation. We have measured integration activity against this goal since 2020 and program activity for individual artists has been increasing. Average participation rose from 1.8 program

intersections in 2020 to more than doubling to 3.8 intersections per artist in 2022. CAT's 2020 onsite exhibitions engaged 26 artists with 75 program intersections, an average of 2.9 programs per artist. In 2022 this average had risen to 4.3 program intersections, or a 48% increase, engaging 27 artists in 116 activities. Individual artists have limited opportunities to access CAT programs across their careers, enriching that access - when it occurs - is aligned with increasing the value of the organisation to the artists we work with.

In review, 2022 delivered a remarkably consistent year of strong exhibitions on the gallery program, and in doing so it belied the sense of a 'recovery of normalcy' that informed how we understood the year at the time.

Our core gallery projects - *Boundaries*, *The Lost Hour*, *The bendable*, *posable*, *action artist series*, *BioGym*, *Listening with the Opacities of Our Times and Places*, and *HOME/LAND* - each offered convincing presentations of contemporaneous ideas that ranged from an incredibly local genesis (*HOME I LAND*'s Mt Stuart provenance along with the whole of *The bendable*, *posable*, *action artist*

series), reaching back across time (*The Lost Hour*), to contemporary global anxieties around molecular modifications (*BioGym*) and systemic contamination by microplastics (*Boundaries*). The program was not without its challenges, international artist in residence, Tomoko Momiyama was unable to deliver on her original proposal, yet worked with local musicians and a videographer to present a mesmeric composition, *Listening with the Opacities of Our Times and Places*. Timing challenges also impacted *HOME I LAND*, however the curator's scaled building framework as a literal curatorial frame strengthened the contributions of participating artists and provided a liveable environment for the participatory and social activities which completed the project. The touring program saw the end of a successful national tour of Eliza Burke's *Systematic* exhibition and, after prior Covid disruptions, the tour of Tin Camp Studio commenced and momentum around that project indicates that it will outlive its CAT Touring existence to have an independent future.

Stand-alone programs in 2022 included: the Constellations New Work artist development and mentorship program; *Atelier*, the Instrument Builders Project #6 in

partnership with Liquid Architecture, Volcanic Winds and Detached Cultural Organisation; the long-form, offsite project, *The Earth Project* in partnership with Soil Science Australia and the Royal Tasmanian Botanical Gardens; and ongoing support for the important independent initiative, Walantanalinany Palingina (WaPa). In 2022 a co-opted position was made available on the CAT Board for a member of WaPa to participate and gain experience in governance and familiarity with boardroom culture.

CAT also participated in a range of national forums, preparing submissions to the National Cultural Policy, Revive, for NETS Australia, as well as contributing to NAVA consultations and reviews of the Code of Practice for the Visual Arts and Craft Sector with focus on exhibition touring best practice and artist remuneration recommendations.

At the 2022 AGM, four longstanding and highly valued members of the Board completed full terms of service with the organisation. Outgoing Chair, Belinda Cotton, and Jane Stewart, Ellie Ray and Pat Brassington all served over six years in their roles. The achievement of seeing out maximum terms is testament to the

strong culture on the Board, to which they each contributed and upheld. Pat Brassington also accepted an invitation from the Board to take up the inaugural role of Patron at Contemporary Art Tasmania. Bill Hart stepped into the role of Chair and welcomed Fernando do Campo, Theia Connell, Denise Robinson and Troy Ruffels to the Board. These incoming members greatly strengthen the organisation's connections in the sector across the island and interstate. Across the year the Board also reviewed and refined the systems around policies, began work on updating the 40-year-old constitution to be fit-for-purpose and amend the terms of service to build in capacity to generate corporate memory and support knowledgeable chairmanship. The Board ended the year in a lively and discursive planning session that set the vision for the organisation's future. I would like to thank Board members for their generosity to the organisation and their support of the organisation and its people. Thanks also to Therese Taylor who ended her term at the AGM for her warm leadership around the table, and to Rebecca Fitzgibbon for six years of generous enthusiasm

and support for the organisation. In particular I thank Bill Hart for stepping up to the demands of the Chair, and for bringing a discursive culture to the room.

We enjoyed another year of collegial culture from a dedicated team following their invested interests in contemporary culture – and through which they contributed to achieved. Thanks to Kylie Johnson, Colin Langridge, Nadia Refaei and Pip Stafford for that hard work, with special mention to Lisa Campbell-Smith who, after five years of incisive curatorial input and projects, ended in her role at year's end. Thank you, Lisa.

FINANCIAL REPORT

Contemporary Art Tasmania has improved its financial position over the year. The 2022 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, \$220,000 core funding; the Australia Council, \$133,378 core funding; Visual Arts & Craft Strategy, \$47,662. Totalling \$401,040, these

funds are to be expended against projects in 2023 but are shown in 2022 Members Funds. Please note that figures that account for the adjustment of 2022 funds receipted in 2021 and 2023 funds receipted in 2022 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 \$51,655. CAT's accumulated Members Funds represented as \$861,932 (adjusted \$480,892.). The organisation's operating margin of 6% is below the recommended 10% capacity to build reserve funds, and the Reserves Ratio of 6.2% is well short of the recommended 20% benchmark. The Working Capital Ratio of 3.3:1 is ahead of a 2:1 benchmark and the 2021 Liquidity Ratio of 3.6:1 is well 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 30.8 weeks of average weekly expenditure in cash reserves, indicating that it can continue normal operations beyond the benchmark of 10 weeks.

Annual Expenditure on programs was 48% of total expenditure (up 13% on 2021); Salaries were 39% (down 5.9% on 2021), and Administration at 13% was up 3.8 % on the previous year.

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. I also warmly acknowledge all the artists and arts professionals who contribute to our processes and our programs.

CAT 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 to access the breadth and depth of knowledge and artistic activity needed for participate effectively in Tasmania's contemporary visual arts ecology. We warmly 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.

With gratitude 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, DarkLab, Detached Cultural Organisation, Scott Ashby, Scott Baddiley, Pat Brassington, Michael Bugelli, Theia Connell, Belinda Cotton, Fernando do Campo, Bec Fitzgibbon, Bill Hart, Michelle Maynard, Ellie Ray, Troy Ruffels, Denise Robinson, Jane Stewart, Therese Taylor, Julie Gough, Robert O'Connor, Sally Rees, Jon Smeathers, Stuart Houghton, Cath Robinson, Jim Everett, Jillian Mundy, Caleb Nichols-Mansell, Bonnie Starick, Lucy Bleach, Martin Moroni, Alex Hullah, Joel Stern, Kristi Monfries, Julia Drouhin, Bronson Walls, Anna Eden, Edith Perrenot, Maddison Barker, Amyris Cauchi, Rémi Chauvin, Cassie Sullivan, Rosie Hastie, Peter Mathew, Mish Szekelyhidi, 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

BILL HART

Chair of the Board
Artist
Appointed 15.04.2017
Attended 6 out of 7 meetings

REBECCA FITZGIBBON

Secretary of the Board
Media Manager, DarkLab, Mona Special Projects
Appointed 18.10.2016
Attended 6 out of 7 meetings

SCOTT BADDILEY

Treasurer of the Board
Managing Partner, Crowe Horwath
Appointed 19.06.2018
Leave of absence across 2022, available for advice

PATRICIA BRASSINGTON

Artist
Appointed 19.04.2016
Attended 2 out of 2 meetings

DR ELLIE RAY

Artist
Appointed 17.03.2015
Attended 2 out of 2 meetings

JANE STEWART

Principal Curator, Tasmanian Museum and Art Gallery
Appointed 19.04.2016
Attended 1 out of 2 meetings

THERESE TAYLOR

Director, Public Trustee Tasmania; Convenor, Tasmanian Forests and Forest Products Network
Appointed 18.08.2020
Attended 6 out of 7 meetings

SCOTT ASHBY

Barrister, Solicitor and Director of Bass Legal
Appointed 18.08.2020
Attended 6 of 7 meetings

MICHAEL BUGELLI

Gallerist, Curator, Detached Cultural Foundation
Appointed 20.04.2021
Attended 6 of 7 meetings

FERNANDO DO CAMPO

Artist, Lecturer at UNSW Art & Design
Appointed 19.04.2022
Attended 3 of 5 meetings

THEIA CONNELL

Artist, Curator and Facilitator
Appointed 19.04.2022
Attended 3 of 5 meetings

DENISE ROBINSON

Indigenous Fellow, School of Arts and Media, UTAS
Appointed 19.04.2022
Attended 4 of 5 meetings

TROY RUFFELS

Artist, Lecturer in Art, UTAS
Appointed 19.04.2022
Attended 3 of 5 meetings

PROGRAM COMMITTEE

The Contemporary Art Tasmania Program Committee operates as a curatorium, identifying new projects for the gallery program, offering strategic direction for projects and assessing expressions of interest. The committee also provides comment on the implementation of other CAT programs, and promotes the program amongst industry colleagues. The committee comprises: the CAT Director, Curator, CAT Board member/s, three members from outside the organisation who provide curatorial, or audience, or specialist expertise and the CAT Curatorial Mentorship recipient. In 2022 the committee structure changed. Board representation on the committee increased to two members for a trial period and

it was determined that the three positions on the committee from outside the organisation alternate between being offered by invitation and now also by application. The first member to be sourced through application will commence in 2023. The committee reports to the Board of Contemporary Art Tasmania.

