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

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

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

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

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

VISION
To be recognised as a leading
developer of innovative contemporary
art in Tasmania by providing diverse
inspirational opportunities for artists
and audiences.

VALUES
Excellence, innovation, exploration,
creativity, participation, encouragement.

GOALS
- Be a vital organisation that is
  resonant with its environment,
  challenges public perceptions,
  enhances visual literacy and delivers
cutting edge outcomes
- Occupy a prominent position
  in the minds of the art-interested
  public locally and nationally and
  be esteemed for the quality of our
  performance and impact
- Be a resilient, professionally run
  organisation with sound sustainable
  processes that can flexibly respond
to opportunities and challenges
- Be skilled at initiating and
  sustaining key relationships
  and partnerships to achieve our
  organisational goals
- Be good at generating the income
  and attracting the people necessary
  to match our ambition of being at
  the forefront of contemporary art
delivery

Contemporary Art Tasmania offices,
gallery and studios are located at
27 Tasma St North Hobart.
2013 has been a significant year for Contemporary Art Tasmania. It was a year characterised by important changes to our identity that build upon the successful implementation of our business plan.

I would like to acknowledge the fine work undertaken by the Marketing Committee (Rod Anderson, Meg Walch, Sara Hewitt and Kylie Johnson) in rebranding the organisation. They successfully managed the implementation of the change of name, the development of a new logo and website, a new membership newsletter and a communications database, as well as commissioning artist Al Young to repaint the gallery courtyard. The organisation looks and feels refreshed and revitalised, and is ready to make the most of current opportunities and new challenges.

CAT’s core business is the delivery of gallery projects and touring exhibitions, and I would like to congratulate Colin Langridge on the marked increase in activity on the Touring program in 2013. Highlights of the year in the gallery include shows by Pat Brassington, Mary Scott (as part of the Shotgun series), Julie Gough (The Lost World, parts 1 & 2, - the latter jointly simulcast between Tasmania and the Museum of Archaeology & Anthropology, Cambridge University), Fiona Foley (Ten Days on the Island), and Nancy Mauro-Flude (Networked Art Forms and Tactical Magick Faerie Circuits).

In addition CAT hosted Wade Marynowsky’s Black Casino as part of the MONA Festival of Music and Art; Jordan Baseman’s 971 Horses & 4 Zebras, and Bec Steven’s Curatorial Mentorship exhibition Hollow in the Paper. Kylie Johnson’s masterful handling of complex projects such as Shotgun 2013 and the Networked Art Forms and Tactical Magick Faerie Circuits ambitious scope is to be commended, as is Joy Barber’s resilient administrative back-up for all these programs.

CAT has continued to develop partnership activities with a range of organisations including Detached, the Tasmanian Museum and Art Gallery, the Museum of Old and New Art (MOFO & Dark MOFO), Cambridge University, Devonport Regional Art Gallery and Salamanca Arts Centre. In addition Making Sense, a project involving CAT and Brisbane-based creative community partners consultant Jock McQueenie, saw the development of partnerships with regional and non-arts providers in the delivery of artist-led projects that contribute to a range of social and economic outcomes. Delivered in Scottsdale, the pilot project engaged local youth and elderly residents to work with an artistic team on the production of a series of short animated videos.

I’d like to acknowledge the hard work of all Board Members including departing member Meg Walch who left at the end of the year in order to take up an Australia Council residency in Tokyo. The Board is characterised by its active contribution to the organisation, and Members have been active in their roles and diligent in their attention to correct process and ethical governance. Matt Warren makes valuable contributions to the Program Committee. Kate Cuthbertson is always speedy and generous with her responses to legal and procedural questions. Rod Anderson has brought his considerable wealth of experience to the Marketing Committee. Bec Tudor has been very active with the TIES project and continues to make important contributions to CAT’s audience development initiatives. Jonathan Carswell and Damien Quilliam never fail to put up their hands to take on additional tasks.

CAT Chair Neil Haddon is currently overseas on an Australia Council residency in New York. His period as Chair has been characterised by his attention to matters of process and governance with the goal of strengthening the organisation to meet future challenges. I would like to sincerely thank Neil on behalf of the Board for his vision, his hard work and his dedication to the organisation.

The Board also has cause to celebrate the successful launch of its initiative to offer two awards to graduating students from the Tasmanian College of the Arts. CAT has developed a significant profile for the quality of its exhibitions and programmes that grow artistic careers and new audiences for art, and in consideration of its position as the State’s leading art organisation that deals exclusively in contemporary art practice, the CAT Board felt that there was an opportunity to celebrate the organisation’s leading role in
raising the profile of experimental and new art practice in Tasmania over the last 20 years. The inaugural Contemporary Art Tasmania Prizes were awarded to two graduating students from the Tasmanian College of the Arts; one each at the Hunter Street and Inveresk campuses. The Hobart winner was Annie-May Demozay for her work in video, and the Launceston winner was Samantha Dennis for her work in sculptural jewellery.

In closing I would like to welcome new board members Fiona Fraser and Magdalena Lane. They are joining the organisation at a very exciting time as it negotiates a major new initiative that promises to increase the stakes for contemporary culture and art practice in Tasmania.

DR MARTIN WALCH

DIRECTOR'S REPORT

OVERVIEW 2013

In 2013 Contemporary Art Tasmania continued to evolve as the State’s key kunstverein for contemporary art while operating in a cultural environment that is progressively reshaping after the tumultuous arrival of MONA. In this environment, the private gallery sphere promises an exciting and increased presence while our major public galleries have reinvented themselves, yet other important public galleries have either closed or had their capacity reduced. The commercial gallery sector is reorganising itself around a shifting market and, in Hobart, local government has strategically changed its cultural engagement from operating in a ‘presentation mode’ to a ‘facilitation model’ in service of the new cultural environment. Both within and beyond the local sphere - and regardless of ongoing changes to our funding and governmental environments - the superb sense of opportunity and possibility that contemporary art offers and the collegiality of the sector resonates through the organisation and its programs.

