



CONTEMPORARY
ART TASMANIA
ANNUAL REPORT 2023

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.

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COVER IMAGE: *Our Side of Things*,
freestyle football battle in CAT gallery, 2023
Photo: Eden Meure

Contemporary Art Tasmania is a lead Tasmanian art space dedicated to contemporary and experimental art. CAT provides a dynamic context through which contemporary art, ideas and communities flourish.

Contemporary Art Tasmania's history 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.

Contemporary Art Tasmania is a member of the Contemporary Art Organisations (Australia) national network (CAOA) and NETS Australia (National Exhibitions Touring Support Australia) and is supported by Creative Australia, 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 governance expertise.

Contemporary Art Tasmania provides a program of 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 and locations around the state and nationally.

Contemporary Art Tasmania offers programs that specifically support, stimulate and develop Tasmanian artists and their practice. We initiate and present projects that provide artists with industry networking and critical engagement opportunities. Mentorship placements in curatorship and governance are also offered and managed. We maintain a program to assist Tasmanian public galleries 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

Over the past year, it's been rewarding to see our board work together effectively, particularly when tackling tough topics with respect and openness. This collaboration has been key to making thoughtful decisions and considering various viewpoints, which helps us address complex issues and move toward our goals.

I'm grateful to the many voices and perspectives that contribute to CAT. A big thank you to our team, led by Director Michael Edwards, and to our hardworking gallery staff. Thanks also to our Board members for their dedication and insights over the year, and to our patron, Patricia Brassington, for her ongoing support.

Following the 'Revive' National Cultural Policy launch in March 2023, we secured funding that promises more stability and growth. Our strategic plan for the next few years focuses on engaging

more deeply with our community, pursuing ambitious projects, and ensuring sustainability.

We've continued to build partnerships, including with Walantalaniny Palingina (WaPa), to enrich Tasmania's cultural scene and support the First Nations arts community.

Looking ahead, we remain committed to our values of inclusion, respect, diversity, equity, and accessibility. We're grateful to be part of an organisation that holds these values at its core, and we thank everyone on the CAT team and board for their dedication and support.

TROY RUFFELS

IMAGE: Georgia Lucy, *Galileo Chew Chew*, 2023.
Photo: Rémi Chauvin

Director's Report

In 2023 Contemporary Art Tasmania again delivered across its three core program areas - exhibitions, artist development and public engagement - to meet our organisational targets in an environment absorbing the impacts of transformative global economic, environmental and political disruption.

2023 was the final year of working under the old 2021-2024 organisational plan and before a strategic shift towards a realignment to better reflect the contemporary Australian community. It was also a year in which the work was done to secure multi-year funding that offers a secure basis from which to build and deliver CAT's 2025-2028 strategic vision and plan.

In review, the organisation delivered solidly across its program of gallery-based, touring and off-site projects, artist development activities and public engagement events. The 2023 exhibition program included an eclectic collection of artistic projects. Projects ranged from being deeply contemplative (*This too shall*

pass) across high energy, globally connected, intensive performative experiences (*Greed/Rakus/Geirig* and *Our Side of Things*) to projects that were genuinely local, personal and irreverent (*Galileo Chew Chew*) immaculately political and realised (*Gift Trilogy*), or post-apocalyptic (*Last Messages*). The discursive, long-form *Earth Project* produced numerous conversations and the temporal artistic response, *Soil Propositions*, in a botanical garden setting. Artist development activity included intensive bespoke programs (*Shotgun* and the Curatorial Mentorship) and more inclusive activities offered through the Constellations artist development program. For the first time, three studio artists (Willoh S. Wieland, Feras Shaheen and Georgia Lucy) developed exhibitions for the gallery on-site which proved immensely valuable for both them and their projects. Engagement activity was supported by three projects (*Tin Camp Studios*, *Greed/Rakus/Geirig* and *Our Side of Things*) which encouraged audience involvement and attracted

enthusiastic crowds of viewers and participants. All core gallery projects were supported with public programs, both live and through the digital platforms, Journal and the podcast, and the touring exhibition, *To companion a companion*, delivered numerous public programs in regional settings.

We have been able to increase access for the artists in our exhibition and studio programs to the larger suite of CAT programs and strengthen their participation across the organisation. The intersection of program activities with individual artists has been measured since 2020, and clearly demonstrates an increase in participation. Average participation rose from 1.8 program intersections for individual artists in 2020 to almost doubling to 2.7 intersections per artist in 2023. (This, however, is a 28% decrease on 2022 figure of 3.8 intersections, impacted by the high numbers of interstate and international artists' sole participation in the *Last Messages* and *Our Side of Things* projects

in 2023.) CAT's 2020 onsite exhibitions engaged 26 artists with 75 program intersections, an average of 2.9 programs per artist. In 2023 this average had risen to 3.4 program intersections, or a 17% increase engaging 18 artists in 61 activities. Providing information in this form, however, doesn't disclose the augmented interaction between artists, staff and other creative workers that occurs with the expanded engagement. It is these exchanges and building relations which are critical to strengthening the value of the organisation to its communities of artists and supporters.

CAT also participated in a range of national forums, preparing submissions to Modern Awards Review by the Fair Work Commission, as well as contributing to preparing for NETS Australia's tender document towards securing a Creative Australia Delivery Partner role.

At the 2023 AGM, Bill Hart stepped down from the role of Chair after

completing a full six-year term. Also, after six dedicated years, Rebecca Fitzgibbon departed along with Therese Taylor and Denise Robinson; their incredible breadth of expertise will be missed. The meeting saw Chris Arneaud-Clarke, Gabriella Coslovich, Abigail Foley and Raef Sawford welcomed onto the organisation's board. These incoming members strengthen the organisation's connection with the cultural sector more broadly and bring a range of knowledge and important networks with them. In particular, I thank Troy Ruffels for stepping up to the demands of being Chair and for his strengthening the safe, discursive and collegial culture in the room.

2023 also saw the close of an era with the departure of long-term staff, Colin Langridge (15 years) and Pip Stafford (10 years) at the end of the year. When Colin stepped down as Touring Coordinator, his substantive and eclectic knowledge, skill sets and generous contributions were lost to the organisation and its programs. Pip, with Lisa

Campbell-Smith, was instrumental in introducing digital programs at CAT prior to the pandemic-induced move to online programs across the sector. Across the year, Kylie Johnson applied her assiduous verve to her curatorial projects and always with a generous intent to lift artistic connection and capacity; while Nadia Refaei did her clever best to make a failing digital infrastructure appear relevant and functioning. Thank you all.

FINANCIAL REPORT

Contemporary Art Tasmania again improved its financial position over the year and at a time when a number of projects and expense lines exceeded budget estimates. The 2023 Financial Report was prepared recognising grant revenue as income in the year it came under the control of the organisation. Such amounts included CAT's recurrent funds paid in advance and these were made up of Australia Council core funding, \$134,712, and Visual Arts & Craft Strategy funds, \$49,616. Totalling \$184,328, these funds are

to be expended against projects in 2024 but are shown in 2023 Members Funds. Please note that figures that account for the adjustment of 2023 funds received in 2022 and 2024 funds received in 2023 are shown in parenthesis below.

At the end of 2023, Contemporary Art Tasmania's financial position remained sound, with the organisation meeting a number of financial benchmarks. CAT ended the year with an operating loss identified as \$170,693 (adjusted, it is a surplus \$46,025). CAT's accumulated Members Funds represented as \$691,239 (adjusted \$458,601). The organisation's operating margin of -21% (adjusted +5.7%) appears below the recommended 10% capacity to build reserve funds, and the Reserves Ratio of -23% (adjusted 2.7%) is well short of the recommended 20% benchmark. The Working Capital Ratio of 5.6:1 is ahead of a 2:1 benchmark and the 2021 Liquid Ratio of 5.2:1 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 40 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 49.9% of total expenditure (up 1.1% on 2022); Salaries were 37.7% (down 1.3% on 2022), and Administration at 12.4% was down 0.6% on the previous year.

ACKNOWLEDGEMENTS

Firstly, I extend foremost appreciation to all the artists and arts professionals who contribute to the processes and programs that are Contemporary Art Tasmania, and our gratitude to the individuals, organisations and agencies that support our functions and activities.