During 2022 there were five Program Committee meetings and no special focus meetings.

PAT BRASSINGTON

Artist, Contemporary Art Tasmania Board representative
Attended 1 out of 1 meetings
Term completed 02.2022

FERNANDO DO CAMPO

Artist, Lecturer at UNSW Art & Design, Sydney
Co-Contemporary Art Tasmania Board representative
Appointed 07.2023
Attended 3 out of 3 meetings

THEIA CONNELL

Artist, Curator and Facilitator
Co-Contemporary Art Tasmania Board representative
Appointed 07.2023
Attended 3 out of 3 meetings

MICHAEL EDWARDS

Contemporary Art Tasmania, Director
Attended 5 out of 5 meetings

JULIE GOUGH

Artist, Curator Indigenous Cultures, Tasmanian Museum and Art Gallery
Appointed 05.2023
Attended 3 out of 4 meetings

KYLIE JOHNSON

Contemporary Art Tasmania, Curator and
Program Committee Coordinator
Attended 5 out of 5 meetings

ROBERT O'CONNOR

Artist
Attended 1 out of 5 meetings

ALEX HULLAH

Curator, 2022 Curatorial Mentorship
recipient (non-voting position)
Attended 2 out of 5 meetings

JANE STEWART

Contemporary Art Tasmania Board
member, Principal Curator Tasmanian
Museum and Art Gallery. Program
Committee alumni interim member
appointed while changes to the
committee's membership recruitment
were being determined
Attended 3 out of 4 meetings
Term completed 09.2023

TOURING EXHIBITION COMMITTEE

The Contemporary Art Tasmania
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

ASHLEY BIRD

QVMAG, Curator Visual Art & Design

JOE BUGDEN

Salamanca Arts Centre, CEO

MALCOM BYWATERS

Academy Gallery, Director

TRACEY COCKBURN

Clarence City Council, Arts & Cultural
Development Coordinator

GEOFF DOBSON

Devonport Regional Gallery, Director

MICHAEL EDWARDS

Contemporary Art Tasmania, Director

PETER HUGHES

TMAG, Senior Curator (Decorative Arts)

COLIN LANGRIDGE

Contemporary Art Tasmania,
Exhibitions and Touring

MARK VINER

Burnie Regional Art Gallery,
Executive Manager

SHOTGUN SELECTION COMMITTEE

THEIA CONNELL

Artist, Curator, Facilitator, Contemporary
Art Tasmania Program Committee repre-
sentative

MICHAEL EDWARDS

Contemporary Art Tasmania, Director

KYLIE JOHNSON

Contemporary Art Tasmania, Shotgun
Curator

CATH ROBINSON

Artist, Graphic Designer, Shotgun alumni

CONSTELLATIONS CURATORIUM

BILL HART

Artist, Contemporary Art Tasmania Board,
Chair

KYLIE JOHNSON

Contemporary Art Tasmania, Curator

MICHELLE MAYNARD

Artist, Designer, Indigenous Fashion
Projects, Manager - Darwin Aboriginal Art
Fair; Walantalaniny Palingina (WaPa)
representative, CAT Board member

ROBERT O'CONNOR

Artist, Program Committee member

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 Chair, Contemporary Art Tasmania

LISA CAMPBELL-SMITH

Communications and Engagement
Committee Co-ordinator,
Contemporary Art Tas-mania

MICHAEL EDWARDS

Director, Contemporary Art Tasmania

REBECCA FITZGIBBON

Board, Contemporary Art Tasmania

NADIA REFAEI

Communications,
Contemporary Art Tasmania

PIP STAFFORD

Communications,
Contemporary Art Tasmania

STAFF

MICHAEL EDWARDS
Director

KYLIE JOHNSON
Curator

COLIN LANGRIDGE
Exhibitions and Touring

LISA CAMPBELL-SMITH
Engagement

NADIA REFAEI
Communications

PIP STAFFORD
Digital

ACCOUNTS

SALLY REES

GALLERY TECHNICIANS

ROB O'CONNOR
JON SMEATHERS
STUART HOUGHTON
ALEX HULLAH

DESIGN

CATH ROBINSON
NADIA REFAEI

INVIGILATORS AND OPENING ATTENDANTS

MADDISON BARKER
AMYRIS CAUCHI
ANNA EDEN
ALEX HULLAH
EDITH PERRENOT
PRIYA VUNAKI
BRONSON WALLS

PHOTOGRAPHY

RÉMI CHAUVIN
CASSIE SULLIVAN
PETER MATHEW
ROSIE HASTIE
MISH SZEKELYHIDI
BIRGITTA MAGNUSSON-REID

Exhibition Program Report

The Exhibition Program includes a balance of local, national and international content. The program is supported with a diversity of art forms, practices and communities involving artists working at different stages of their careers. Six major gallery-based projects are presented per year. In 2022 the Touring Program comprised three exhibitions. There were two Off-Site projects presented along with a Courtyard Commission and a Project Space presentation.

GALLERY

The Gallery Program commenced with a major exhibition, *Boundaries* by local early-career artists Tess Campbell and Sam Mountford. CAT matched Campbell and Mountford with guest curator Lucy

Bleach, who worked closely with the artists to develop an ambitious new gallery installation. The artists considered that the opportunity to work with an experienced artist in a curatorial capacity was invaluable in progressing their work, taking them to another level of exhibition making by providing a space to deeply examine their creative concepts and how audiences would engage with the work. Subsequent to *Boundaries*, Mountford was awarded a Samstag Scholarship to study in Portugal.

Unfortunately, an exhibition needed to be rescheduled at late notice. The programming challenge was resolved with the Constellations curatorium utilising the opportunity to formulate a suite of local artist development activity across the period that included events and an exhibition.

CAT's Dark Mofo festival offering, *BioGym* curated by Lisa Campbell-Smith was a highlight of the year. A large audience experienced Vienna-based artist Mary Maggic and Tasmanian artist Grace Gamage's participatory installations. Maggic's modified exercise bikes were rigged to assist kombucha fermentation when in use. Gamage developed chronobiological cakes that were dedicated to notable boxing figures.

Sydney-based artist Diana Baker Smith and Japanese artist Tomoko Momiyama liaised with a number

of Tasmanian artists in the lead up to their respective gallery projects. Baker Smith's engaging exhibition, *The Lost Hour* involved a new improvised performance developed in collaboration with Tasmanian artists Wendy Morrow, Sofie Burgoyne and Jon Smeathers. Momiya spent July in residence at CAT working towards *Listening Within the Opacities of Our Times and Places*. The project involved seven collaborating artists, 20 consulting artists and organisations in Tasmania and Japan.

In 2022 CAT worked to increase the levels of integration between activity across the program, providing multiple organisational access points for artists. The final gallery presentation of the year, the group exhibition *Home | Land* was an example of this. Curatorial Mentorship recipient Alex Hullah tackled the pressing issues stemming from the housing crisis and contested ideas of land ownership. They worked across the organisation and alongside all CAT staff to develop the group project while in residence in a CAT Studio. A catalogue was developed to support the project, a series of hosted public programs and events occurred, and a Journal text by Miriam McGarry was published online.

1. Boundaries

29 January – 6 March

TESS CAMPBELL, SAM MOUNTFORD

Curator: LUCY BLEACH

Tess Campbell and Sam Mountford created a spatial installation to present their new film *On the Shoreline*, which was influenced by the research of Institute for Marine and Antarctic Studies scientist, Peter Puskic. *Boundaries* explored states of observation and vision, meshing scientific research with personal stories, conflating the temporal and spatial scales implicit within our contemporary materials and lives. The artists used the 'shoreline' as a strategy to probe the environmental and existential concerns of our time.

Guest curator Lucy Bleach encouraged the artists to approach their gallery installation as a spiral structure similar to a seashell, or the pattern of an ocean eddy. A curved structure was built in the gallery enabling the viewer to see through portions of the skeletal frame, allowing the light and sound from each discreet film sequence to seep across the screening spaces. The constructed architectural framework was at once internal and external, open and enclosed, operating as a mechanism for navigating the space

and viewing sequences of their film.

A public program with speakers: Lucy Bleach, Tess Campbell, Sam Mountford and Peter Puskic accompanied the exhibition and a Guest Curator Interview between Lucy Bleach and Kylie Johnson was published online.