During the year, a rebrand and change of name encapsulated our desire to ‘step up’ and claim the space that the new name emphasises – after decades of occupying a central role in the Tasmanian public galleries context. Cath Robinson, our stalwart designer, did a fantastic job with a difficult rebranding brief and the whole affair - including a new website, telephone changes, stationery... - was rolled out for 9 October 2013.

The year commenced with a round-table meeting between the Australia Council for the Arts, Arts Tasmania and Contemporary Art Tasmania. It was the first meeting for many years where the organisation was the centre of discussion between the key stakeholders. The discussion provided valuable feedback and information on the organisation’s performance as well as an introduction to changes in government funding and procedural processes in the future. In short, there was a strong sense that the organisation’s strategic direction is sound as it increases its professionalism and prepares to extend on limited resources by investigating strategic partnerships and different ways of working in an environment restricted by population size and associated wealth. Over time, in the current environment, it is inevitable that to develop better-resourced and marketed projects, it may be necessary to produce less.

Individual artists get few opportunities for inclusion in our exhibition programs over the course of their careers, and we do attempt to provide the best support within our means when these opportunities arise. Feedback from exhibiting artists attests this endeavor, as do the numbers. Contemporary Art Tasmania continued to be strong in direct financial support provided to artists across the year: 31.4% of annual expenditure went in direct support, made up of over $59K in fees paid to artists, curators and writers, with a further $121.9K allocated to travel, installation, materials, documentation, etc. Artists’ income remains a critical issue for the sector, it is important as a demonstration of the value of their work as well as for its capacity to strengthen and deepen the projects we encourage and support.

2013 was the second year in the multi-year funding agreement from Contemporary Art Tasmania’s 2012 – 2015 Business Plan, the document that the organisation’s tripartite...
arrangement with state and federal governments is based. It was a workman-like year of consolidation with a strong focus on the rebrand of the organisation, while the management and monitoring of organisational goals and associated programs were tracked through streamlined reporting documents.

THE PLAN
Contemporary Art Tasmania has performed well in 2013 against a plan prepared in 2011, and in general has exceeded many of its 2013 targets. There were some shortfalls on targets over the course of the year, identified below, and these can generally be addressed in the remainder of the agreement period.

GOALS
The five goals that drive the 2012-15 Contemporary Art Tasmania Business Plan, with their key performance indicators and targets, are:

1. BE AN INNOVATIVE ARTS LEADER
In 2013 Contemporary Art Tasmania delivered ten gallery projects as well as two off-site projects, Acts of Exposure at the Tasmanian Museum & Art Gallery and Making Sense at Scottsdale. The target was eight exhibitions per year. The program supported 22 curators, 259 artists across all career stages (including 28 international artists, 77 interstate and 154 Tasmanian artists) and included art forms as various as sound and video installations, animations, dance, painting, sculpture, performance, drawing, printmaking, digital imaging, and networked technologies.

A KPI to develop innovative touring product, though not supported through funding, was pursued through NETS Australia with the delivery of a new user-friendly NETS Australia website capable of (i) promoting exhibition touring product nationally and (ii) providing a digital portal for the distribution of digital exhibition touring product. Stage i was delivered and launched during 2013.

2. BE KNOWN AND ESTEEMED
The KPI to implement a new Marketing Plan and Brand was met during the year. The Marketing Committee and Communications Staff were resoundingly committed and energetic across a large swathe of the year which saw the development and implementation of a new: name and identity, website, logo and ancillary material (stationery, signage), communications database and telecommunications system. A newsletter supported with sponsorship was produced, facebook communications increased and the courtyard was enlivened with a painted design. It was a highly productive year.

The KPI to form a strategic alliance between key Tasmanian arts organisations, with an alliance brand to offer visibility to our mutually supportive activity was put on hold. Senior staffing changes in the key organisations meant that this performance indicator could not be pursued until after new appointments occur.

An increase in the number of Public Programs with structured content against a target of five activities was met with the presentation of: Post-Digital Aesthetics in Contemporary Art, Net_Workshop, AIR Teachers Symposium, Notorious R&D, and a Collectors Group Event. Contemporary Art Tasmania also supported three Art Forum speakers at the Tasmanian School of Art (Julie Gough, Florian Cramer and Erin Sickler). A further four Artist Talks and ancillary sessions: Obsession, Iteration:Again, Attention Som(t) ac(t), and Shotgun 2013, were conducted, along with Visual Arts Board and Interarts information sessions, as well as professional development sessions were presented in partnership with NAVA and Arts@work and held in both Hobart and Launceston. In total, 16 public events were presented across the year.
3. BE A PROFESSIONAL ORGANISATION

The performance indicator to develop whole-of-organisation reporting systems and documents, met in 2012, was maintained across 2013.

Four organisational policies were accepted in 2013 against a target of eight new policies. The Board approved: OH&S policy (comprising eight OH&S advice sheets), Reimbursement Policy, Annual Leave Policy and Relocation Principles were prepared. A further group of policies is currently under development, and a system to efficiently get policies through the current meetings and approvals mechanism to assist a more effective uptake of policy development and adoption needs to be investigated.

Against a target of four Board and staff professional development activities: all staff attended (1) Excel Workshop and (2) Website Management Workshop; program staff attended (3) 3 x national industry meetings as observers (CAOs, 2 x NETS Australia meetings); (4) 7 x ArtsLaw Professional Development Units; (5) 4 x NAVA Professional Development Units; (6) Director attended VAB Small Gallery Program UK Marketing Initiative.

4. HAVE RELATIONSHIPS THAT BENEFIT

Under a KPI to investigate professional services to engage more effectively with corporate and community sectors, John McQueenie continued to work under the TIES program on a project engaging a range of public and other sectors. In 2013, the pilot project Making Sense was delivered through partnerships with Dorset Council, Scottsdale Linc, Presbyterian Aged Care and the Department of Education, Employment and Workplace Relations. This project will be used to promote the TIES program to other entities and providers.