CAT enjoys important base support from lead cultural agencies, Creative Australia (formerly, the Australia Council for the Arts) and Arts Tasmania, along with welcome project support through other

IMAGE: Hobart Breakers perform at *The Other Side of Things* main event 2023.
Photo: Eden Meure

funding agencies and platforms: the Office of the Arts, Regional Arts Australia, Regional Arts Network Tasmania, City of Hobart, DarkLab, Project 11, and the Nelson Family Trust.

With warm gratitude I acknowledge the support of the many individuals who make up these organisations, entities and interest groups who contributed to a successful year: Contemporary Art Organisations of Australia, National Exhibition Touring Support Australia, Mona Foma, DarkLab, Chris Arneaud-Clarke, Scott Ashby, Pat Brassington, Michael Bugelli, Theia Connell, Gabriella Coslovich, Fernando do Campo, Rebecca Fitzgibbon, Abigail Foley, Bill Hart, Michelle Maynard, Troy Ruffels, Denise Robinson, Raef Sawford, Therese Taylor, Julie Gough, Robert O'Connor, Sarah Wallace, Eliza Burke, Joel Crosswell, Sally Rees, Jon Smeathers, Stuart Houghton, Zenani Graddon, Cath Robinson, Sinsa Mansell, Bonnie Starick, Lucy Bleach, Konfir Kabo, Martin Moroni, Bronson Walls, Anna Eden, Hannah

Foley, Dominique Gartlan, India Kenning, Georgia Lucy, Priya Vunaki, Rémi Chauvin, Cassie Sullivan, Rosie Hastie, Peter Mathew, Eden Muere, the University Schools of Creative Arts and Media, Academy Gallery, Burnie Regional Art Gallery, Constance ARI, Devonport Regional Gallery, Design Tasmania Centre, Plimsoll Gallery, Rosny Barn and Schoolhouse Gallery, Salamanca Arts Centre and Sawtooth ARI.

MICHAEL EDWARDS



Board Member and Sub-Committee Profiles

BOARD

TROY RUFFELS

Chair of the Board, from 18.04.2023
Artist, Lecturer in Art, UTAS
Appointed 19.04.2022
Attended 7 of 8 meetings

SCOTT ASHBY

Secretary, from 18.04.2023
Barrister, Solicitor and Director of Bass
Legal
Appointed 18.08.2020
Attended 6 of 7 meetings

CHRIS ARNEAUD-CLARKE

Treasurer, from 18.04.2023
Theorist, Writer
Appointed 18.04.2023
Attended 6 of 6 meetings

BILL HART

Chair of the Board, ended 18.04.2023
Artist
Appointed 15.04.2017
Attended 4 of 4 meetings

REBECCA FITZGIBBON

Secretary of the Board, ended 18.04.2023
Media Manager, DarkLab, Mona Special
Projects
Appointed 18.10.2016
Attended 4 of 4 meetings

THERESE TAYLOR

Director, Public Trustee Tasmania;
Convenor, Tasmanian Forests and Forest
Products Network, ended 18.04.2023
Appointed 18.08.2020
Attended 4 of 4 meetings

FERNANDO DO CAMPO

Artist, Lecturer at UNSW Art & Design
Appointed 19.04.2022
Attended 5 of 8 meetings

THEIA CONNELL

Artist, Curator and Facilitator
Appointed 19.04.2022
Attended 4 of 6 meetings

DENISE ROBINSON

Indigenous Fellow, School of Arts and
Media, UTAS, ended 18.04.2023
Appointed 19.04.2022
Attended 3 of 4 meetings

GABRIELLA COSLOVICH

Writer, Freelance Journalist
Appointed 18.04.2023
Attended 5 of 6 meetings

ABIGAIL FOLEY

Independent Consultant
Appointed 18.04.2023
Attended 5 of 6 meetings

RAEF SAWFORD

Design + Content Director, DarkLab
Appointed 18.04.2023
Attended 6 of 7 meetings

PROGRAM COMMITTEE

The CAT Program Committee guides the development of the CAT artistic program, identifying new projects, 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, CAT Curator, CAT Board member/s, the CAT Curatorial Mentorship recipient and three members from outside the organisation who provide curatorial, audience or specialist expertise. The positions on the committee from outside the organisation alternate between being offered by invitation and by application. The first member to be sourced through the application process commenced in 2023. The committee reports to the CAT Board.

During 2023 there were five Program Committee meetings and one Special Focus - Programming meeting.

FERNANDO DO CAMPO

Artist, Lecturer UNSW Art & Design, Sydney
Co-CAT Board representative
Attended 4 out of 6 meetings

THEIA CONNELL

Artist, Curator and Facilitator
Co-CAT Board representative
Attended 4 out of 6 meetings

MICHAEL EDWARDS

Contemporary Art Tasmania, Director
Attended 6 out of 6 meetings

JULIE GOUGH

Artist and writer, Curator of Indigenous
Cultures, Tasmanian Museum and Art Gallery
Attended 0 out of 3 meetings
Term concluded 09.2023

KYLIE JOHNSON

Contemporary Art Tasmania, Curator and
Program Committee Coordinator
Attended 6 out of 6 meetings

ROBERT O'CONNOR

Artist
Attended 2 out of 3 meetings
Term concluded 07.2023

JON SMEATHERS

Artist, Curatorial Mentee
Appointed 09.2023
Attended 2 out of 2 meetings

SARAH WALLACE

Museum of Old and New Art, Assistant Curator
Appointed 03.2023
Attended 6 out of 6 meetings

TOURING EXHIBITION COMMITTEE

The Contemporary Art Tasmania Touring Exhibition Committee comprises the Director, or their representative, from public art galleries in Lutruwita/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

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.

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

REBECCA FITZGIBBON
Contemporary Art Tasmania, Board

NADIA REFAEI
Contemporary Art Tasmania,
Communications

SHOTGUN SELECTION COMMITTEE

Shotgun is a customised artist development program of high-level industry access, critical engagement and the production of new work for exhibition. The Shotgun 10 selection process was through application with Georgia Lucy awarded the opportunity in 2022. The program culminated in an exhibition in 2023.

The Shotgun 10 Selection Committee comprised:

THEIA CONNELL
Artist, Curator, Facilitator, Contemporary Art Tasmania Program Committee representative

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Shotgun Curator

CATH ROBINSON
Artist, Graphic Designer, Shotgun alumni

CURATORIAL MENTORSHIP SELECTION COMMITTEE

Industry access, project development and presentation.

The CAT Curatorial Mentorship is open to early-career curators who reside in Lutruwita/Tasmania. Selection for the program was through submissions to a committee. A shortlist of candidates was determined and invited to interview for final selection. Jon Smeathers was awarded the opportunity and commenced his tailored development program in August 2023.

The Curatorial Mentorship Selection Committee comprised:

ELIZA BURKE
Independent Curator and writer,
Contemporary Art Tasmania Curatorial Mentorship Alumni

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Curator

SARAH WALLACE
Mona, Assistant Curator and Contemporary Art Tasmania Program Committee representative

Exhibition Program Report

CONSTELLATIONS CURATORIUM

Constellations is a development program established in 2021. The program is determined by a curatorium with four meetings taking place in 2023. The Constellations Curatorium comprises:

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; Walantanalininy Palingina (WaPa) representative, CAT Board member

ROBERT O'CONNOR
Artist, Contemporary Art Tasmania Program Committee member

ACCOUNTS

SALLY REES

GALLERY TECHNICIANS

ZENANI GRADDON, STUART HOUGHTON, ROB O'CONNOR, JON SMEATHERS

STAFF

MICHAEL EDWARDS
Director

KYLIE JOHNSON
Curator

COLIN LANGRIDGE
Exhibitions and Touring

NADIA REFAEI
Communications

PIP STAFFORD
Digital

DESIGN

CATH ROBINSON, NADIA REFAEI

INVIGILATORS AND OPENING ATTENDANTS

HANNAH FOLEY, DOMINIQUE GARTLAN, INDIA KENNING, GEORGIA LUCY, PRIYA VUNAKI, BRONSON WALLS

PHOTOGRAPHY

RÉMI CHAUVIN, ROSIE HASTIE, PETER MATHEW, EDEN MUERE, CASSIE SULLIVAN

The Exhibition Program responds to current developments in artistic production within the context of the region alongside national and global trends. The 2023 Exhibition Program comprised six major exhibitions that were presented in the North Hobart gallery, two national Touring exhibitions, a Courtyard Commission, a Project Space presentation and two Off-Site projects.