Presented by CAT in association with Mona Foma. This project was assisted through Arts Tasmania and Screen Tasmania by the Minister for the Arts. The *Boundaries* installation was built by Stuart Houghton with Alex Hullah. Sound design by Jon Smeathers and image support by Jason James.



2. The Lost Hour

19 March – 17 April

DIANA BAKER SMITH

Diana Baker Smith reanimated the work of the Australian dancer, choreographer and artist Philippa Cullen within her exhibition, *The Lost Hour*. During her brief career, Cullen forged new connections between movement, sound

and technology. She is remembered by her peers as a brilliant, genre spanning artist, who profoundly shaped Sydney's early experimental art scene.

When Baker Smith began researching Cullen in 2015, she identified two boxes of archival material, listed in the collection of the National Library of Australia. When she went to Canberra to inspect them, she found one had gone missing. The second contained the records of Cullen's most expansive project, *24 Hour Concert*, 1974, a collaborative, durational performance event, staged in multiple locations across Sydney. Like many ephemeral works from the 1970s, *24 Hour Concert* lives on only as traces and in the memories of those who were present at the time. In conversation with one of Cullen's collaborators, composer Greg Schiemer, Baker Smith learned that *24 Hour Concert* took place on the day when clocks are put forward for daylight savings, meaning it ran for only 23 hours. A second, hour long concert was planned for the following year, but Cullen died before it could take place.

The story of this lost hour, together with the documents, fragments and other anecdotes surrounding *24 Hour Concert*, was the starting point for this exhibition. In keeping with the collaborative spirit of *24 Hour Concert*, Baker Smith has worked



IMAGES: Diana Baker Smith, *The Lost Hour*, gallery installation view, 2022.
Photo: Rémi Chauvin



Tess Campbell and Sam Mountford, *On The Shoreline*. Video and sound, 2022. Developed with Alex Laird. Sound: Callum Cusick, Emily Sheppard and Jon Smeathers.
Performances: PONY CAM
Photo: Rémi Chauvin

with dancers Wendy Morrow, Sofie Burgoyne and Brooke Stamp, artists Ella Sutherland and Samuel Hodge, and musicians Bree van Reyk, Miles Brown and Jon Smeathers, to create a series of new works that span performance, moving image, photography and text-based instructions. These collaborative works suggested that, while traces can disappear, they might also be embodied and performed in multiple ways through strategies of intergenerational care, rewriting and reimagining. With a commitment to speculative reinvention – as a way to carry the past into the present – *The Lost Hour* embraced the generative capacities of Philippa Cullen's archive.

This project was supported by a performance, *The One Hour Concert (Hobart)*, a Journal response by Adam Rowell and Baker Smith participated in a CAT Podcast episode.

The Lost Hour was assisted by the Australian Government through the Australia Council, its arts funding and advisory body; by the NSW Government through Create NSW; and UNSW Art and Design.



3. The bendable posable action artist series

12 - 26 May

BELLA DOWER, GABBEE STOLP, LILLIAN WHEATLEY, SHASTA STEVIC, JOHN VELLA with other public program participants

Curators: BILL HART, KYLIE JOHNSON, MICHELLE MAYNARD, ROBERT O'CONNOR

The bendable posable action artist (b.p.a.a) series brought artists from all career stages, working in a diverse range of media and concepts together at CAT. The series of three events and an exhibition included artists from throughout Tasmania and was presented across the month of May. Events included: introductions to practice, artist talks, performances and public conversations. The exhibition contained: a new installation of small jewellery works by Bella Dower, jewellery and body adornment by Gabbee Stolp, wearable cultural items and printed fabric by Lillian Wheatley, an installation focused on communicating with plants by Shasta Stevic and a selection of wall objects by John Vella. *b.p.a.a* was collegial in character, operating as occasions for information sharing and artist connection.

b.p.a.a was presented through CAT's development program Constellations.

4. Biogym

10 June – 10 July

MARY MAGGIC and GRACE GAMAGE

Curator: LISA CAMPBELL-SMITH

BioGym curator Lisa Campbell-Smith invited two artists to create new work in re-sponse to the theme of body modification. The exhibition premise set into play a tension between body-obsession and a corresponding state of detachment from one's own body as it becomes a thing to manipulate and alter.

"As new modes of bio-hacking and self-optimisation emerge, our obsessions with cel-lular-meddling and body-modification have spawned a multi-million-dollar industry of networked cottage practitioners and physicians dissatisfied with the West's disease-based model of therapeutic treatment.

While we think of the possibilities of mapping our bio-engineered destinies, adapting to the constantly changing internal and environmental stressors placed on our minds and bodies, we look to both the future and to the oldest and most ancient sources of matter – bacteria and plants – to attempt to fortify and thrive."
Campbell-Smith

The work in this exhibition took inspiration from the controlled environment of a con-temporary gymnasium. In Mary Maggic's work *Faster, Higher, Stronger* the audience were invited to participate through pedalling on three exercise bikes connected to three living symbiotic culture bioreactors which responded physically to the environmental changes activated by gallery visitors. While pedalling visitors watched the video projection *Industrial Human* by Mary Maggic. Grace Gamage's performative installation *Pre-Post-Recover-Sagra* set up a cafe space offering three varieties of cake to gallery visitors that contained specially selected ingredients chosen to ameliorate the process of pre-workout, post-workout and recovery phase. On offer at the Sagra (a rural Italian festival with food) were an orange butter cake, a chocolate sponge and a lemon balm tea cake each featuring exotic ingredients such as: Chioggia beetroot, tryptophan, astragalus root, anthocyanins, curcumin and l-glutamine.



IMAGES: Mary Maggic, *Faster, Higher, Stronger*, 2022, installation image.
Photo: Rémi Chauvin



Bella Dower, installation view (detail), 2022.
Photo: Cassie Sullivan

5. Listening Within the Opacities of Our Times and Places

20 August – 11 September

TOMOKO MOMIYAMA

Curators: LISA CAMPBELL-SMITH
AND JOEL STERN

Japanese music composer and artist Tomoko Momiyama undertook a month-long residency at Contemporary Art Tasmania during which time she developed a new artwork expanding upon her ongoing research into the ethics and aesthetics of listening. This was exhibited in the gallery immediately afterwards. She was supported by curators Lisa Campbell-Smith and Joel Stern in the development of the artwork and its exhibition which required substantial engagement with local creative collaborators.

"Drawing on Edouard Glissant's notion of opacity in order to think with the unheard, inaudible, spectral nature of ancestral voices, this project weaves together areas of fundamental interest for Momiyama; the meaning and agency of voices, the interpretation, restoration and reproduction of aural culture, the textures and resonances of community exploration."
Campbell-Smith and Stern

Momiyama collaborated with seven Tasmanian artists to realise her multi-media installation of text, video, performance and sound titled *Listening Within the Opacities of Our Times and Places*. She was inspired by her research into the historical recordings of Tasmanian Aboriginal language spoken by Fanny Cochrane Smith (1899 & 1903). Three musicians were asked to listen to a recording made by the artist of an elderly AINU man speaking his traditional language (Ainu - indigenous people of Hokkaido) and to interpret his voice by playing through their instruments, following a musical score by Momiyama, and stomping on the ground with their feet. Three synchronised projections showing Maggie Abraham (percussionist), Georgia Shine (cellist) and Joe Weller (trombonist) performing their musical interpretation of the spoken voice were displayed in the larger space. In a smaller adjacent gallery space a video of the making of the musical performances played, the musical score by Momiyama was displayed and handwritten text by the artist was written upon the gallery wall. Importantly a gallery talk by the artist and Stern provided context for gallery visitors helping them to understand this complex artwork.



IMAGE: Tomoko Momiyama, *Listening Within the Opacities of Our Times and Places*. Video still with Maggie Abraham. Photo: Video still by Ursula Woods

6. HOME | LAND

24 September – 30 October

RICHIE CUSKELLY, GEORGIA LUCY,
CALEB NICHOLS-MANSELL, FLO
ROBINSON, NUNAMI SCULTHORPE-
GREEN, PRIYA VUNAKI

Curator: ALEX HULLAH

Responding to the ongoing housing crisis in Hobart, where affordable rental accommodation has become rare, Hullah focused on the story of one house in particular – an old house in Mount Stuart, Hobart that had generated much media

interest in 2017 when a developer illegally demolished the house, two heritage listed trees and exposed neighbours to asbestos. Both the act and site became the inspiration for new artwork by the six Tasmanian artists and it continued to inspire the curator as they researched and discovered more threads and links to the broader themes of the exhibition during the exhibition development period.

HOME | LAND was an ambitious and exciting project that inhabited the entire gallery space not only as a collection of artworks but also as the site of communal gatherings. The Curator invited the artists to gather

in the space early in the development phase of the project to meet each other and to discuss the curatorial premise and how they each might respond to it. The conversations that ensued became a vital aspect of the exhibition.