The target to achieve two project partners with other art-forms, industry and community sectors was met with the delivery of Making Sense as part of the TIES program (as above).

A target of delivering two partnership projects in 2013 was clearly exceeded by the establishment and/or delivery of five exhibition projects, plus five touring projects and ten public programs involving fourteen partners: MONA FOMA (Black Casino); Detached Cultural Foundation (Shotgun 2013); DARK MOFO (Notorious R&D); TMAG (Acts of Exposure); Miss Despoinas (Networked Art Forms and Tactical Magick Faerie Circuits); Cambridge University Museum of Archaeology and Anthropology (The Lost World part 2); Devonport Regional Gallery (Missing Presumed Dead); Salamanca Arts Centre (Discovery; Made in China Australia, Testing Ground) and Burnie Regional Art Gallery. (Unique States); Tasmanian College of the Arts (3 x Art Forums); Litmus and Massey University (Iteration:Again publication); and, NAVA and Arts@Work (professional development forums).

The implementation of an artist survey in 2013 was not undertaken. It is very likely that audience and artist surveys will be undertaken in 2014 to prepare the organisation for the next strategic planning cycle and as a strong possibility of relocation to a high profile site.

A performance indicator to maintain Contemporary Art Tasmania’s mentoring activity with a target of three placements per annum, culminated with only two mentorship placements provided, under the Curatorial Mentorship and the Board Mentorship programs. Over the course of the Triennium a target of nine placements has already been exceeded.

5. BE RESOURCE RICH

The target to increase earned and non-recurrent income by 30% over the course of the triennium was always ambitious on the back of an exceptional year in 2011. Ignoring 2011, the 2012 result showed an increases of 14.4% on 2010 (the 2012 target being 6%). The variation between 2012 and 2013 was a pleasing 31.2% increase against a target of 15%.

The performance indicator to develop a new philanthropic plan and strategy was to be serviced by the development and implementation of the rebrand. The latter was achieved and delivered during late 2013.

FINANCIAL REPORT

For the benefit of members, comments on ‘adjusted’ figures (below, in parenthesis) represent what I believe is a more accurate expression of the 2013 financial position. The 2013 Financial Report has again been prepared taking into account the Australian Accounting Standards Board’s ruling AASB1004, which recognises non reciprocal contributions (including Grants received in advance) as income and
with no liability brought to account. In 2012 and 2013, Contemporary Art Tasmania has held funds for the Australia Council, $127,585; Visions of Australia $28,618; Locate/Situate, $25,821.90; and, Gordon Darling Foundation $1,252.96. Totaling $183,277, these funds are to be expended against projects in 2014 and are included in 2013 Members Funds.

At the end of 2013, Contemporary Art Tasmania consolidated its financial position and continues to meet most financial benchmarks recommended by the Australia Council for the Arts. Contemporary Art Tasmania ended the year with an operating profit of $143,697 (adjusted, it is shown as an operating loss of $12,605) with accumulated Members Funds at $325,008 (adjusted $141,730, and increase of $6,171 over the previous year). While the organisation’s operating margin of 3.1% is well under the recommended 10% capacity to build reserves, Contemporary Art Tasmania’s Reserves Ratio of 57.9% (adjusted 25.3%) is ahead of the recommended 20% benchmark. A Working Capital Ratio of 4.5:1 (adjusted 2.7:1) is also ahead of a 2:1 benchmark ratio. Against a benchmark of 1:1, current assets to current liabilities, the 2012 Liquidity Ratio of 3.9:1 (or adjusted, 2.2:1) indicates the organisation can respond rapidly to financial situations should it be required, while holding 30.2 weeks in cash reserves (adjusted 13.5 weeks) suggests the organisation can continue normal operations beyond the benchmark of 10 weeks with reduced or little impact from unforeseen payments and/or outstanding income.

It was again pleasing to note that non-core funding and earned income Revenue comprised 29% of 2013 Income, notably higher than other previous years with the exception of 2011. Administration comprised 20.8% of total expenditures, with 42.1% directed towards Programs, while 37.1% Salaries and on-costs was lower than in recent years.

Contemporary Art Tasmania ended the year with no outstanding funding acquittal reports or abnormal items to report. The organisation continues to build on its reputation as being both stable and financially sound, a strong basis on which to continue to grow into the future.

COMMITTEES

In 2013 Contemporary Art Tasmania continued to be lead by an active and committed Board that is supported by equally active and engaged sub-Committees: the CAT Program Committee, the CAT Touring Exhibition Committee, the Shotgun Selection Committee and the Marketing Committee. The leadership, inputs and support provided by all individual members and staff underpins the solid but essentially organic structure as well as contributes to the reach of the organisation.

Contemporary Art Tasmania staff also continued to undertake roles beyond the direct service to this organisation, with engaged affiliation and acting in various capacities across a range of committees and assessment processes. In 2013 Contemporary Art Tasmania Staff served on: Contemporary Art Organisations of Australia (CAOs); National Exhibition Touring Support, Australia (NETS Australia); Qantas Foundation Encouragement of Contemporary Art Award, Tasmanian Creative Industries Council, Hobart City Council Public Art Special Committee, Plimsoll Gallery Committee, 146 Artspace and 146 Studio selection panels, Burnie Print Prize, and as Contributing Editor for Artlink.

Contemporary Art Tasmania. Staff also provided collegial support and professional advice to public galleries as well as offering information and assistance to members, visiting artists, curators and assorted industry professionals and supporters across the year.

THANKS

I acknowledge our major supporters, the Visual Arts Board of the Australia Council and Arts Tasmania, as well as Detached Cultural Foundation, for ongoing support that often arrives in forms that exceed the measure of mere cash values.

I also warmly acknowledge the benefits and pleasure of working collegially with key Tasmanian institutions and their staff: the Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, the Tasmanian Schools of Art, Devonport Regional Gallery and Burnie Regional Art Gallery, Plimsoll Gallery, Tasmanian Regional Arts, Salamanca Arts Centre, Sawtooth ARI and Constance.