Gallery

The 2023 Gallery Program was characterised by experimentation and energy. All projects included performative activity, either embedded in the project or operating alongside the exhibition.

The year commenced with *Last Messages*. In the wake of the Covid pandemic guest curator Scot Cotterell brought together 12 international, national and local artists to envision 'blackened utopias'. Presented in partnership with the Mona Foma festival, the exhibition was supported by a Q&A between Cotterell and Kylie Johnson, and a curator walk-through with Cotterell providing insights into the eclectic group of works and the narratives explored through the exhibition. *This too shall pass* included a program of live performances involving a nude male model with artist Ashe facilitating the durational work at the opening and closing events. *Greed/Rakus/Gierig* was an exhibition in the CAT gallery and public program hosted by curator Lisa Campbell-Smith alongside a fantastic and chaotic participatory processional performance at Dark Park as part of the Dark Mofu festival program. The evolving live activity at Dark Park was led by Indonesian artist Tisna Sanjaya and his team of Indonesian and Bandung artists.

CAT studio artist, Willoh S. Weiland presented *Gift Trilogy* in the gallery, three multi-screen video works that dealt with volunteerism. The opening event became a mark of acknowledgment to the volunteers of the Lindisfarne Country Women's Association who hosted a display of their craftwork in the office area and served an abundance of classic homemade cakes to those in attendance. Energy levels peaked with the *Our Side of Things* main event - commencing with Co-curator Feras Shaheen on the mic for freestyle football battles between Australian and international performers followed by the Hobart Breakers taking over the live presentation space. The 14-day program of live activity also included freestyle football workshops, jamming sessions and performances. The final gallery presentation of the year was *Galileo Chew Chew* by Tasmanian early-career artist Georgia Lucy. This ambitious exhibition of new work was created through the Shotgun development program with the impressive kinetic sculpture *Sweet Ride* as the centrepiece, a homage to Hobart's band venue, the Brisbane Hotel. The artist programmed the *Galileo Good Gig* closing party to mark the end of the program. This well-attended afternoon event was a celebration of local live music culture with bands playing in the CAT Courtyard.

1. Last Messages

24 February — 1 April

Artists: PAOLO CIRIO, JOEY GRACIA, LIN CHEN, RAY HARRIS, ERIN LINHART, NEGATIVEMEDITATION, NIK PEPSI, RYDER RIPPS, WINSTON SMITH, YOSHI SODEOKA, JOHN ZOBELE, ZIEROMUKO

Curator: SCOT COTTERELL

Within *Last Messages*, curator Scot Cotterell chose to focus on many of the most pressing and emotive existential topics of our time - environment crisis, artificial intelligence, threats to human freedoms - and thread these together within an exhibition of work by local, national and international artists. Cotterell described his curatorial process:

Before the pandemic, I was thinking about an exhibition concept that spoke to the human tendency to envision apocalyptic scenarios. I wanted to reflect the notion that science fiction possibly writes future realities and that the density of recorded media has a vastness that eclipses our ability to witness even a minute portion of it.

Then we had this real and existential global threat, a soft apocalypse with tragic outcomes that continue to ripple

through the world. It dissipated, humanity survived, but not unscathed. Talk of new normals, riots on the hill, supply shortages and inflation then overshadowed basic human need in new and terrifying ways. A latent, pregnant AI presence looms. We feed our children media we can barely grasp. Epic mountains of speculative digital currency create vast uncanny valleys of wealth and lack.

I am an artist-curator and often my exhibition concepts arise out of my engagement with artworks that are aesthetically or conceptually influencing my artistic output. Then they become this secondary focus or concern and, subsequently, they brighten as a group of ideas and eclipse their status as aesthetic references. I then need to group and present them in the exhibition as a glimmering mass of exceptional individual examples webbed together through proximity and occupation.

Last Messages was presented by Contemporary Art Tasmania in association with Mona Foma.



2. This too shall pass

29 April — 27 May

Artist: ASHE

This too shall pass dealt with the loss of human connection and intimacy often felt by the elderly. Ashe invited viewers to contemplate what it means to belong - or be shunned - in contemporary society with a focus on the human experience of ageing. Within the exhibition the artist highlighted the connection between bureaucracy and identity, drawing attention to how personal information collected by the state (and corporations) becomes a defining aspect of an individual's identity, rendering them as data rather than as human beings with unique stories and experiences. Documents embedded in concrete blocks cast from the interior of a filing cabinet were evocative of the rough textures and heavy masses of Brutalist buildings, and the bureaucratic processes that contribute to the construction of identity.

By contrast, the performances, occurring in blocks of time throughout the presentation period, brought a sense of the personal to the gallery. A nude male model lay vulnerable and motionless for long periods of time on the gallery floor with shoulders elevated and supported

IMAGES: *Last Messages*, gallery view, 2023
 Photo: Rémi Chauvin

Ashe, *Untitled (ICI male)*, 2023. Performance element; Decommissioned haulage sling, crane hook, chain, Caucasian male (naked).
This too shall pass (installation view), 2023
 Photo: Rémi Chauvin

by a sling. Several of the performances concluded with the artist slowly assisting the model out of the sling, supporting his body till his own mussels could take his weight. This gesture of care was a highlight of the exhibition.

3. Greed / Rakus / Gierig

9 June — 1 July

Artist: TISNA SANJAYA

Curator: LISA CAMPBELL-SMITH

Collaborators: MAS NANU MUNJAR, RASPI, YOYON DARSON, AYI RUHAT, YAYA SURYADI, HANI PRIBADI, HARI ABADI, DENY TRI ARDIANTO

Greed/Rakus/Gierig was both a performance of nine rituals that happened over nine nights at the LongHouse (Dark Park), and an exhibition at CAT featuring artworks produced through the performance and displayed alongside a film of process and production generated in Indonesia and Lutruwita/Tasmania.

A leading figure in the Indonesian contemporary experimental art scene, Tisna Sanjaya's work has continued to frame anarchic visions for over three decades. He rose from the 1980s

generation of contemporary Indonesian and Bandung artists with their wave of experimentation but with his own attitude, style, and language.

Greed/Rakus/Gierig was presented as part of the Dark Mofo festival. Sanjaya and his collective of performers, musicians and mystics gathered to share ceremony to purify the soul. The ritual practice that brought all elements of this project together recalled ceremonies from Sundanese village life that conjured fertility, invoked purification, blessed gardening and farming, brought rain, welcomed Ramadan, jinxed harm and averted bad luck. The musicians and storytellers were the messengers of their ancestral lineages, and the female vocalist, the last Ronggeng Gunung singer to carry on this Sundanese cultural tradition, accompanied by the kecap, kendang drum, rebab and trumpet in holding and welcoming audiences into the work.

The exhibition at CAT was formed from the residue of the performances, a collection of large-scale works that increased over the festival period. The two venues informed each other, a site of generation and of contemplation.

Presented by CAT and Project 11 Foundation in partnership with Dark Mofo. Supported by Nayri Niara.





IMAGES: Tisna Sanjaya and the Jeprut Artist Community, *Greed / Rakus / Gierig*, installation view, 2023. Photo: Rosie Hastie

Willoh S. Weiland, *Lick Lick Blink*, 2019. Gift Trilogy, installation view, 2023. Photo: Rémi Chauvin

4. Gift Trilogy

15 July — 9 August

Artist: WILLOH S. WEILAND

Gift Trilogy was a presentation of three video works by Willoh S. Weiland that celebrated volunteerism. Each of the works were created in collaboration with renowned director of photography and auteur Sandi Sissel ASC, cinematographers Keith Deverell and Ursula Woods, and composer Kelly Ryall.