A scale model of the house framework was installed in the gallery and the artists developed work that either sat inside the house or around it. Lucy created a visual and aural assault by hanging repurposed real estate signs around the gallery perimeter, these were kinetically activated with electrical arms causing them to crash wobble and bang at timed intervals. Nichols-Mansell set up a stone cairn outside the house structure with stones he carefully sourced from a farm in the northern midlands of Tasmania – this act took on significance through the artist's Aboriginal connection to the land which is now owned by non-Aboriginal people. Robinson addressed the historical aspect of the house garden and installed two raised garden beds with living plants kept alive through UV lighting. Sculthorpe-Green drew upon her indigenous connection to the wider home of the landmass Lutrawita / Tasmania by creating three clay vessels representing three places of connection for her – putalina, preminghana and larapuna. These were illuminated by a video projection from the ceiling of the house. Vunaki responded to the home as a place of private refuge and claimed a bedroom as her own by colouring it pink and playing her music inside it with

the door closed. Cuskelly responded to the blatant challenge to authority that the Mount Stuart demolition represented by appropriating and remixing *Sorry* by Justin Bieber – this was presented on an old-style television in a room complete with sofa and coffee table.

An important part of this exhibition was the communal gatherings over the final weekend of the exhibition period. Hullah invited the Sydney-based organisation Frontyard to curate and manage a series of well-attended audience-engaged events that addressed the issues of home and homelessness raised by this exhibition.

HOME | LAND was developed through the CAT Curatorial Mentorship program and was supported with a publication.



Image: Gallery installation view (detail) 2022
Photo: Cassie Sullivan

EXHIBITION PROGRAM STATISTICS

Exhibition	Curator	Artists	Duration	Location	Visitor #
Boundaries	1	2	29.01 – 06.03	CAT Gallery	468
The Lost Hour	-	1	19.03 – 17.04	CAT Gallery	203
b.p.a.a exhibition	4	7	12.05 – 26.05	CAT Gallery	68
BioGym	1	2	10.06 – 10.07	CAT Gallery	2183
Listening Within the Opacities of Our Times and Places	2	1	20.08 – 11.09	CAT Gallery	215
HOME LAND	1	6	24.09 – 30.10	CAT Gallery	512
In the Wake of your Loudness	-	1	23.01 – 28.02	CAT Project Space	N/A
Right over left over	-	1	19.06 – 11.07	CAT Project Space	N/A
Rare sunlit water on a usually grey place	-	1	3.08 – 29.08	CAT Project Space	N/A
The Cultural Landscape	-	2	11.11.22 – 02.10	Courtyard	N/A
Sub Total	9	24			3,649
Systematic	1	8	36 days	Touring: DRG	5,853
To companion a companion	-	1	53 days	Touring: PICA	11,334
*Tin Camp Studios		1	73 days	Touring: Mona Foma, Echo, Nayri Niara, Music at Mona	25,150
Sub Total	1	10			42,337
The Earth Project	-	12	Ongoing	Off-site: Royal Tasmanian Botanical Gardens	N/A
Atelier IBP	1	2		Off-site: Detached	788
Sub Total	1	14			788
TOTAL	11	48			46,774

*Tin Camp Studios created performance opportunities for 134 artists

Touring

The CAT Touring Program delivers Tasmanian-produced art exhibitions to venues within Tasmania and across Australia. This greatly extends the life of art projects which are often, and usually, limited to one exhibition at their originating venue. CAT Touring is a member of NETS Australia (National Exhibition Touring Support) which comprises a seven-state and territories network of organisations delivering contemporary visual culture to regional, remote and metropolitan communities across Australia.

In 2022 we delivered three touring projects to six venues. *Systematic* was at the end of its national tour and the exhibition at Devonport Regional Gallery completed the project in January. The exhibition *To companion a companion* by Fernando do Campo represented a new era of experimental touring projects managed by CAT. The project was partnered by three organisations in three states, each of which presented slightly varied and localised configurations of the exhibition. This partnership ensured a guaranteed tour as fundamental to the project which went on to secure two additional tour venues which will be

realised in 2023. *Tin Camp Studios* represents another experimental touring project in that it is a hybrid arts project that encompasses sculptural installation, musical performance and story-telling. Based around participatory practices, the work was designed to tour to outdoor festivals where audiences were already gathered, such as Mona Foma. It was an exciting year of testing new opportunities for sharing Tasmanian-produced culture.

In 2022 the exhibition *Attempted Portraits*, developed by Devonport Regional Gallery, was removed from the Touring Program after it did not attract sufficient venues to support a national tour.

1. Systematic

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

Curator: DR ELIZA BURKE

A curated exhibition of works by eight artists whose interests in systems provided the basis of the project. 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

The kinetic artworks and the expansive photographic installations in this exhibition posed challenges for some regional galleries. For example, ceiling suspended works required special attention due to the different structural

facilities available across different venues. It was gratifying to meet those challenges with the cooperation of the staff at each venue.

Initiating Gallery: The Plimsoll Gallery, UTAS

Venues: Devonport Regional Gallery

Visitors: 5,853

Days: 36

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



IMAGES: *Systematic*, Devonport Regional Gallery, 2021. Photo: Birgitta Magnusson-Reid

2. To companion a companion

FERNANDO DO CAMPO

To companion a companion is an exhibition of new work by Argentinean-Australian artist Fernando do Campo. Co-presented by CAT, UNSW Galleries and Perth Institute of Contemporary Art (PICA) 2021-22, the exhibition continued on to two subsequent touring venues after the 2022 exhibition at PICA.

Consisting of four distinct bodies of work; a growing series of paintings representing 365 days of bird sightings, a video, a performance lecture and an online series of published texts, the exhibition presented a robust engagement with ways humans engage with other species. For the project, do Campo proposed the human be the companion species to birds. He uses 'companioning' as an artistic strategy

through painting and archiving, listening and non-verbal forms of responding, and through developing plural histories. The exhibition has varied at each venue; at PICA the banners and video from the public performance *The Kookaburra Self-Relocation Project*, 2020, in Launceston became a strong element in the exhibition.

Initiating Gallery: CAT in a collaboration with UNSW Galleries and PICA.

Venues: PICA

Visitors: 11,334

Days: 53



IMAGE: Fernando do Campo, *Pushing the archive*, 2021, video still. Photo: courtesy of artist

3. Tin Camp Studios

WARREN MASON

Tin Camp Studios was originally presented at the 2019 Nayri Niara Festival on Bruny Island after which a one-year Tasmanian Aboriginal Arts Mentoring Scheme took place where artist Warren Mason was supported by CAT staff in redeveloping *Tin Camp Studios* as a touring project. Subsequently it was accepted onto the CAT Touring Program, an itinerary of festival dates was secured and RISE Fund support was awarded to redevelop the work for tour. The process involved developing the touring model and the performance set – the developmental phase was generously supported by Executive Producer, Kath Melbourne whose deep experience of the performing arts industry was instrumental in developing a sustainable project. The performance set was designed by Core Collective Architects and the fabrication was managed by Warren Mason.

The first festival venue was Monna Foma, Launceston, 2022. Significant support was offered by Monna Foma in the first iteration of this experimental touring model. Two interstate festivals were unable to be realised due to the impact of Covid around forward planning. Subsequently *Tin Camp Studios* toured to Echo Festival and the second Nayri Niara Festival in 2022. Brian Ritchie

invited *Tin Camp Studios* to undertake an outdoor residency at Music at Mona from August – November 2022 where performances were held four days per week over four months, providing ongoing access to a large, culture-ready audience. Across all tour venues 135 artists performed at *Tin Camp Studios*.

Tin Camp Studios is a CAT touring project supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, Live Music Australia, the Regional Arts Fund and Arts Tasmania.

Initiating Gallery: Tin Camp Studios in partnership with CAT

Venues: Monna Foma, Echo Festival, Nayri Niara, Music at Mona

Visitors: 6,000 (estimated)

Days: 73



Off-site Projects

1. THE EARTH PROJECT

Dates: ongoing

LUCY BLEACH, GRACE GAMAGE, NUNAMI SCULTHORPE-GREEN with TONY BROWN, RICHARD DOYLE, MARK FOUNTAIN, MARTIN MORONI, DAVID REID, THERESE SAINTY, NATALIE TAPSON

The Earth Project is a collaborative, long-form project bringing First Nations culture, soil science, and artists together to create an emergent program of experiences that reveal the deep history and complex material substance of the iconic Royal Tasmanian Botanical Gardens site. The project explores soil as a provocation, engaging with Aboriginal embodied knowledge of Country, western knowledge of soil science, expanded notions of inheritance, alchemical processes, biocentric thinking and agency.