Gratitude is also extended to the many who have contributed to the organisation and its programs throughout 2013. There were...
numerous and sometimes outstanding contributions across the Board and the sub-Committees. In particular, Neil Haddon’s dependable stewardship, generosity, and courtyard design solution, were notable and appreciated; Meg Walch’s fantastic energy and electric mind combined with Rod Anderson’s weight of experience that underpinned the ongoing deliberations of the Marketing Committee, which were later made manifest through Sara Hewitt’s heavy-lifting. To departing committee members: Tricky Walsh, Bryony Nainby, Alicia King and Paul Jenkins, thanks for your time and thoughts.

To my quixotic colleagues - those aficionados of tasteless music, suspect humour and all things vaguely aesthetic - Kylie Johnson and Colin Langridge, and with balance provided by Joy Barber’s steadfast supporting role; together you delivered a miraculously stable and roundly successful year. And thanks are again due to Craig Judd and Kylie Johnson for the successes of an ever-changing Shotgun program, Cath Robinson (design), Rob O’Connor and Nick Smithies (technical and installation), Nicola Smith, Lou Conboy, Nancy Mauro-Flude, Pip Stafford and Liam James (invigilation and openings), Peter Angus Robinson and Jan Dallas (documentation) – your reliability and support is much appreciated.

Pat Brassington, Julie Gough, Jordan Baseman, Wade Marynowsky, Fiona Foley, Bec Stevens (for Joyce and David, Lucas, Amanda, Fiona and Maria), Marvellous. Terrific. Fantastic. And for conjuring the Magick non-stop month of June. Nancy Mauro-Flude and Pip Stafford, take a bow...

People often comment to me, “Are you still at CAST?.” Regardless of which word carries the emphasis, the answer is always the same, “Yes, but I get to work closely with artists.” Thanks.

MICHAEL EDWARDS
PROGRAM COMMITTEE
The Contemporary Art Tasmania Program Committee met on five occasions in 2013 to assess exhibition proposals, select studio artists, award the Curatorial Mentorship opportunity and provide comment on the development and implementation of exhibitions and public programs.

There are five positions on the committee. Members drawn from outside the organisation are appointed by the Contemporary Art Tasmania Director and serve a maximum term of four years.

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Program Committee Coordinator

PAT BRASSINGTON
Artist
Appointed 26.11.2013

POLLY DANCE
Director, Constance ARI
2014 Curatorial Mentorship recipient (non voting position)
Appointed 7.10.2013

ALICIA KING
Artist
Appointed 3.2.2012

BRYONY NAINBY
Senior Curator, Contemporary Art, Tasmanian Museum and Art Gallery
Appointed 27.3.2012

BEC STEVENS
Artist
2013 Curatorial Mentorship recipient (non voting position)
Term completed 16.9.2013

TRICKY WALSH
Artist
Appointed 2.11.2011
Term completed 16.9.2013

MATT WARREN
Artist
Contemporary Art Tasmania, Board Representative

SHOTGUN SELECTION COMMITTEE
Shotgun is an indicator of Tasmania’s brightest art talent. Each year the Shotgun Selection Committee determines artists and provides input into the project’s framework. Shotgun is a partnership project between CAT and Detached.

JANE DEETH
Independent Curator,
Northern Tasmania

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Shotgun Coordinator

CRAIG JUDD
Detached Coordinating Curator

ELLIE RAY
Devonport Regional Gallery, Director

TOURING EXHIBITION COMMITTEE
The CAT Touring Exhibition Committee comprises the Director, or their representative, from each of the small to medium public art galleries in Tasmania. Representation relates to the position in each organisation and not with the individual.

MARIA KUNDA
Plimsoll Gallery, Coordinator

MALCOM BYWATERS
Academy Gallery, Director

RYE DUNSMUIR
Design Forum Tasmania, Design Director

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

PAUL JENKINS
Tasmanian Regional Arts, Executive Director

COLIN LANGRIDGE
Contemporary Art Tasmania, Exhibition and Touring Coordinator

GEOFF DOBSON
Burnie Regional Art Gallery, Director

ROSEMARY MILLER
Salamanca Arts Centre, Director

ELLIE RAY
Devonport Regional Gallery, Director
Contemporary Art Tasmania develops and facilitates high-level contemporary and experimental art projects across a range of media for presentation at its North Hobart gallery and other venues. In 2013 the program included work by local, national and international artists, writers and curators across the gamut of career stages. 13,198 attendances were recorded across 13 projects in total.

In 2013 Contemporary Art Tasmania embarked on its seventh partnership exhibition with the Tasmanian Museum and Art Gallery (TMAG) since 2004. Kylie Johnson and Colin Langridge (CAT) teamed up with Jane Stewart and Bec Tudor (TMAG) to curate Acts of Exposure for presentation at the TMAG. Designed to promote contemporary art the 2013 edition of this longstanding partnership saw the first inclusion of an interstate artist.
within the line-up. Tasmanian artists Leigh Hobba and Michael Schlitz were joined by New South Wales artist Mark Shorter in the exhibition conceived as a contemporary view on the Romanic movement.

Another first during 2013 was Pat Brassington’s captivating exhibition In search of the marvellous. Brassington has been represented in a great many group exhibitions at Contemporary Art Tasmania over the years but surprisingly this was the first solo presentation of the renowned photo-media artist’s work.

The gallery program had a strong Indigenous focus in 2013 with two thought-provoking solo projects on display. Brisbane-based artist Fiona Foley presented Obsession, an exhibition of work directing attention to the undercurrent of racist inequality in contemporary life that is traceable to colonial settlement. Tasmanian artist Julie Gough also tackled historical and present day issues relating to post-settlement culture in her ambitious two-part project, The Lost World.