In *Lick Lick Blink* Weiland collaborated with 120 people from the Older Women's Network NSW to create a work that subverts the power of the male gaze in cinema through installation, film and the pleasure of ice-cream. For *Visions*, the artist worked with 300 majority female, art gallery volunteers, re-contextualising their guide roles to function as seers and oracles to the collection. *Chant* was a collaboration with Tasmanian female and non-binary sporting groups to re-imagine historic and contemporary feminist protest chants as soundtracks to their routines. Volunteerism was further highlighted at the opening event with the Lindsfarne Country Women's Association taking over the CAT office

area with displays and cakes made by volunteer members.

Together the works in *Gift Trilogy* sit in the realm of portraiture and draw on visual tropes of cinema. This exhibition represented a counter to the often-invisible labour that volunteers contribute to the communities and spaces they serve.

Weiland was the recipient of the two-year CAT residency (2023-2024). This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body and by Arts Tasmania through the Minister for the Arts. With generous support from CWA Lindsfarne.



IMAGE: Hobart Breakers perform at *The Other Side of Things* main event 2023.
Photo: Eden Meure

5. Our Side of Things

20 August — 11 September

Artists: TOBIAS BECS, JORDAN MORRISON, JAY HENNICKE, TOM KENTTA, CURTIS MAHER, ZAC ROBERTS, JAKOB SEMAJER-GARIC, FERAS SHAHEEN, SUSAN SOHAR, ALBERT HUA, MOH NAZARI, YUKI TOMIMOTO, BEN KELLY, DYLAN STIPACK, LUKE CARTWRIGHT, HOBART BREAKERS, DJ DYNAMITE DREW, DJ BROWN SUGAR, GOOD MORNING ZIKO.

Curators: JAY HENNICKE AND FERAS SHAHEEN

Program:

26 August - main event
27 August - workshop and freestyle jam
28 August - late session
30 August - 2 September - exhibition and daily jamming

Our Side of Things was a look at freestyle football in Australia set within the broader creative context of performance, dance, food, video art and exhibited objects. This hybrid public event and exhibition embraced the layered subculture of freestyle football in Australia. Influenced by football (soccer), circus, breaking (breakdance), hip-hop battle culture

and many other forms, with its roots in ancient Southern and South East Asia, freestyle football represents a contemporary border-breaking art form that is quickly gathering momentum through digital platforms.



6. Shotgun 10: Galileo Chew Chew

24 September — 30 October

Artist: GEORGIA LUCY

Curator: KYLIE JOHNSON

New work, industry access, critical engagement - Shotgun 10 culminated in *Galileo Chew Chew*, an ambitious kinetic installation.

Welcome to a world where timelines blur and peripatetic interests intersect, intertwine, disappear, and re-emerge into a never-ending evolution - this is the kaleidoscopic vision of Georgia Lucy. ... Eclectic bowerbird or gleaner meets passionate unfiltered observer with an occasionally elliptical sense of humour.

- H.R.Hyatt-Johnston (catalogue excerpt)
Shotgun 10 mentor and writer

Through the Shotgun program, Georgia Lucy engaged in the aesthetics of risk, working with pre-existing forms (images, objects and sound), systems, and behaviours and reinvigorating them with humour, challenging audiences to see the transformative potential in the things

surrounding us. Working with a team of mentors: Helen Hyatt-Johnston, Stuart Houghton, Tony Garafalakis, Callum Cusick, Robert O'Connor and Jason James, Georgia Lucy created five major new works that came together to form the impressive installation, *Galileo Chew Chew*. Personal narratives associated with her dad's Gravity Meters, a video of his toes in wild herbs and his old wheelchair wheels used in the 'cable car' mechanism of *Sweet Ride* were interlaced with broader issues around the housing crisis, environmental degradation, the Tasmanian Football Stadium proposed for Hobart's waterfront and the closure of the iconic Brisbane Hotel, one of Hobart's last live music dive bars.





IMAGE: Georgia Lucy, *Sweet Ride*, 2023

Gondola # 1 (Brisbane Hotel, Hobart) - stainless steel, latex, Powermesh, Sebel Hobnob Junior chairs, crash cymbals, FM radio and sound (Mathew Ingall, Dad- 95 FM), lolly snakes, beer line from the Brisbane Hotel, Cymbalaria muralis (Ivy Leaf Toad Flax), Brisbane Hotel door stamp, light.

Rope way - wheels (front dirt bike, Dad's wheelchair, wheelie bin, pram and guide wheels),

hand-spliced marine rope, galvanised pipe, trampoline springs, brackets, scavenged materials.

Designed and fabricated with Stuart Houghton. Guitars supplied by Callum Cusick, Robert O'Connor, Jason James and Georgia Lucy. Sound: Callum Cusick. Dimensions variable. Photo: Rémi Chauvin

Exhibition Program Statistics

Exhibition	Curator	Artists	Duration	Location	Visitor #
Last Messages	1	12	24.02 - 01.04	CAT Gallery	531
This Too Shall Pass	-	1	29.04 - 27.05	CAT Gallery	159
Greed / Rakus / Gierig	1	9	9.06 - 01.07	CAT Gallery	993
Gift Trilogy	-	1		CAT Gallery	327
Our Side of Things	2	19	20.08 - 11.09	CAT Gallery	626
Shotgun 10: Galileo Chew Chew	1	1	24.09 - 30.10	CAT Gallery	643
To companion a companion	-	1	95 days	Hervey Bay QLD, Devonport TAS	10,559
Tin Camp Studios	1	49	6 days	Cygnets Folk Festival, Pangaea Festival	3,000
Soil Propositions (The Earth Project)	-	3	25 days	Royal Tasmanian Botanical Gardens	9,755 N/A
Greed / Rakus / Gierig	-	-		Dark Park	29,440
Senikau Portal	-	1	18.11.22 - 22.10.23	CAT Courtyard	N/A
TOTAL	6	97			56,053

Touring

The CAT Touring Program delivers Tasmanian-produced art exhibitions to venues within Lutruwita/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 is comprised of a seven-state and territory network of organisations delivering contemporary visual culture to regional, remote and metropolitan communities across Australia.

In 2022, CAT delivered two touring projects to four venues. 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 were realised in 2023. *Tin Camp Studios* represents another experimental touring project as a hybrid art project that encompasses sculptural installation, musical performance and story-telling. Based on participatory practices, the work was designed to tour 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 2023, funding was sought from Visions Australia for a five-gallery national tour of *Interfacial Intimacies* curated by Caine Chennatt. The Plimsoll Gallery developed this exhibition, which was presented as part of the Dark Mofo festival in 2023. CAT assisted with this project through the Exhibition Development Fund.

1. To companion a companion

Artist: FERNANDO DO CAMPO

To companion a companion was an exhibition of new work by Argentinean-Australian artist Fernando do Campo. Co-presented by Contemporary Art Tasmania, UNSW Galleries and Perth Institute of Contemporary Art (2021-22). In 2023, the exhibition toured two additional galleries. These were Hervey Bay Regional Gallery (Qld) and Devonport Regional Gallery (Tas).

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* at Mona Foma, Launceston (2020) became a prominent element in the exhibition – which carried on to subsequent venues. At Hervey Bay, the public program aspect was strongly supported. Fernando do Campo delivered the program to their enthusiastic community. The exhibition was creatively adapted to fit the main gallery space at Devonport Regional Gallery. In addition to regular gallery visitors, several school groups engaged with the exhibition and young visitors took part in two education workshops.

Initiating Gallery: This project was initiated by CAT, and was a collaboration between CAT, UNSW and PICA.

Venues: Hervey Bay Regional Gallery, Devonport Regional Gallery

IMAGE: *To companion a companion*, installation view, 2023. Photo: Rémi Chauvin



Off-site Projects

3. Tin Camp Studios

Artist: WARREN MASON

Tin Camp Studios was initially presented at the 2019 Nayri Niara Festival on Bruny Island. Following this, a one-year Tasmanian Aboriginal Arts Mentoring Scheme ensued, during which artist Warren Mason received support from CAT staff to revamp *Tin Camp Studios* into a touring project.

Subsequently, it was accepted into the CAT Touring Program, an itinerary of festival dates was secured and RISE Fund support was awarded to redevelop the work for touring. 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. Core Collective Architects designed the performance set. Warren Mason managed the fabrication.