In 2022, site visits and introductory discussions occurred, introducing participants, their interests and ideas and future explorative workshops were

imagined. Senior cultural practitioners from the Tasmanian Aboriginal community introduced key sites located within the gardens; while soil scientists, geologists, botanists and mycologists offer speculations based on the specialist knowledge as applied to each site. These conversations are to be continued into 2023 around developing a series of workshops, laboratories and temporal artworks.

Project partners are Soil Science Australia, CAT and the Royal Tasmanian Botanical Gardens. Specialist expertise: First Nations cultural knowledge holders, Therese Sainty, Tony Brown; Soil Scientists, Drs Martin Moroni and Richard Doyle; Botanists Drs Natalie Tapson and Mark Fountain, and RTBG Deputy Director, David Reid.

Location: Royal Tasmanian Botanical Gardens



2. Atelier IBP

VERONICA KENT, JON SMEATHERS

Dates: 28 - 30 January

Curator: LISA CAMPBELL-SMITH

CAT again partnered with Instrument Builders Project (IBP) in 2022. Founded in 2013 by curators Kristi Monfries and Joel Stern, IBP is a platform for artistic collaboration and experimentation between Australian and Asia Pacific artists working at the intersection of contemporary art, sound and performance.

IBP curators developed a new model to continue to provide a platform in the face of challenges brought about through the pandemic. The model extended IBP's capacity as a responsive space for experimentation and sonic experience through research, critical reflection, and development through commissioning and presenting fieldwork.

Atelier IBP was presented as a key project in the new phase, where artists Veronica Kent and Jon Smeathers worked under the IBP mantle in the form of an Atelier producing a collection of 'personally tuned, wearable acoustic pieces' that were experienced by visitors during bespoke fittings. The artists

invited participants each day of the three-day project to experience a bespoke fit-out that also provided a hyper-individualised intimate sound experience.

As participants were fitted, the large audience generated by Mona Foma Nipaluna/ Hobart were invited to watch and listen.

Atelier IBP was presented by CAT in partnership with Detached Cultural Organisation, Mona Foma, Liquid Architecture and Volcanic Winds

Venue: Detached Cultural Organisation

Visitors: 788

DETACHED



Liquid Architecture

VOLCANIC WINDS

Courtyard Commission

The CAT Courtyard Commission is provided to a Tasmanian artist/s annually to develop a new temporary work for presentation on the outside of the CAT building. 2022 was the first year that two artists were invited to collaborate on the commission.

The Cultural Landscape

11 November 2021 – 2 October 2022

LEIGH RIGOZZI,
JOSHUA SANTOSPIRITO

The CAT Program Committee invited Leigh Rigozzi and Joshua Santospirito to develop a work for the Courtyard Commission. Each artist has a distinct practice but share an interest in comic and zine culture. Rigozzi and Santospirito created *The Cultural Landscape* and said of the work, “we have mined the collective memory for as many Tasmanian art institutions as we could, placed them in a landscape, and then rendered them equal by setting them on fire. We’ve painted it in the popular ‘country town toilet block’ style of mural.”

Project Space

Down In The River

8 June – 17 July 2022

CASSIE SULLIVAN

The CAT Project Space is available to resident studio artists to trial works-in-progress or new works in a public format. Exploring ideas of material memory and its capacity to reveal cultural knowledge and knowledge loss, *Down In The River* enacted repeated violations on the material body of a rikawa. The object was paired with video image of the flow of a stream expressed through its affect on softened tarlatan.

Development Program Report

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: Curatorial Mentorship and Shotgun Industry Peers’ Programs, WaPa Aboriginal project and the CAT Board Mentorship. Broad professional programs comprise: Constellations, 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.

Studio Program

ISABELLA FOSTER, CASSIE SULLIVAN, ALEX HULLAH, WILLOH S. WEILAND

The new studio program launched in May 2022 and the restructured program included: a 2-year long residency - awarded to Willoh S. Weiland to support the development of new work for presentation on the 2023 gallery program; and a dedicated studio for the curatorial mentorship recipient (Alex Hullah) which supported the development of the *Home / Land* project. The studio program also retained the offer of two studios for one-year long residencies available through application – awarded to Isabella Foster and Cassie Sullivan. The goals set out with this relaunch included

increasing integration between CAT programs and the studio program, more access to cross-programming and promotion, greater opportunity and public presence for the studio artists through engagement with the broader program and visiting peers, professionals and artists.

Constellations

CAT's newest development program MACHINE, established in 2021 and renamed Constellations in 2022. The project curatorium believed the new name better reflects the program and also implies a bringing together of different artist communities. Two major activities occurred through Constellations in 2022: *Bendable posable action artist (b.p.p.a) series* and *Constellations: New Work*.

The CAT gallery was taken over by the *b.p.p.a* series in May with 3 information sharing events and an exhibition. 14 artists participated by speaking about their practice, presenting new work or work in development, posing provisional ideas for art projects and engaging in a dialogue with their peers. The Constellations curatorium

noted that audiences responded positively to the eclectic variety of topics, the diversity of presentation formats and representation of artists at different career-stages. Those drawn to a *b.p.p.a* event because of a particular presenting artist were also introduced to the work of other artists that they would perhaps not have otherwise engaged with. Participants were encouraged to socialise after each event with lively conversation occurring in a hosted and informal event.

CAT received \$50,000 project funding from Arts Tasmania for the development project *Constellations: New Work*. This funding significantly boosted the program with six early-career Tasmanian artists offered a supported opportunity across 2022-23 to conceive and prototype new work through an enhanced mentorship program. Each of the six participants were matched with an established artist to engage with the conceptual development needed to plan new artwork. Early-career artists were sourced through a combination of open call for applications and through invitation. The curatorium matched early-career artists with established mentors on the basis of links between their ideas and practice. The *Constellations Volunteer Mentor Register* was put on hold to accommodate this new activity. Artist pairing were: Aleks Crossan with mentor Trudi

Brinckman, Nani Graddon with mentor Lucy Bleach, Richard Langley with mentor Jake Walker, Peter Maarseveen with mentor Mike Singe, Lila Meleisea with mentor Loren Kronemyer and Bianca Templar with mentor Gabbee Stolp. The early-career artist received a fee of \$6092.80 each based on NAVA recommendations with further funds invested in critical cluster and guest provocateur sessions. We suspect that beyond the exchange of information and skills, the most valuable attribute of the *Constellations: New Work* program will be the connection with peers and industry professionals and the ongoing relationships formed through the program. The Constellations: New Work project will culminate in 2023.

In 2023 the curatorium will continue to program public sharing events that bring different art communities together and facilitate social occasions for networking with a plan to involve greater numbers of artists. As Constellations develops there will be an increased emphasis on programming workshops and populating the online archive with material that can be of ongoing value to artists.

Curatorial Mentorship

The Curatorial Mentorship Program supports the recipient 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 and offer the mentored curator valuable hands-on experience in preparing and producing a publication. The recipient also sits in a non-voting capacity on the CAT Program Committee, gaining insight into the decision-making processes of a contemporary art organisation.

The 2022 CAT Curatorial Mentorship was awarded to Alex Hullah who developed their exhibition titled *HOME | LAND* in relation to the housing crisis and concepts of land ownership, specifically Hullah asked artists to focus on the illegal demolition of a heritage-listed house in Mount Stuart, along with two listed 'significant' trees, which caused a strong reaction in the community at that time, 2017. The local outcry raised issues about the historical 'forgetfulness' of widespread illegal possessions and the destruction of

land across Australia and particularly in Tasmania.

Hullah brought their industry experience as an artist and arts worker to the project. The project employed a collaborative model which they had explored through earlier projects.

The six artists in *HOME | LAND* gave representation to Tasmanian indigenous culture and emerging experimental art practices as they all developed new work related to the exhibition theme.

Hullah discussed the premise and development of the project with mentors Julie Gough and Michelle Maynard. This led to subsequent meetings between mentors, the curator and the artists as the collaborative exhibition model was

embraced. The curator expressed interest in the importance of dialogical processes and their value in building networks where the conversations they initiated between mentors, artists and themselves became the powerful drivers of the exhibition.

The exhibition development period was significantly extended as the exhibition was moved from an early to a later slot in the 2022 program. This allowed for a significant closing (House-cooling) event to be developed with Frontyard which extended over two days on the final exhibition weekend to emphasize the centrality of relationships, conversation and communication for the project.

Shotgun

Through a program of high-level industry access and critical engagement, Shotgun provides selected Tasmanian artists with the support to develop and progress their practice.

Shotgun has been a highly profiled and valued contribution to Tasmania's contemporary arts culture. Notably, work developed through Shotgun has been bold and confident, with the majority of presenting artists raising the level of their practice through the program. The program has taken many forms, including: exhibition; mentoring; meetings with visiting industry professionals (artists, curators, producers, writers and gallerists); workshops; discussion events; symposia; interstate visits and commissioned texts.