Networked Art Forms and Tactical Magic Faerie Circuits (NAF:TMFC) was the organisation’s largest gallery project in 2013. Involving 18 Australian and 11 international artists, curators and writers, the project filled Contemporary Art Tasmania from 31 May until the 30 June with dynamic activity. Of those involved in the project, eight were early-career Tasmanian artists. These artists participated in workshops, critical discussion events and presentation opportunities designed to bring them into close proximity with their international colleagues and to further the discourse surrounding computer-based networked art forms. NAF:TMFC curator, Nancy Mauro-Flude and producer, Pip Stafford worked intensely with CAT staff to deliver the ambitious month-long project. The project was a satellite event for the prestigious International Symposium on Electronic Art (ISEA 2013) held in Sydney and the Notorious R&D exhibition and performance event was included in the inaugural Dark MOFO program.

The action filled year of exhibition activity concluded with the annual Members’ Exhibition and party. Audiences joined with exhibiting artists and Contemporary Art Tasmania staff and Board to celebrate the year that was. The gallery was full with an enormous array of work confirming the diversity and strength of the membership.

1. Black Casino
16 January – 3 February 2013
WADE MARYNOWSKY

Sydney artist Wade Marynowsky works at the forefront of art and technology. Black Casino involved five flying V guitars mounted atop a rotating spin wheel as used in popular game shows such as Wheel of Fortune. The guitars formed a five-pointed star - a pentagram, which conjures certain magical associations and is used today as a symbol of faith by many Wiccans and Neo-pagans. This pentagram, however, depicts Diabolus in musica: the ‘tri-tone’ musical interval that has been used since the eighteenth century as the signature of the Devil - an association exploited by many heavy metal bands. Wade Marynowsky created an interactive explosion of sound with chance operations used to compose music.

This project was a partnership between MONA and Contemporary Art Tasmania as part of the MONA FOMA 2013.

Image Credit: Black Casino (detail), Wade Marynowsky, 2012. Photo: Remi Chauvin
2. 971 horses and 4 zebras
9 February – 10 March 2013
YU ARAKI, JORDAN BASEMAN, GERAINT EVANS, KATIE GOODWIN, INGER LISE HANSEN, JAMES LOWNE, NATHANIEL MELLORS, DAVID O’REILLY, EMILY RICHARDSON, LOIS ROWE, CHRIS SHEPHERD, TADASU TAKAMINE, DAVID THEOBALD, KIT WISE
Curators: Jordan Baseman, Gary Thomas
971 horses and 4 zebras was an exhibition of artists’ films that employed animation techniques as part of contemporary practice. With a wide variety of approach and style, what connected these works was their experimental application of basic animation techniques, and, sometimes, a refraction of the skills and materials of animation in relation to the digital. 971 horses + 4 zebras celebrated the unpredictable processes of experiments with animation, with a focus on how animation as a labour intensive process and form has been applied in the creation of conceptual artworks. The title, taken from a work by Yu Araki in which an image of horses, appropriated from the internet, references the pre-cinema animation of Eadweard Muybridge.

Image: Exhibition installation view, 2013. Photo: Jan Dallas

3. Obsession
15 March – 14 April 2013
FIONA FOLEY
This exhibition brought together artworks by Fiona Foley that - consistent with her oeuvre over the past two decades - conflate the colonial past and contemporary culture and gives attention to an undercurrent of racist inequality present in our culture, our polity and our sanctioned stories.

Obsession included a digital projection, paintings and sculpture. A key work in the exhibition, 1897 Aboriginals Protection and Restriction of the Sale of Opium Act, 2006, gives stark attention to a document that did little to remove the bonds of opium addiction and corrupted labour practices for Indigenous Australians and Chinese immigrants in Queensland. The Act legislated for the removal of basic freedoms for many Indigenous Australian people: the control of their movement, labour rights, personal property, and the custody of their children was devolved to government administrators through the Protector of Aboriginals. Opinion at the time believed the Act was a short-term solution for a State-based problem - a problem that would ultimately ‘die out’. In 1966, the Queensland Electoral Act was changed to allow Aboriginal and Torres Strait Islanders to vote.

As part of Obsession, Foley delivered an Artist Talk about the work on display and her practice. This exhibition was presented with Ten Days on the Island.

Image: Fiona Foley, Bliss (video still), 2006
5. Networked Art Forms and Tactical Magick
Faerie Circuits
31 May – 30 June 2013
RAHNI ALLAN, JOSEPHINE BOSMA, EMMA BUGG, MEZ BREEZE
+ ANDY CAMPBELL, SELENA DE CARVALHO, FLORIAN CRAMER,
LINDA DEMENT, JULIA DROUHIN, CONSTANT DULLART, MATTHEW
FULLER, ANNE GOLDENBURG + KARINE RATHLE, JASON JAMES,
ASTRID JOYCE, IDIOT LUST, OLIA LIALINA, JEFF MALPAS, ROSA
MENKMAN, JULIAN OLIVER, FRANCESCA DA RIMINI, DYLAN
SHERIDAN, NICK SMITHIES, DANJA VASILIEV, ASHER WOLF
Curator: Nancy Mauro-Flude
Producer: Pip Stafford
A series of events inspired by computer culture involving artists,
programmers and thinkers from the frontline of the maker aesthetic.

Networked Art Forms and Tactical Magick Faerie Circuits (NAF:TMFC)
included symposia, exhibition, performances, workshops and social
gatherings. The project brought together leading Australian and
international artists and educators whose work responds to the
emergent conditions of a networked world; a realm increasingly
transmitted through fibre and code. Early-career Tasmanian artists
were invited to respond to the work and ideas generated through the
project. Participants were encouraged to adopt a holistic approach
to digital culture, using various aesthetic tools and means to explore
systems that enable insightful experiences with our increasingly
machine-based and interconnected existence.

NAF:TMFC was developed by Hobart-based artist organisation, Miss
Despoinas in conjunction with Contemporary Art Tasmania.
The project was a satellite event of the International Symposium on
Electronic Art (ISEA2013). NAF:TMFC Notorious R&D was presented
as part of Dark MOFO 2013.