The first venue in 2023 was the Cygnet Folk Festival in January. This was a new experience for *Tin Camp Studios* that exposed the project to a new audience with a broad reach across Australia. The

team faced challenges in negotiating shared festival spaces and in meeting regulations around structures in public spaces. The second venue was the Pangaea Festival in February. This was a more familiar experience for the team as it was in a bush/paddock location with a familiar audience. An exciting highlight was when members of Yothu Yindi spoke and performed in the Tin Camp Studio to a packed audience.

Tin Camp Studios is a Contemporary Art Tasmania touring project that was generously 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



1. THE EARTH PROJECT

Location: Royal Tasmanian Botanical Gardens

The *Soil Lab* program and *Soil Propositions* temporal works form part of the overarching longform *EARTH Project*, a collaborative cross-disciplinary project dedicated to raising an awareness to the importance of soil for its criticality to survival and for its symbolic and cultural meanings. The project has explored ideas connected across Aboriginal knowledge, Western soil science and creative arts practice.

a. Soil Lab

29 July – 30 September 2023

Lead Artist: LUCY BLEACH.

Participants: TONY BROWN, RICHARD DOYLE, MARK FOUNTAIN, GRACE GAMAGE, AIDAN DAVISON, JULIE FIELDER, MARTIN MORONI, BRYAN PHILLIPS, DAVID REID, THERESA SAINTY, NUNAMI SCULTHORPE-GREEN, NATALIE TAPSON

Provocateurs: ROBERT ANDREW, JULIE GOUGH, SHARNI JONES

Soil Lab comprised a series of workshops, presentations and conversations presented by artists, First Nations cultural knowledge holders and specialists from diverse fields, including soil science, botany, mycology, human geography, as well as interactions with artist provocateurs. The lab program explored soil as a provocation, engaged with Aboriginal embodied knowledge of Country, western soil science knowledge and ideas and with creative arts practice. The sessions enabled participants to creatively engage with ideas and processes relating to the physical, cultural, ecological, political and philosophical aspects of soil while acknowledging the botanical garden's site as Country.

b. Soil Propositions

5 – 30 December 2023

Artists: LUCY BLEACH, GRACE GAMAGE and NUNAMI SCULTHORPE-GREEN

Soil Propositions was a series of three temporary site-specific artworks presented in the Gatekeeper's Cottage and Conservatory at the Royal Tasmanian Botanic Gardens (RTBG) during December 2023. The creative rationale for the project was founded on an

IMAGE: Lucy Bleach, *On the nature of things*, installation view, 2023. Photo: Jason James

understanding that soil is not an inert, static 'ground' subjected to human agency and has a dynamic relation to humanity. The works included vessels made from local clays, the conceptual gift of administrative paper made for the garden's exclusive usage with a prohibited plant, and a geosmin moistened rammed earth structure supported with live performances responding to sonic translations of the scent's chemical compound. *Soil Propositions* was an extension of *Soil Lab*, the program of conversations, workshops and research held at RTBG between May — September 2023.

2. Greed / Rakus / Gierig

Dark Park: 8 — 18 June

CAT Gallery: 9 June - 1 July

Artist: TISNA SANJAYA

Collaborators: MAS NANU MUNJAR, RASPI, YOYON DARSON, AYI RUHAT, YAYA SURYADI, HANI PRIBADI, HARI ABADI, DENY TRI ARDIANTO

Curator: LISA CAMPBELL-SMITH

Greed / Rakus / Gierig was presented across two venues, Dark Park (Off-site) and CAT Gallery.

Tisna Sanjaya and his collective of performers, musicians and mystics gathered at Dark Park to share the Sundanese ceremony to purify the soul, bringing safety, fertility, fire, abundance and good health. Each night the focus was on a new vision, a new ritual, a space for audiences to participate in the creation of paintings made from spice, rock and rubbish. See Project #3 in the Exhibition Report.

Presented by CAT and Project 11 Foundation in partnership with Dark Mofo. Supported by Nayri Niara.



Project Space

Works In Progress

21 July — 19 August 2023

Artist: INDIA KENNING

Works in progress was an expression of India Kenning's interest in the decay, regeneration and micro-ecologies found in the ever-changing landscapes of Lutruwita/Tasmania.

Kenning's background in sculpture and installation informed her painting practice and enabled her to explore and blend a sculptural experience of abstraction and construction with materials and a discipline that was new for her. Her approach to the paintings was the product of experimentation with old techniques and technologies: from hand-making tempera medium to mono printing processes. She spent time absorbed in working with and building-up areas of raw pigment alongside more immediate and fluid painting mediums and techniques.

The paintings in *Works in progress* were informed by her observations of ecological systems and the environments they erode, accrue, form and reshape. She alluded to specific systems that form these varied landscapes through gestural

mark-making and colour to reveal elements of place and her relationship to those environments. Her abstracted narratives were constructed on recycled paintings, salvaged industrial canvas and stained materials from the studio. Through applying processes of collage, layering, accretion and erosion, the tangible presence of her raw materials was heightened in the works, aligning her assembled objects with the natural worlds they referenced.

Studio artists, FERAS SHAHEEN and WILLOH S. WIELAND, were principal artists in the main gallery projects *Our Side of Things* and *Gift Trilogy* in 2024. *Our Side of Things* occupied both the main gallery and the project space.

Courtyard Commission

IMAGE: Priya Vunaki (Baddi Adi), *Senikau Portal* (Detail) 2022. Photo: Rosie Hastie

Senikau Portal

18 November 2022 — 22 October 2023

Artist: PRIYA VUNAKI (BADDI ADI)

Priya Vunaki was the recipient of the 2022/ 23 Courtyard Commission to develop a temporary artwork for the outside of the gallery.

This work references my experience of engaging with the cultural institution and community of Contemporary Art Tasmania and its physical context within the noise of an industrial trade block in North Hobart. Senikau Portal speaks to concepts of access, barriers, opportunities and losses.

I use visual symbology from the gallery's surrounds and merge this with my fascination with trade-grade objects and design. I have played with products such as LDPE plastic mesh barrier fencing, HI-VIS protective gear, alongside vibrant and sickly-femme colours, ornate chain and floral motifs to ultimately pull ecstatic energy into the space. The soft buckled cartoon daisy motif, the distorted mesh, chains and fencing play-off against the surrounding mundane industrial environment and the artistic institution of the gallery. —Priya Vunaki



Development Program

The CAT Development Program incorporates two complimentary streams of development activity, 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, Walantanaliny Palingina Aboriginal project and the CAT Board Mentorship. Broad professional programs comprise Constellations, the 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

Artists: INDIA KENNING, SABIO, FERAS SHAHEEN, WILLOH S. WEILAND

2023 was a year where studio artists achieved greater access to CAT's broader artistic programs. Willoh S. Weiland's multi-year residence culminating in the gallery presentation of her multi-screen installation, *Gift Trilogy*. (See exhibition report #4.) Feras Shaheen's residence enabled a collaboration with Jay Hennicke to bring together *Our side of Things*, a wildly successful occupation of all available CAT public space with a street culture and freestyle football mash-up competition, alongside skills development sessions, a food stall and an exhibition. (See exhibition report #5.) Emerging artist, India Kenning, used studio time to develop a new body of work and trial it in the project space during the year. (See Project Space report.) Sabio, together with Feras Shaheen, India Kenning and former Studio Resident Andy Hutson each outlined their practice and introduced their upcoming projects for the public event, CAT Studio Artist Talks. (See engagement report #6.) An overseas opportunity for Willoh S. Weiland allowed Shotgun 10 artist, Georgia Lucy to complete development of her Shotgun project with an additional level of support.

Constellations

The Constellations program is responsive to the shifting expectations, knowledge and skill requirements of artists. Discursive and collegial in its approach, the program is formed through consultation with artists and arts professionals. As the program has evolved there has been the opportunity to work through various development models. In 2023 these comprised a mentorship program, a public information-sharing event and a workshop, all formulated to support individual and collaborative development. Notes were taken from each event and archived as an artist resource on the CAT website.