Shotgun 10 was awarded to Georgia Lucy. The development program commenced in late 2022 and will culminate in an exhibition of new work in the CAT gallery in October 2023. Artist and writer Helen Hyatt-Johnston, NSW, commenced her mentoring relationship with the artist in December 2022. Artist and academic Tony

Garifalakis, VIC, will start working with Lucy in 2023. Other arts professionals will be brought into the program throughout 2023 to support the artist.



IMAGE: Georgia Lucy, 2022
courtesy of the artist



IMAGE: *HOME | LAND*, Gallery installation view, 2022 Photo: Cassie Sullivan

Walantanalinany Palingina (WaPa)

Walantanalinany Palingina (WaPa) is a Tasmanian First Nations-led multi-arts initiative that is motivated by conversations and dreams that have existed in the community for many years. This version of the collective cultural conversation was initiated 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 Mansell, Michelle Maynard, Caleb Nichols-Mansell, Jillian Mundy, Denise Robinson, Janice Ross, and Bonnie Starick, and is housed, supported and auspiced by CAT. In 2022, under the project management of Michelle Maynard, WaPa: commenced 'Circles of Knowledge: A Kanalaritja Masterclass' to explore deep conversations around cultural practice and its future with key cultural makers, which will now expand to identify important protocols and

parameters around cultural materials and their use within and beyond the community; delivered the Yanalangami Leadership and Empowerment program for women through a partnership with Tranby College; partnered with Tasmania Performs and CAT in the delivery of Sinsa Mansell's ongoing development as an Artistic Producer.

walantanalinany palingina

International Strategy

World travel continued to be restricted in 2022 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. CAT retained connection with Indonesian Australian philanthropist Konfir Kabo who supported Indonesian artist involvement in Jasmin Stephens' 2021 curated exhibition, *Composing Archipelagos*. Since that time CAT has been in discussion with Kabo about the opportunity for possible future support for joint Tasmania and Indonesia projects and are looking to develop a project by a collective of Sundanese artists associated with the artist, Tisna Sanjaya.

CAT's engagement with IBP has led to multiple international relationships with artists and organisations in Indonesia and Japan. In 2022 the organisation worked with Japanese artist, Tomoko Momiyama under the

IBP banner to produce the socially engaged compositional work *Listening within the Opacities of Our Times and Places* where she worked with local musicians and videographers to interpret her score and re-present it as a multi-channel video performance/installation in the gallery space in which it was recorded.

CAT continued to pursue the conditions for a broad and deep exchange grown through person-to-person connection between international artist peers. We recognised that the world has shifted in recent years and that we need to explore new strategies to achieve this. In aligning with the Australia Council's International Strategy, CAT continued to investigate avenues for exchanging ideas and models to promote long-term relationship-building through these and other connections.

Board Mentorship

In 2022 the Board determined to extend Michelle Maynard's governance mentorship for a further 12 months to further invest in her governance knowledge and skills and experience to encourage her towards taking up governance positions in the future. This involvement will add to her increasing cultural leadership activities within and beyond the Tasmanian Aboriginal community. Her generous cultural stewardship was again appreciated both the organisation and by the individual members of the Board.

Exhibition Development Fund

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

The CAT Touring Committee assesses EDF applications.

In 2022 there was one application supported from EDF and it was awarded to Clarence City Council for the project *Reframing the Pacific: Identity, hybridity, and place* curated by TMAG First Peoples Art and Culture curator Keren Ruki. In its broadest sense, this project addresses Island cultures; from traditional to the contemporary and including nascent diasporic communities. The project will connect contemporary artists to the TMAG collection of Pasifika items and to inhouse expertise.

DEVELOPMENT PROGRAM STATISTICS

Program	Curator/ Artists	Mentors & Others	Duration	Location
Studio	4	3	Flexible	CAT
Constellations	6	8	Ongoing	CAT
Curatorial Mentorship	1	2	Flexible	CAT
Shotgun 10	2	5	01.12.2022 - 30.11.23	CAT & Online
WaPa	5	3	Ongoing	CAT & Darwin
Board Mentorship	1	0	Annual	CAT
Exhibition Development Fund	1	0	Annual	Tasmania
TOTAL	20	21		

Engagement Program Report

Through the Engagement Program CAT aims to encourage debate, dialogue and thinking around contemporary art and practice. The program incorporates artist talks, discussions, and workshops; digital programs including the CAT podcast, *What are you looking at?*, and the commissioning platform for writing, *Journal*; and digital communications through CAT's website and social media.

Public Programs

1. Boundaries

29 January 2022

LUCY BLEACH, TESS CAMPBELL,
SAM MOUNTFORD, PETER PUSKIC

Artist talk

Held during the Mona Foma festival, this well attended public program was an introduction to the *Boundaries* exhibition, exploring states of observation and vision, meshing scientific research with personal stories.

Presenting artists Tess Campbell and Sam Mountford discussed the exhibition, its development and the concepts that they explored through the work with particular focus on pressing ecological concerns. Influential in the development of the work, IMAS scientist Peter Puskic provided insights into his research on the impacts of plastics and associated chemical pollution on wildlife, mostly seabirds. *Boundaries* curator Lucy Bleach spoke about her curatorial approach to the project with relation to forms of collaboration and mentoring.



2. One Hour Concert (Hobart)

9 April 2022

DIANA BAKER SMITH with SOFIE BURGOTNE, WENDY MORROW, JON SMEATHERS

Performance

The *One Hour Concert (Hobart)* is part of Diana Baker Smith's CAT exhibition *The Lost Hour* and the artists ongoing project focused on the archive of the Australian artist and dancer Philippa Cullen (1950-75). For this new improvised performance Baker Smith worked with dancers Wendy Morrow, Sofie Burgoyne and musician Jon Smeathers. Grappling with Cullen's elusiveness in Australian art history, Baker Smith gestures toward alternative methods for valuing her practice and writing art history.

Like so many silent collaborators, Philippa Cullen continues to dance alongside – Wendy Morrow

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body; by the NSW Government through Create NSW; and UNSW Art and Design.



3. CAT Studio Artists

4 May 2022

ISABELLA FOSTER, ALEX HULLAH, CASSIE SULLIVAN, WILLOH S. WEILAND

Artist talks

2022 CAT Studio artists introduced their practice and the works that they are developing during their residencies. Spanning a multimedia practice, Foster examined the ways historic power structures reveal themselves in the present. Hullah provided background on her curatorial practice and described the upcoming Curatorial Mentorship exhibition, *Home | Land*. Sullivan spoke about her visual investigations into knowledge holding and knowledge loss and how that can affect one's sense of identity. Weiland described various projects and her concerns with creating and realising epic impossible ideas.

4. The bendable posable action artist

Series from 12 – 26 May 2022

Curators: BILL HART, KYLIE JOHNSON, MICHELLE MAYNARD, ROBERT O'CONNOR

12 May 2022: BELLA DOWER exhibition and in conversation with NATALIE HOLTSBAUM, JIM EVERETT PURALIA MEENAMATTA artist talk, GABBEE STOLP exhibition and artist talk, LILLIAN WHEATLEY exhibition introduced by MICHELLE MAYNARD

19 May 2022: JAMES BRENNAN screening and artist talk, JULIA DROUHIN remote performance, MILQUEBARTH remote artist talk, WARREN MASON performance

26 May 2022: ANNETTE DOWNS and SINSA MANSELL in conversation, BRIONY KIDD artist talk, SHASTA STEVIC exhibition and artist talk, JOHN VELLA exhibition and artist talk

During May the CAT Gallery was given over to *The bendable posable action artist* (*b.p.a.a*) series. Developed through CAT's Constellations program, the diverse range of events brought artists from all career stages together to talk about their practice, present new artworks and work in development, pose provisional ideas for art projects and engage in a dialogue

with their peers. *b.p.a.a* events were collegial in character, operating as occasions for information sharing and artist connection. Jim Everett puralia meenamatta's artist talk was widely regarded as the highlight of the series. Everett has had over 50 years formal involvement in the Aboriginal Struggle, including a long history in government Aboriginal Affairs and with community organisations. He wrote his first play, *We Are Survivors*, in 1984. He spoke about Totemism and Aboriginal philosophy, and his ongoing creative projects.

b.p.a.a was presented through CAT's development program Constellations



IMAGE: Jim Everett puralia meenamatta presenting at the *b.p.a.a* event, 2022
Photo: Cassie Sullivan

5. BioGym Q&A

9 July 2022

TONY HILLS, BRENDAN WALLS

Public conversation

CAT presented a Q&A session with Olympic weightlifter and Commonwealth record holder Tony Hills and local artist, behavioural therapist and former Brazilian Jiu Jitsu athlete, Brendan Walls.

This event was held within the *BioGym* exhibition. CAT invited visitors to consider, over a slice of Grace Gamage's chronobiological cake, the key tenets of Soviet boxing as well as other thinking that has informed the development of Gamage's exhibition, *Pre- Post- Recover- Sagra*.