Photo Aaron Horsley

4. The Lost World (part 1)
26 April - 26 May 2013
JULIE GOUGH

Julie Gough’s intention in The Lost World (part 1) was to
demonstrate the cultural vortex she experiences as she inhabits
past and present simultaneously. Testing her obsession with the
diary of the corrupt lay missionary George Augustus Robinson,
Gough worked to make her way out of the text and into the present
by undertaking a series of ‘tasks of encounter’ while moving
through Tasmanian time and space. The resulting filmic episodes
made up this exhibition.

The Lost World (part 1) included video works and a sculptural
installation that referred to the artist’s travels and trespasses
through country that is burdened with hidden histories.

A partner exhibition, The Lost World (part 2) was shown
simultaneously at the Cambridge Museum of Anthropology and
Archaeology, UK, in an exchange with the Contemporary projection
space, in October 2013. In conjunction with this exhibition Gough
presented an Art Forum lecture at the Tasmanian College of
the Arts, University of Tasmania in Hobart and an Artist Talk at
Contemporary Art Tasmania.

Image: Exhibition installation view, 2013. Photo: Jan Dallas
6. Hollow in the Paper
13 July – 18 August 2013
AMANDA DAVIES, DAVID HAINES & JOYCE HINTERDING, PAT BRASSINGTON, FIONA LEE & MARIA KUNDA, TEACHING & LEARNING CINEMA
Curator: Bec Stevens (Contemporary Art Tasmania Curatorial Mentorship recipient)

The works within this exhibition reflect on the process of becoming: on transductions of states of energy, and of processes of perception and ‘flexible subjectivities’.

Hollow in the Paper was initiated through readings of two intertwined notions proposed separately by Duchamp. The initial text included the succinct idea of a transformer to utilise slight, wasted energies - with these mostly bodily energies being, for example, “sneezes and sighs” or “the movements of fear, astonishment, boredom and anger”. And the second notion being the infra-slim, infra-thin or infra-mince. A term chosen for its “human, affective connotations... not an exact laboratory measure”. A somewhat slippery and elusive term which amongst many manifestations is suggested as a “conductor” that eases the natural and infinite passage from one dimension to another”.

This exhibition was the focus of a public program directed at Tasmanian art collecting groups and was supported with a catalogue.

Image: David Haines and Joyce Hinterding, Starlight Driver: Cloudbuster Number Four: Orgone Energy Cloud Engineering Device, 2011-12, anodized aluminium, irrigation piping, water pump. Photo: Michael Myers, courtesy the artists and Breenspace Gallery Sydney

7. In search of the marvellous
31 August – 6 October 2013
PAT BRASSINGTON

An exhibition invoking a dialogue between new works and images from the artist’s archives.

Pat Brassington is one of Australia’s most respected photo-media artists. Across her career, her oeuvre has consistently delved in ideas associated with Surrealism: dreams, psychoanalysis, the uncanny, sexuality, and the abject. In this context, the marvellous is an enchanted and unexpected encounter when the ordinary suddenly becomes extraordinary.

With In search of the marvellous, the artist has mined her personal archive and revisited images that were either unfinished or unsatisfactorily resolved. These newly reformed works were shown alongside A heartbeat away, 2011-12, a major work seen at the 2012 Adelaide Biennial, and offer further insight into Brassington’s wide-ranging curiosity and persistent speculation.

Image: Pat Brassington, Major Tom, 2013. Photo: Peter Angus Robinson
8. Shotgun 2013
19 October – 24 November 2013
MARY SCOTT

New work, industry access and critical engagement

Shotgun is an annual partnership project between Detached Cultural Organisation and Contemporary Art Tasmania formulated to deliver supported opportunity to Tasmanian artists.

The 2013 Shotgun opportunity was awarded to Mary Scott. Scott received input into the development of a new body of work, Black Powder and professional practice advice from the following industry leaders: Jackie Dunn, Jacqueline Millner, Damien Minton, Elvis Richardson, Fiona MacDonald, Ron & George Adams and Amanda Rowell.

“Creator of intense dramas and claustrophobic domestic tableaux, Scott is the mistress of the anxious moment. Gender proscriptions and normative prohibitions; problematized erotics and sublimated traumas; the opaque complexity of emotions: these are her subjects, realized in works that describe direct embodied protests.” (excerpt from the Shotgun 2013 catalogue essay Slow burning but incendiary... by Jackie Dunn)

An Artist Talk accompanied the exhibition Black Powder along with a catalogue that included commissioned texts by Jackie Dunn and Jacqueline Millner.

Image: Mary Scott, Untitled (detail), 2013. Photo: Peter Angus Robinson

9. The Lost World (part 2)
23 October – 30 November 2013
JULIE GOUGH
Curator: Khadija von Zinnenburg Carroll


The Lost World (Part 2) is a solo exhibition by Julie Gough that was simultaneously installed in the Museum of Archaeology and Anthropology, Cambridge University, UK projected in the Andrews Gallery and opposite the façade of the Museum on Downing Street and at Contemporary Art Tasmania.

The exhibition features Gough’s 2013 video work The Lost World (part 2). The video shows the artist virtually ‘returning’ photographs of thirty-five Aboriginal stone tools held in the Museum to their original locations across Tasmania. The artefacts from the footage was installed in the gallery as well as sent ‘virtually’ back to Tasmania as a live web-camera feed. A second web-camera showed the photograph of one artefact installed outdoors in Tasmania.


10. CAST Members’ Exhibition
7 – 22 December 2013

This ever-popular annual exhibition of Members’ work marked the end of the 2013 exhibition calendar. The exhibition of over 100 artworks was opened with a fun-filled party featuring a series of 1-minute performances by invited members - Joel Crosswell, Nancy Mauro-Flude, Brigita Ozolins and Matt Warren. Performers were asked to consider the ‘spirit’ of the organisation. The responses were insightful, funny, heart-felt and fascinating.