Constellations is curated by: Bill Hart, Kylie Johnson, Michelle Maynard and Robert O'Connor.

1. New Work - Mentorship

September 2022 — March 2023

Participants: ALEKS CROSSAN mentor TRUDI BRINKMAN, 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

Guest provocateurs: SCOTT COTTERELL, ANDREW HARPER, GRACE HERBERT, KEREN RUKI

Six early-career Tasmanian artists were offered a supported opportunity across 2022/ 23 to conceive and prototype new work through an enhanced mentorship program. Each of the six artists was matched with an established artist to engage with the conceptual development needed to plan new artwork. CAT provided each artist with support through a customised mentorship program that included development workshops, critical cluster sessions, engagement with guest provocateurs and an opportunity to share their prototypes with other artists at the *Dream Work* event.

Constellations New Work was supported by Arts Tasmania through the New Work for New Markets program.



IMAGES: Nani Graddon, *Perpetual rain and moving landmarks*, 2023. Video (looped)

Photo: Cassie Sullivan

Bobby K, recent work, text, photographs, sculpture and found material. (installation view), 2023. Photo: Cassie Sullivan



2. Dream Work – Information sharing event and exhibition

2 – 4 September 2023

Artists: ALEKS CROSSAN, NANI GRADDON introduced by LUCY BLEACH, CLAIRE JOHNSTON, BOBBY K, RICHARD LANGLEY, PETER MAARSEVEEN, LILA MELEISEA, SARAH RHODES, BIANCA TEMPLAR in conversation with GABBEE STOLP, RORY DICK and JONNY SCHOLES

A large audience attended *Dream Work*, a three-day program in the CAT gallery featuring 13 artists who presented new work or work in development, shared information on their research and engaged in a dialogue with their peers. *Dream Work* provided a context for sharing ideas and fostering connection and included artist talks, presentations, performances and public conversations alongside an exhibition of video, sculpture, drawing, jewellery and sound work.



3. °.*.∴.∴.∴.*.° Holistic Computing Conversation Circle °.*.∴.∴.∴.*.° – Workshop

16 July 2023

Presenters: NANCY MAURO-FLUDE with iRD* guest ROSA MENKMAN

°.*.∴.∴.∴.*.° *Holistic Computing Conversation Circle* °.*.∴.∴.∴.*.° was a two-hour workshop led by Nancy Mauro-Flude, with assistance from Rosa Menkman. This artist-centred chautauqua focused on computer arts, the group discussed the navigation of personal computing infrastructure and the incumbent knowledge and conventions that lead their online and digital expectations, ranging across customs around sending and receiving emails, the provenance of hardware, file formats, directories/folders, the minerals and vessels we keep data in, and the space and lands these may occupy.

*iRD – Licensed by the institutions for Resolution of Disputes

Shotgun

IMAGE: Georgia Lucy negotiating with airport staff to transport gravity meters from Sydney to Hobart for inclusion in Shotgun 10: *Galileo Chew Chew*, 2023. Photo: Maile Ingall.

Through an intensive individually designed program of high-level industry access and critical engagement, Shotgun provides select Tasmanian artists with the support to progress their practice. In its 10th edition, the program has taken many forms including: exhibition; mentoring; meetings with visiting industry professionals (artists, curators, producers, writers and gallerists); a residency at home model; workshops; discussion events; symposia; interstate visits and commissioned texts.

Currently the program occurs bi-annually, alternating with the Curatorial Mentorship. Shotgun 10 was awarded to Georgia Lucy with the development program commenced in 2022 and culminating with an exhibition of new work in the CAT gallery in October 2023. The artist's conceptual and technical aims for the work were supported by seven local and interstate mentors.

Increasingly the most difficult aspect of Shotgun is managing the aspirations of the artist against available resources. During this edition, mentor Stuart Houghton worked closely with Lucy to design and build components of the work. By being frugal, using their skills to repurpose materials and contributing

enormous amounts of time to constructing the work, they were able to achieve the goal of incorporating large-scale kinetic elements in the exhibition that would have otherwise been beyond the program budget. While these qualities have been a characteristic of the program since its inception, recent escalations in the cost of materials have resulted in increased budget pressures.



Curatorial Mentorship

Mentoring is a relationship based in reciprocal exchange which supports personal, professional, career and creative development. The Curatorial Mentorship supports an early-career Tasmanian curator in a mentorship program that engages industry access, project development and public presentation. The program was reinvigorated by the Curatorial Mentorship Review Committee in 2022, to better reflect the changing aspirations and goals of early-career curators. 2023 was the first year of the new Curatorial Mentorship program.

Collegial and flexible, the program is led initially by the curator and their artistic focus with institutional support provided through CAT, invited industry professionals and institutions.

The program includes: enhanced individually tailored one-on-one sessions with industry professionals – local and interstate; formal critique sessions coupled with informal networking events – hosted and related activities designed to encourage early-career participants to establish their own self-supporting networks; guidance towards all aspects of realising the public presentation of an exhibition, symposium, public program or event developed through the program including budgets, project

management strategies and the NAVA Codes of Practice; exposure to institutional curatorial models and art handling protocols; a workspace at CAT; a position on the CAT Program Committee; and a print or other format catalogue.

Jon Smeathers was awarded the Curatorial Mentorship in 2023 with the development program to conclude with the realisation of a gallery project in 2024.

Walantanaliny Palingina (WaPa)

Walantanaliny Palingina (WaPa) continued to quietly work on developing and delivering Tasmanian First Nations-led one-off projects and ongoing programs across 2023 in partnerships with CAT, Performing Lines and with Design Tasmania to building on its legacy of providing support for the community's cultural knowledge holders and artists.

In 2023 WaPa delivered *Muylatina* in partnership with CAT and Performing Lines. The project offered intensive mentoring for a trainee producer (Tom Dickenson) working with guidance from Sinsa Mansell while being supported with: remuneration, travel to attend professional networking and development opportunities; access to performing and visual arts organisations staff and with backroom introduction to their organisations and cultural practices.

Bonnie Starick led and supported a delegation of four intergenerational Tasmanian artists and makers to attend and present their work under the WaPa banner at the Darwin Aboriginal Art Fair. The group also had access to the national art, music and fashion showcase events for – and in celebration of – First Nations culture associated with the Darwin Festival, as well as experience

belonging to a national gathering of First Nations communities and artists.

Michelle Maynard and Sinsa Mansell did the groundwork and had the conversations to shape 'Circles of Knowledge: A Kanalaritja Masterclass' and ensure key elders and knowledge holders can meet on Country and explore deep conversations around cultural practices, their future and sustainability. The important gathering will occur in early 2024 and identify important protocols and parameters around cultural materials and for their use within and beyond the community.

2023 also saw the of realisation of the *Yanalangami Lutruwita* publication which documented the Leadership and Empowerment program for women developed and led by WaPa in a partnership with Tranby Aboriginal Co-operative in 2022.

walantanaliny palingina

Board Mentorship

The CAT Board Mentorship was transitioned to allow Walantanaliny Palingina personnel access to experience governance activity and gain knowledge and skills that may assist and encourage participation in governance positions in the future. Public organisations' increased interest to access First Nations input across their organisations is creating additional pressure for Cultural knowledge holders and artists from the community.

In 2023 Michelle Maynard continued to participate on the board by shifting this position to be available to WaPa participants. Her generous cultural stewardship continued to contribute to both the board deliberations to the organisation and its programs through her participation on, and contributions to, the Constellations curatorium. Here she demonstrated cultural leadership in assisting emerging cultural practitioners from the community to access and participate in CAT programs.

Exhibition Development Fund

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

The Contemporary Art Tasmania Touring Committee assesses EDF applications. Although no applications were received in 2023, the committee still met in July and received a guest presentation by Queen Victoria Museum and Gallery Director, Shane Fitzgerald, on the vision for the gallery and ideas around the future expansion of access to its collections.