IMAGE: Grace Gamage, *Pre- Post- Recover- Sagra*, 2022. Photo: Rémi Chauvin.

6. Tomoko Momiyama in Residence

7 July – 3 September

VARIOUS PARTICIPANTS

Hosted sessions

Japanese artist and composer Tomoko Momiyama and project curators Lisa Campbell-Smith and Joel Stern hosted a series of engagement events during the artist's residency in Hobart. Momiyama works internationally as a music composer, artist, dramaturg, and producer of multi-disciplinary art events, installations, and performances. Many of her works are community-based and site-specific, having been performed throughout Japan, as well as in different parts of Asia, Europe, North and Central Americas, and Africa.

The hosted sessions included: Momiyama speaking with invited local artists, a guided listening-encounter with the work followed by Stern contributing his critical reflections and an open conversation between Stern, Momiyama and many of the musical collaborators.

7. Home | Land House cooling

Off-Yard – Shared space/ Shared House/
Co-existence: 29 and 30 October 2022

Hosted by LUKE BACON, JU BAVYKA,
TESSA ZETTEL (Frontyard)

House cooling – closing event: 29
October, evening

Hosts - FRONTYARD, MC – ALEX
HULLAH, Unwelcome - KIORA AND
TYENNA HOGAN, Guest speakers –
NALA MANSELL (Tasmanian Aboriginal
Centre), MATT HAUBRICK (Hobart
Housing Alliance), Food – Appetisers
by PALAWA KIPLI, Beverages by THE
PEOPLE'S WINE and a Pot Luck dinner
supplied by attendees.

Presentations, discussions and hosted
occasions

*What does it mean to share a house?
How can we co-exist in this historical
moment, in this place? There are
conversations that need to happen,
things to be acknowledged and plans
to be made.* Frontyard. On the last
weekend of the *HOME | LAND* exhibition
Frontyard ambassadors, Sydney-based
Luke Bacon, Ju Bavyka and Tessa Zettel
hosted a program of conversations,
reflections, gardening (tending, turning,
caring for objects), ideas and histories on
sharing space and co-existing. Frontyard
invited the Hobart community to join with
them to share a meal in the share house.

8. Systematic Touring Exhibition

21, 24 and 25 January 2022

Devonport Regional Gallery

ELIZA BURKE, LAURA WOODWARD

Workshop and exhibition walk
through

On the second-last Friday of
Systematic at Devonport Regional
Gallery the curator and artist
Laura Woodward spoke about the
exhibition and their role in it. This
was followed by thought provoking
audience questions. On the following
Monday and Tuesday art workshops
were held for the public. These
were directed towards children but
anyone could participate. The staff at
Devonport Regional Gallery assisted
in the development and presentation
of the workshops which set up playful
experiments with kinetic art systems.
This was the final exhibition on this
national tour.

9. Members' Exhibition and Party

Opening party: 18 November 2022

BROOM AND BRINE, ECB, JASON
JAMES, ROBERT O'CONNOR,
SHANICE OSITA, ELIZA RODGERS,
PRIYA VUNAKI

Exhibition: 19 November – 11 December

CAT MEMBERS

Event and exhibition

The annual CAT Members' Exhibition
and Party is an opportunity for CAT to
thank the people who have supported

the organisation throughout the year.
The exhibition of members' work was
launched with an opening celebration
involving donuts, drinks, music,
makeovers and an edible display. Artist
led market garden Broom and Brine
provided an edible display. Lighting
designer Jason James illuminated
areas throughout the building. Robert
O'Connor used his graphic skills to
create bespoke signage. The CAT
Project Space temporarily became
Shanice Osita's make-up studio. Eliza
Rodgers from This Natural World
took over the CAT foyer with her
extensive flower display. Music by
ECB emanated into the courtyard
from a top floor artist studio window.
Priya Vunaki's vibrant CAT Courtyard
Commission was launched.



IMAGE: Shanice Osita at work in the make-up studio, 2022 Members' Exhibition.
Shanice Osita, Sharifah Emalia Al-Gadrie, Nadia Rafaei and Mimi Refaei. Photo: Rosie Hastie

Journal

CAT's online writing platform presented a diverse group of writers, furthering its role as a key digital engagement tool for broader discourse around ideas explored by the organisation's exhibition program. Five writers joined the Journal archive in 2022:

1. #24 Body horror on the beach... and the cinematic tradition of paying close attention

23 February 2022

BRIONY KIDD // The text interrogated the filmic, multi-screen installation, *Boundaries*, from the viewpoint of a narrative filmmaker who is steeped in a single-screen cinematic tradition.

2. #25 23 hours while one hour drifted in 1974

13 April 2022

ADAM ROWELL // In response to Diana Baker Smith's *The Lost Hour*, the text explored ways that time misplaced in the past can be restaged in the present.

3. #26 Seems legit, so be it

7 July 2022

TRICKY WALSH // The text provides the author's intellectual and visceral response to matter from her experience of *BioGym*, through an experience of impermeable plastics, permeable human bodies and scobies.

4. #27 A response to Listening Within the Opacities of Our Times and Places

1 September 2022

PHILIP SULIDAE // The text seeks to divest Tomoko Momiyama's sound score of context and to then, using formal means, locate the artwork through its constructed artifice and material reality.

5. #28 House or Home?

8 December 2022

MIRIAM MCGARRY // The text uses *HOME* | *LAND* to expose the absurdities of economic imaginaries, the brutal history and ongoing violence of ownership, the rise of the asset, and the loss of the Australian dream.

What are you looking at?

CAT's podcast *What are you looking at?* has had over 70,000 worldwide listens since its first episode in 2016. The podcast provides an opportunity to expand on ideas, concepts and contemporary concerns, inspired by CAT's annual program. The platform's flexibility was enhanced by podcast producer, Pip Stafford, moving to a role solely dedicated to the production of the podcast, enabling a more responsive approach, which saw the release of the first 'bonus' episodes of the series.

1. #26 RURU Radio – ruangrupa documenta fifteen

18 March 2022

RUANGRUPA // Christina Schott spoke with four members of the ruangrupa collective about their curatorial premise for documenta fifteen. Originally commissioned by Substation and curated by Volcanic Winds, CAT translated the interview for English speaking audiences.

2. #27 Lost and Found

17 June 2022

FIONA FRASER, JULIE GOUGH, DIANA BAKER SMITH // The episode took Diana Baker Smith's *The Lost Hour* as a catalyst to explore different stories of art, culture and loss.

3. #28 Lost and Found with Gaye Hawkes

29 July 2022

GAY HAWKES // The artist spoke about losing her studio and home to fire and its relation to her survey exhibition at the Tasmanian Museum & Art Gallery.

4. #28 Towards a collective composition

18 August 2022

TOMOKO MOMIYAMA // The artist, composer, dramaturg and producer of multi-disciplinary events, installations and performances, spoke about her community-based and site-specific sound practice which has seen her perform throughout Japan, and in Africa, Asia, Europe and North and Central Americas.

5. #29 Tomoko Momiyama and Joel Stern in Conversation

7 September 2022

TOMOKO MOMIYAMA and JOEL STERN // A conversation between the composer and curator about the concepts and experience of creating *Working Within the Opacities of our Times and Places* at Contemporary Art Tasmania.

6. #30 Grace Gamage: Boxing and the History of Spinach

9 November 2022

GRACE GAMAGE // An interview with an artist, boxer and market-gardener about her art practice and the history of plants.

Social Media and Website

CAT continued to build its social media presence and audience engagement over 2022 with a total increase of 31% in Facebook reach and 19% in Instagram reach compared to the previous year. CAT's audiences over both platforms also grew significantly, with a 68% increase in followers on Instagram and 25% increase on Facebook. 13,800 users visited the CAT website in 2022 with 32,694 page visits across the year. Management of CAT's platforms changed hands with Communications Coordinator Pip Stafford moving to a dedicated Digital Programs producer role in mid 2022, and Nadia Refaei taking on the communications role.

CAT's online presence continues to be responsive to a shifting landscape in the aftermath of the pandemic, recognising that digital platforms are an essential avenue for connection and access. There was a greater focus on video content in 2022 with CAT producing two video shorts to utilise the popularity of the medium on Instagram and Facebook. The first spotlighted international artist Tomoko Momiyama in alignment

with her exhibition *Listening Within the Opacities of Our Times and Places*, allowing global audiences an insight into her month-long residency at CAT. The second video accompanied an episode of CAT's podcast platform *What are you looking at?* which visited artist Grace Gamage on her farm Broom and Brine, providing a cross promotional opportunity for both CAT platforms.