Image: Katy Woodroffe, Lure of the Parlour Game: Still No Move, 2013. Photo Jan Dallas
### CONTEMPORARY ART TASMANIA 2013 EXHIBITION PROGRAM SUMMARY

<table>
<thead>
<tr>
<th>EXHIBITION</th>
<th>CURATOR</th>
<th>ARTISTS</th>
<th>DATE</th>
<th>VIS</th>
</tr>
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<td>1</td>
<td></td>
<td>16.01 - 03.02</td>
<td>1,299</td>
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<td>971 horses and 4 zebras</td>
<td>Jordan Baseman, Gary Thomas</td>
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<td>09.02 - 10.03</td>
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<td>Obsession</td>
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<td></td>
<td>15.03 - 14.04</td>
<td>636</td>
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<td>The Lost World (part 1)</td>
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<td>26.04 - 26.05</td>
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<td>Nancy Mauro-Flude, Pip Stafford</td>
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<td>31.05 - 30.06</td>
<td>1,034</td>
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<td>Bec Stevens</td>
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<td></td>
<td>19.10 - 24.11</td>
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<td>The Lost World (part 2)</td>
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<td>Making Sense</td>
<td>Jock McQueenie</td>
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<td><strong>259</strong></td>
<td><strong>70,096</strong></td>
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*TMAG records visitor numbers to their galleries but not individual exhibitions. 2013 Act of Exposure attendance numbers are based on 450 people visiting the TMAG galleries per day multiplied by the number of days open to the public in 2013 plus numbers recorded at the opening event (450 x 17 + 135 = 7785)*

### TOURING PROGRAM REPORT

Touring activity across 2013 was markedly increased over previous years’ programs, with six travelling exhibitions (up from three in 2012) displayed in 13 venues across Australia. The increased activity reflects the strengthening of promotional efforts in recent years.

During 2013, Dis-covery ended an extended tour at its final venue in Tamworth. Missing Presumed Dead travelled to Queensland as well as to two venues in Western Australia, a state that rarely gets to see Tasmanian touring exhibitions. Mapping the Island visited South Australia and Queensland. Made in China, Australia began its tour with a flurry of exhibitions in rapid succession and on a very tight turn-around schedules - a freighting and crating challenge that was well met by our contractors (IAS and TED). Unique States toured within Tasmania and was on display at our two major museums, the Tasmanian Museum and Art Gallery and the Queen Victoria Museum and Art Gallery; while Testing Ground commenced its tour at Devonport Regional Gallery in May.

Two new exhibitions were accepted onto the program for exhibition development and another two exhibitions are currently in the promotional stage of developing a tour. NETS Australia launched a fantastic new website that will greatly assist the public galleries sector to access touring product and encourage a greater promotion of travelling exhibitions to venues nationally. NETS Australia also instigated the National Touring Initiative Exhibition, a major curated project designed to showcase moving image/digital and/or new media artwork for a national tour assisted by the collegial national touring network.

<table>
<thead>
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<th>ARTISTS/PARTICIPANTS</th>
<th>TASMANIAN</th>
<th>NATIONAL</th>
<th>INTERNATIONAL</th>
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<td><strong>154</strong></td>
<td><strong>77</strong></td>
<td><strong>28</strong></td>
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</table>
Dis-covery
DIANE ALLISON, RAYMOND ARNOLD, SERENA GIOVANNA STEVENSON, SHIGEYUKI KIHARA, SANJA PAHOKI, BRIAN ROBINSON, LINSDAY SEERS, AMANDA SHONE, TIM SILVER, SAMUEL TUPOU, TONY WHINCUP
Curator: Colin Langridge

Dis-covery was an exhibition of new and existing artworks that broached three central ideas - island life, artistic romanticism and romantic ideas of islands and island culture. All the artists live on islands and for the exhibition made artwork that reveals an experience of island life that goes beyond the brief island experience of the tourist/visitor.

The curatorial premise for Dis-covery - to challenge popular ideas on island culture that underpin the romanticism that satisfies superficial ideals at the expense of reality - provided a platform for artists to show that islands are also a place for coping with the everyday problems others wish to escape from.

Initiating Gallery: Salamanca Arts Centre
Venues (2013): Tamworth Regional Gallery
 Visitors: 2946

KickArts Fine Art Printmaking

Missing Presumed Dead
GASTON BERTIN, ANTHONY CURTIS, PENELope DAVI, Scott Faulkner, DavI MartIn, Rita MASS
Curator: Paul Snell

The exhibition Missing Presumed Dead (the loss of the referent) focused on the complex but intriguing relationship between realism and abstraction in contemporary photography. The exhibition was initiated by Devonport Regional Gallery.

The represented artists continued to build on a language that exists somewhere between photography and painting. Central to all the selected work was the idea that these images exist as self-referential objects. What each work lost in representation it gained in pictorial power, free and autonomous from representational limitations.

Initiating Gallery: Devonport Regional Gallery
Venues (2013): Caloundra Regional Gallery, Bunbury Regional Art Galleries, Geraldton Regional Art Gallery
Visitors: 2804, 2113, 823 = total 5740

Scott Faulkner, *Untitled (2010)*, detail 2010, photomedia
Mapping the Island

The touring version of Mapping the Island presented 50 works selected from the original installation that was part of the Ten Days on the Island Festival, 2009. Curators: Penny Carey-Wells & Diane Perndt

Invited national and international visual artists and arts practitioners such as poets, chefs, wine makers, dancers and musicians, each received a section taken from a topographical map of Tasmania. The exhibition included works that were deeply personal, witty or purely concerned with the aesthetic and often responded to an individual artist’s sense of the place related to their section of map. Paper was pulped, printed, and painted, as well as including collages, drawings and a range of mixed media solutions.