Development Program Statistics

Program	Curator/ Artists	Mentors & Others	Duration	Location
Studio	4		Annual	CAT
Constellations - New Work	6	11	Sept-March 2023	CAT
Constellations Dream Works	13		2-4.02.2023	CAT
Constellations *Holistic Computing Conversation Circle	2		16.07.23	CAT
Shotgun 10 Development Program	1	7	Biannual	CAT
Curatorial Mentorship	1	4	Biannual	CAT
Walantanaliny Palingina	5	3	Annual	TAS, NT
Board Mentorship	1		Annual	CAT
Exhibition Development Fund			Annual	TAS
TOTAL	33	25		

Engagement Program Report

The Engagement Program is developed to encourage debate, dialogue and thinking around contemporary art and practice. The 2023 program consisted mainly of activities supporting Gallery, Touring and Off-Site programs and incorporated Public and Digital Programs.

Public Programs

1. Guest Curator Interview

February 2023

SCOT COTTERELL, KYLIE JOHNSON

A curator conversation. Text published online.

Last Messages curator Scot Cotterell spoke with Kylie Johnson about the development of the CAT exhibition, his mode of curating and global observations.

SC: There's the artist curator model that I'm operating in and then at another level, particularly an international commercial art level, there is the professional curator. At that international level the idea of an artist curator is kind of a joke because you're either one or you are the other. There is an assumption that there is not the time to be good at both. There is some arbitrary division between the two. This is very hard to discuss without making broad generalisations, but the commercial curator presents itself as a more objective, expansive representative model than the artist curator which sees you now call yourself primarily a curator?
- Interview excerpt

2. This too shall pass

29 April 2022

ASHE

Performance and artist talk in the CAT Gallery.

The audience were first invited to experience the performance where an older naked male model had endured partial suspension in an industrial haulage strap and, in an act of care, the artist comforted the model as their body slowly regained its capacity for and control over mobility and eventually was assisted from the gallery. The artist, Ashe related the making of the objects in his installation back to an experience of negotiating the pathway of a health care system designed to manage individuals who were no longer able to care for themselves. The experience underpinned the references in his works to bureaucratic systems of management that brutally reduce the complexity of an individual's long-lived life into discrete categories of simplified data as is required for the function of an efficient administrative framework and its bureaucratic archive.

3. To Companion a Companion

FERNANDO DO CAMPO

To companion a companion is an exhibition by Fernando do Campo that proposes humans as a companion species to birds. Public programs in 2023 comprised:

a. Artist Talk at Hervey Bay Regional Gallery

20 April 2023

Fernando do Campo provided an introduction to the project with background information for each of the works. The public program was strongly supported and received well by a receptive and enthusiastic community.

b. Workshops at Devonport Regional Gallery

23 October 2023

Youth were the target audience for two education workshops held alongside the exhibition at the Devonport Regional Gallery. Bernadette Neeling led an after-school hours art program that enabled participants to explore the idea of companion species while using a range

IMAGE: *To Companion a Companion*, Workshop foyer installation, Devonport Regional Gallery
Photo: Bernadette Neeling

of artmaking techniques to express their new thinking about ways non-humans may relate with each other and with us. An important outcome for the participants was a small exhibition of the work they produced which was displayed in a foyer area near the main exhibition.

This project was initiated by CAT in collaboration with the Perth Institute of Contemporary Art and UNSW Galleries.



PERTH INSTITUTE OF CONTEMPORARY ARTS

4. Greed Manifesto

21 June 2023

DENY TRI ARDIANTO, HARI ABADI, YOYON DARSON, MAS NANU MUNAJAR, RASPI, AYI RUBAT, TISNA SANJAYA, YAYA SURYADI

Artist talk, screening and food held in the CAT gallery.

Tisna Sanjaya invited audiences to gather at CAT to discuss collective practice and collaborative methodologies and launch a film made by Deny Tri Ardianto on the group's time in Lutruwita/Tasmania. This event was held in association with *Greed/Rakus/Gierig*, a series of Sundanese ceremonial performances held as a part of Dark Mofo 2023.

Presented by CAT and Project 11 Foundation in partnership with Dark Mofo. Supported by Nayri Niara.



5. Gift Trilogy CWA Event

14 July 2023

An event hosted by volunteers to mark the opening of *Gift Trilogy*

LINDISFARNE COUNTRY WOMEN'S ASSOCIATION

The Lindisfarne Country Women's Association (CWA) led the opening event for *Gift Trilogy*, a series of video works celebrating volunteerism. Audiences were greeted by an abundance of classic cakes and slices that were served with cups of tea in the CAT office. The Boardroom became a presentation space for art and craft objects made by CWA members who were available throughout the evening to talk about each of the works.

6. CAT Studio Artist Talks

20 July 2023

Artist Talk

ANDY HUTSON, INDIA KENNING, SABIO, FERAS SHAHEEN

Studio Artist alumni Andy Hutson was the first presenter of the evening, introducing his in-progress collaborative project, *Apologue Isle: A Cacophony of Yarns*. This long-form project was initiated while in residence at CAT in 2020/21 and will be exhibited at CAT in late 2024.

Apologue Isle: A Cacophony of Yarns involves narratives that combine real places, people and events from Lutruwita/Tasmania with other real or imagined ones, drawing on mythology, folklore and urban legends.

India Kenning spoke about the video, painting, and sculptural assemblages that she was working on during her year-long studio residency at CAT. She described her painting works in detail, the processes of staining, layering and weathering to evoke the complex systems of regeneration and decay that she has witnessed in nature, forming narratives of place.

Sabio's practice encompasses the design and construction of characters, costumes and large works including sculptural works. During her residency she worked with David Male and a cohort of artists to initiate the inaugural Dark Fringe festival that ran alongside Dark Mofo, hosting over 50 events across 10 venues in June 2023. Sabio's major immersive performance work, *The Emergency Dollhouse* was the catalyst for the festival.

Feras Shaheen spoke about this artistic goal of connecting and engaging with audiences, often subverting traditional relationships between mediums to challenge audiences' perspectives. Shaheen introduced the CAT Gallery project, *Our Side of Things* that he co-curated with Jay Henniecke and his practice broadly. At the conclusion of Shaheen's presentation, Henniecke treated the audience to a freestyle football demonstration.



7. Artbank Unpacked

27 July 2023

Information Session

PAUL ADAIR, ZOË RODRIGUEZ

ArtBank Director, Zoë Rodriguez and curator, Paul Adair provided an overview of the history of the organisation and its purpose to increase the sustainability and accessibility of Australian contemporary art. They outlined their collection and inhouse presentation strategies, the criteria applied to their acquisition process and commissioning program, along with the capacity and scope of these programs. These programs are essential to supporting Artbank's unique and successful art leasing business model which tends towards – but is not beholden to – conventional artmaking practices. After the formal discussion, an open conversation and networking session provided a congenial forum to meet with CAT studio and other artists.



8. Our Side of Things Events

27 August — 2 September 2023

Workshops and performances

TOBIAS BECS, JORDAN MORRISON, JAY HENNICKE, TOM KENETTA, CURTIS MAHER, ZAC ROBERTS, JAKOB SEMAJER-GARIC, FERAS SHAHEEN, SUSAN SOHAR, ALBERT HUA, MOH NAZARI, YUKI TOMIMOTO, BEN KELLY, DYLAN STIPACK, LUKE CARTWRIGHT, HOBART BREAKERS, DJ DYNAMITE DREW, DJ BROWN SUGAR, GOOD MORNING ZIKO

Three workshops and several performances were presented as part of *Our Side of Things*, a freestyle football focussed project. The CAT foyer, courtyard and carpark were a buzz of activity on 27 August with people of all ages and experience levels taking part in workshops. International freestyle footballers teamed up with their Australian colleagues to share their skills and culture with Tasmanian participants. A series of performances by visiting artists were held throughout the project period with local artist and freestyler Jay Hennicke regularly performing in the CAT gallery throughout the project period.



9. Shotgun 10

a. Artist Talk

4 November 2023

GEORGIA LUCY

Shotgun 10 artist Georgia Lucy introduced an audience to her exhibition *Galileo Chew Chew*. The artist described her experience of the Shotgun development program and then went on to speak about the stories that inform each work, from scaling the abandoned site of the Brisbane Hotel to harvest Ivy leaf toad flax that was then draped over the hotel-inspired gondola that moved through the gallery, to the many accounts of how the different wheels in the cable mechanism were acquired.

b. Galileo Chew Chew Good Gig - Closing Event with Music and Food

19 November 2023

BIANCA BLACKWELL, MOUNT TROUT, NERVE CHANNEL, TREEHOUSE

Georgia Lucy marked the end of her Shotgun program and the last day of the exhibition *Galileo Chew Chew* with a *Good Gig*. The artist programmed four

bands, organised a BBQ fundraiser for the Tasmanian Palestine Advocacy Network and kicked off an impromptu closing performance in the gallery that involved many of the people who contributed to the project.