Publications

HOME I LAND

Artists: RICHIE CUSKELLY, GEORGIA LUCY, CALEB NICHOLS-MANSELL, FLO ROBINSON, NUNAMI SCULTHORPE-GREEN, PRIYA VUNAKI

Text: Richie Cuskelly, Georgia Lucy, Caleb Nichols-Mansell, Flo Robinson, Nunami Sculthorpe-Green, Priya Vunaki

Design: Alex Hullah
Photography: Cassie Sullivan
36 pages
Edition: 50

Companion Companion Reader

FERNANDO DO CAMPO

Text: Abdul Rahman Abdullah, Sophia Cai, Dr Erin Hortle, Paul Kelaita, Will Lee, Talia Linz, Annie Potts, Anna Louise Richardson, Dr Timo Rissanen, Zoe Sadokierski

Design: Will Lee
Online publication

ENGAGEMENT PROGRAM STATISTICS

Program	Format	Participants	Date	Location	Visitor #
Boundaries	Artist talk	4	29.01	CAT	52
One Hour Concert (Hobart)	Performance	4	09.04	CAT	64
CAT Studio Artists	Artist talks	4	16.02	CAT	20
b.p.a.a events	Various	14	12.05 19.05 26.05	CAT	186
BioGym	Public Conversation	2	09.07	CAT	60
Tomoko Momiyama in Residence	Residency and hosted sessions	8	7.07 – 03.09	CAT	52
HOME LAND House cooling	Presentations, discussions and hosted occasions	10	29 & 30.10 18.11	CAT	217
Members' Exhibition and Party	Event Exhibition	7 52	18.11-11.12	CAT	230
MACHINE: What's cooking? #1		3	23.09	CAT	28
MACHINE: What's cooking? #2		4	7.10	CAT	48
An Unsteady Compass		1	15.10	Queenstown	22
MACHINE: What's cooking? #3	Artist talk, The Unconformity	8	28.10	CAT	62
Systematic	Gallery talk and workshops	4	19.11	Devonport	15
Journal editions	Journal digital program	5	Annual	online	591
What are you looking at	Podcast digital Program	13	Annual	online	4,978
TOTAL		143			6,625

Artists/Curators	Tasmanian	National	International
Gallery exhibition	28	2	2
Touring exhibition	6	3	2
Off-site exhibition	14	1	0
Development	35	6	0
Public Program	131	12	1
TOTAL	214	24	5

Financial Statements

CONTEMPORARY ART TASMANIA
ABN 54 059 277 066

DECLARATION BY DIRECTORS

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

The directors of the company declare that:

1. the financial statements and notes, presents fairly the company's financial position as at 31st December 2022 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:

04/04/2023

CONTEMPORARY ART TASMANIA

STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2022

2021 \$		Notes	\$	2022 \$
Income				
576,502	Annual Program Grants	3		579,686
150,525	Specific Project Grants	3		225,821
20,057	Earned Income	3		40,528
56,000	Other Income	3		16,577
<u>812,084</u>	Total Income			<u>862,514</u>
Expenses				
338,632	Salary, Wages & Contractors	4		316,705
364,624	Program Costs	4		390,512
87,897	Administration	4		91,195
8,839	Depreciation	4		10,423
<u>779,992</u>	Total Expenses			<u>810,835</u>
32,091	Operating Profit (Loss)			51,579
Non-Operating Items				
(402)	Disposal of Office Furniture & Equipment	5		(24)
<u>31,689</u>	Total Comprehensive Income For Year			<u>51,555</u>

CONTEMPORARY ART TASMANIA

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2022

2021 \$		Notes	\$	2022 \$
Current Assets				
876,494	Cash at Bank			1,101,720
55	Cash on Hand			-
261,260	Sundry Debtors			-
-	Less:- Provision for Doubtful Debts			-
150	Other Debtors			-
<u>1,137,949</u>	Total Current Assets			<u>1,101,720</u>
Non Current Assets				
110,049	Office Furniture & Equipment (at cost)		112,967	
(79,587)	Less:- Accumulated Depreciation		(83,452)	24,475
<u>30,462</u>	Total Non Current Assets			<u>24,475</u>
1,168,411	Total Assets			1,126,195
Current Liabilities				
74,374	Employee Entitlements	6		84,681
-	Sundry Creditors			100
4,251	Trade Creditors			868
600	Studio Bond Monies			600
245,136	Grants Received in Advance			140,975
33,794	Other Current Liabilities - ATO			37,039
<u>358,155</u>	Total Current Liabilities			<u>264,263</u>
<u>810,277</u>	Net Assets			<u>861,932</u>
Members Funds				
778,588	Accumulated Profits (Losses) Brought Forward			810,277
31,689	Comprehensive Income / (Loss) For The Year			51,555
<u>810,277</u>	Total Equity			<u>861,932</u>



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 2022, 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 (the Company) presents fairly, in all material respects, the financial position of the Company as at 31 December 2022, 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 Entity 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.

Other Information

Management are responsible for the other information. The other information comprises the information included in the Entity's annual report for the year ended 31 December 2022, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Liability limited by a scheme approved under Professional Standards Legislation

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 Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

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

Auditor's 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 Entity'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 Entity'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 Entity 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.

Wise Lord & Ferguson

WISE LORD & FERGUSON

Joanne Doyle

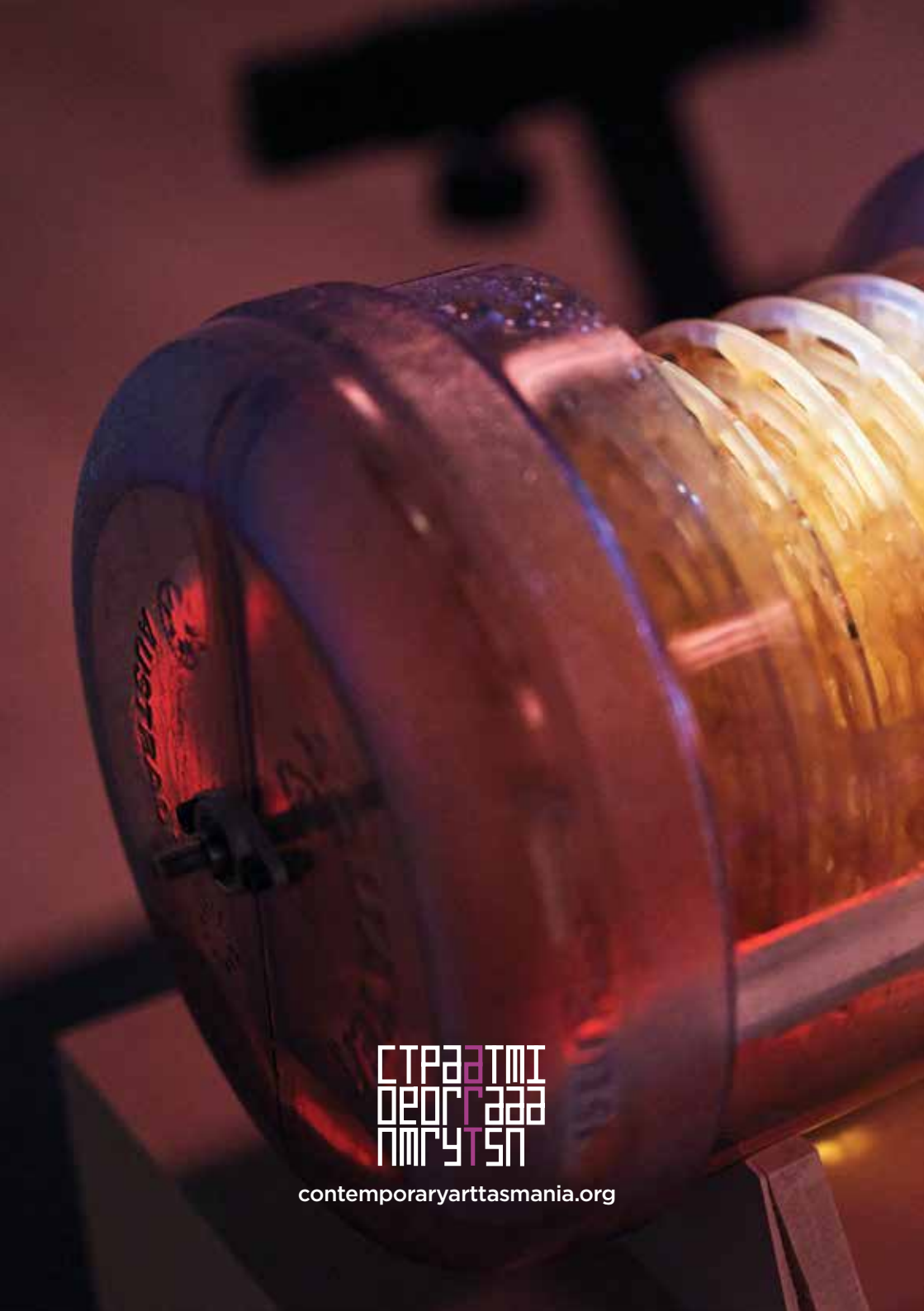
JOANNE DOYLE

Partner

Date: 4 April 2023

Acknowledgements





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