10. 2023 Members' Exhibition & Party

Party: 1 December 2023

EDITH PERRENOT, JULIA DROUHIN

Exhibition: 2 - 16 December 2023

Artists: CAT MEMBERS

This annual event is an opportunity to conclude the year with a party and to thank the people who have supported the organisation. Artworks by CAT members were displayed in the gallery. The 2023 event theme was galactic watermelon attack and included elaborate watermelon cocktails, a DJ and a watermelon drawing wall.

Journal, CAT's online writing and publication platform, presented works by writers, artists and practitioners from a diverse range of disciplines. The works included text-based and non-text-based responses, furthering Journal's role as a stand-alone publication platform as well as a key digital engagement tool for broader discourse prompted by the organisation's exhibition program.

Six contributors joined the Journal archive in 2023, beginning with sound artist Vrayan Filips who, in response to the exhibition *Last Messages*, presented a collection of provocations for a gathering, dinner party or family activity; *Inventory* was a descriptive piece exploring personal memories by artist and aged care nurse Gabbee Stolp, in response to *This too shall pass*; *Pun Tabe Pun* by visiting Indonesian musicians Jeprut Artist Community was a phonic response to the CAT and Dark Mofo multi-site project *Greed / Rakus / Geirig* in the form of a sound recording; in response *Gift Trilogy*, *Thoughts about volunteerism* by community development worker Scoutt Winter was a research driven, critical take on the volunteer industrial complex; *Freestyle Football: What's in the sauce?* a multimedia response to *Our Side of Things* by legal professional and

What are you looking at?

freestyle football insider Cassy Pinto; and Georgia Lucy's spontaneous visual diary, compiled from posts originally shared to Instagram Stories during her exhibition *Galileo Chew Chew*, will be published in 2024.

CAT podcast *What are you looking at?* provides an opportunity to expand on ideas, contemporary concerns, and topical themes, providing a key digital engagement platform to accompany CAT's annual exhibition program, with over 70,000 worldwide listens across the lifetime of the project. After five years of developing the podcast, including two years in a podcast-dedicated role, 2023 was Pip Stafford's final year as podcast producer.

In 2023 episodes included: 'The C Word', an exploration of the intersections and frictions between class and art, which featured Mish Grigor, Andrew Harper and Miriam McGarry; a conversation between *Greed / Rakus / Gierig* curator Lisa Campbell-Smith and lead artist Tisna Sanjaya, with translation by Daffa Sanjaya; 'The artist, the archivist, a manila folder, and a server farm.' featuring Ashe, Samara McIlroy and Gabbee Stolp, inspired by exhibition *This too shall pass*; an interview with *Our Side of Things* curators Feras Shaheen and Jay Hennicke on the unique culture of freestyle football; and for Pip Stafford's final episode as podcast producer, 'What can art do?', she spoke to Nadia Refaei, Alex Kelly, and Amy Spiers about art's ability to contribute to social change in the world.

Social Media and Website

CAT continued to build its social media presence and audience engagement over 2023 with a total increase of 22% in Facebook reach and 49% in Instagram reach compared to the previous year. CAT's audiences over both platforms also grew significantly, with a 55% increase in followers on Instagram and 30% increase on Facebook. 12,966 users visited the CAT website in 2023 with 30,645 page visits across the year.

CAT's online presence continues to be responsive, recognising that digital platforms are an essential avenue for connection and access. In 2023 there was continued development of ideas and strategies around using CAT's social media platforms for interaction and engagement in addition to communication. This included a takeover of CAT's Instagram Stories by artist Georgia Lucy, to accompany her solo exhibition *Galileo Chew Chew*; an extended content campaign surrounding CAT and Dark Mofo project *Greed / Rakus / Gierig* and visiting Indonesian artists Tisna Sanjaya and Jeprut Artist Community, with daily posts on festival days; and expanded content strategies in the lead-up to, and during, *Our Side of Things*, to encompass the international reach of the freestyle football community and the potential for engagement with diverse local audiences.

In 2023 the CAT website had a refresh, with key updates made to design and navigation elements to improve user experience.

Publications

Galileo Chew Chew

Artist: GEORGIA LUCY

Text Author: HELEN HYATT-JOHNSTON

Design: CATH ROBINSON

Photography: RÉMI CHAUVIN

Printing: FOCAL PRINTING

ISBN: 978-0-9923980-0-2

Edition: 250

Engagement Program Statistics

Program	Participants	Date	Location	Visitor #
Last Messages (guest curator interview)	2	31.03.23	Online	64
This to shall pass (artist talk)	1	29.04.23	CAT	137
To companion a companion (artist talk)	1	20.05.23	Hervey Bay	136
Manifesto of Greed (Tisna Sanjaya +3)	4	21.06.23	CAT	43
Gift Trilogy: CWA volunteer hosted even	9	14.07.23	CAT	240
CAT Studio Artist Talks	4	20.07.23	CAT	30
Artbank Unpacked Hobart	2	27.07.23	CAT	9
Our Side of Things workshops	5	04.08.23	CAT	67
Our Side of Things public performance	1	27.08.23	CAT	18
To companion a companion (workshops)	1	23.10.23	Devonport	36
Shotgun 10 (artist talk)	1	4.11.23	CAT	12
Shotgun 10 (closing even with performances)	11	19.11.23	CAT	645
CAT Members Exhibition & Party	35	01.12.23	CAT	105
TOTAL	77			1,478

Artists/Curators	Tasmanian	National	International
Gallery exhibition	21	10	18
Touring exhibition	34	15	2
Off-site exhibition	3	-	-
Development Program	53	3	2
Public Program	64	9	4
TOTAL	175	37	26

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:

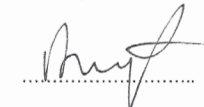
1. the financial statements and notes, presents fairly the company's financial position as at 31st December 2023 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 2. to the financial statements.
2. in the opinion of the directors there 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:

10-4-2024

CONTEMPORARY ART TASMANIA

STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2023

2022	Notes	2023
\$		\$
Income		
579,688	3	365,368
225,821	3	202,892
40,528	3	112,802
16,577	3	-
<u>862,614</u>		<u>681,062</u>
Expenses		
318,705	4	321,320
390,612	4	425,128
91,195	4	92,055
10,423	4	13,246
<u>810,935</u>		<u>851,749</u>
51,679		(170,687)
Non-Operating Items		
(24)	5	(6)
<u>51,655</u>		<u>(170,693)</u>
Total Comprehensive Income For Year		

CONTEMPORARY ART TASMANIA

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2023

2022	Notes	2023
\$		\$
Current Assets		
1,101,720		790,889
-		-
-		2,200
-		-
-		4,391
<u>1,101,720</u>		<u>797,480</u>
Non Current Assets		
112,967	125,709	36,646
(88,492)	(89,063)	36,646
<u>24,475</u>		<u>36,646</u>
1,126,195		834,126
Current Liabilities		
84,681	6	69,654
100		61
868		4,557
600		600
140,975		54,350
37,039		13,665
<u>264,263</u>		<u>142,887</u>
<u>861,932</u>		<u>691,239</u>
Members Funds		
810,277		861,932
51,655		(170,693)
<u>861,932</u>		<u>691,239</u>

Independent Auditor's Report to the Members of 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 statement of financial position as at 31 December 2023, the statement of comprehensive income, statement of changes in equity and cashflow statement 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 2023, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards and the *Corporations Act 2001* to the extent described in Note 1.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards and the *Corporations Act 2001*. 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

Those charged with governance 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 2023, 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.

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 the *Corporations Act 2001*, 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

Rebecca Meredith
REBECCA MEREDITH
Partner
Date: 10 April 2024

Acknowledgements





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