Initiating Gallery: Tasmanian Regional Arts Venues (2013): Port Pirie Regional Art Gallery, Artspace Mackay
Visitors: 2022, 2618 = total 4640

Anne Mestitz, Lost (detail), 2009

Made in China Australia

AARON SEETO, CLARA CHOW, CHEN PING, DEAN CHAN, JASON WING, JOHN YOUNG, KEVIN LEONG, LINDY LEE, OWEN LEONG, PAMELA MEI-LENG SEE, SHUXIA CHEN, TIANLI ZU, TONY AYRES, WILLIAM YANG, ZHOU XIAOPING, JANE QUON Curator: Greg Leong

The migration and settlement of any large racial group in a new host country is complex. The complexity of the Chinese diaspora in Australia can be seen in the distinctive and diverse Chinese Australians here. These categories are often reduced in the popular imagination to a single Asian stereotype. The curatorial thesis argues that the different and individual processes of acculturation have impacted in diverse ways on the work of Chinese Australian artists.

Initiating Gallery: Salamanca Arts Centre Venues (2013): Burnie Regional Gallery, McClelland Gallery and Sculpture Park, Lake Macquarie City Art Gallery, Adelaide Festival Centre
Visitors: 2242, 15767, 4042, 2439 = total 24490

Unique States: Seriality and the Panoramic
RAYMOND ARNOLD
Curator: Sasha Grishin

A survey exhibition of prints by Tasmanian artist, Raymond Arnold.

“Arnold continues to makes prints and to paint and is widely recognised as one of Australia’s most challenging contemporary artist printmakers. Over the past three decades in his art there has been a growing technical and conceptual sophistication as well as a number of constants which have remained in place. These include the role of the artist as the activist, of the artist as a participant in the landscape and in society, and that of the artist as storyteller. In the final analysis, lines of demarcation in his practice have increasingly faded with images of self and images of landscape, garments and armour merging into one another. Whereas in his earliest work he appeared in the role of an observer and a witness, he has now increasingly become a participant with his body of work more than anything else presenting a rich personal history.”
Professor Sasha Grishin AM, FAHA

Initiating Gallery: Burnie Regional Art Gallery
Visitors: 11200, 6720 = total 17920

Raymond Arnold, Four Ships – Four Issues, 1985, Screenprint

Testing Ground
1491S, ÓLÖF BJÖRNSDÓTTIR, TRUDI BRINCKMAN, DARREN COOK, REBECCA DAGNALL, SUE KNEEBONE, NANCY MAURO-FLUDE, JEROEN OFFERMAN, PERDITA PHILLIPS, R E A, CHRISTIAN THOMPSON, MARTIN WALCH, SIYING ZHOU
Curator: Julie Gough

Testing Ground is a compilation of investigative insights by artists on the nature of identity or persona, particularly as related to ‘place’. The terms identity and place are not fixed or comparative in this project, and the overall installation is intended to resolve as a circuit of uncertainty about notions of site and self.

The exhibition consists of large and intimate scale projection and screen-based works - silent and sound, photographs and portable installation and sculptural work.

An important aspect of the exhibition is the destabilising of expectation around culture, race and gender, and works that produce unanticipated and often unresolved emotional responses are included. The works will also invoke consideration of the material being referenced, experienced and appraised by the artists. Testing Ground involves the artists testing themselves in producing their work as it equally is about the audience being tested.

Initiating Gallery: Salamanca Arts Centre
Venues (2013): Devonport Regional Gallery
Visitors: 1612

Sue Kneebone, Continental Drift, 2012, 46x35cm, digital image on acrylic mount. Courtesy of the artist.
There were 16 public program events in 2013. This was a slight increase on the previous year due mainly to the Networked Art and Tactical Magick Faerie Circuits (NAF:TMFC) project for which public events were a major component of the project. Attendance numbers for NAF:TMFC public programs were extraordinarily high with the six programs pulling a combined total of 753 people. The total attendance for the year was more than double that of the previous year. In 2013 there was also an increase in the number of participants drawn from outside Australia. Again this was due to the NAF:TMFC series of public events that included live and remote (Skyped) presentations by leading international artists, writers and curators.

<table>
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<tr>
<th>EXHIBITION</th>
<th>CURATOR</th>
<th>ARTISTS</th>
<th>VENUES</th>
<th>DAYS</th>
<th>AUDIENCE</th>
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<td>Missing Presumed Dead</td>
<td>Paul Snell</td>
<td>6</td>
<td>2</td>
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<td>Mapping the Island</td>
<td>Penny Carey-Wells &amp; Diane Perndt</td>
<td>50</td>
<td>2</td>
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<td>4,640</td>
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<td>Made in China Australia</td>
<td>Greg Leong</td>
<td>15</td>
<td>4</td>
<td>165</td>
<td>24,490</td>
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<td>Unique States</td>
<td>Sasha Grishin</td>
<td>1</td>
<td>2</td>
<td>133</td>
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<td>Julie Gough</td>
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<td>96</td>
<td>11</td>
<td>586</td>
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</table>

CONTEMPORARY ART TASMANIA EXHIBITION DEVELOPMENT FUND:

TOURING EXHIBITION PROGRAM IN DEVELOPMENT:
Contemporary Art Tasmania: Subtle.
Curator: Colin Langridge

Devonport Regional Gallery: Felt Presence.
Curator: Ellie Ray

SUPPORTED APPLICATIONS TO THE PROGRAM:
Salamanca Arts Centre: Murmurs of Dissent.
Curator: Sarah Thomas

TMAG: Beyond the Line: Stories from the Australian Frontier.
Curators: Paula Silva and Trent Jansen

Image: Shotgun Artist Talk, Mary Scott & Craig Judd, 2013. Photo: Kylie Johnson
1. Obsession – Artist Talk
FIONA FOLEY
15 March 2013
VENUE: Contemporary Art Tasmania

Fiona Foley is a senior Australian artist who has exhibited regularly since 1988, including in numerous international exhibitions. Her works are held in major public collections across Australia and beyond. She was a founding member of Boomalli Aboriginal Artists Cooperative in 1987 and has served on the boards of Artspace and the Museum of Contemporary Art, Sydney, and the Institute of Modern Art, Brisbane.

Foley presented an informative talk on her exhibition at Contemporary Art Tasmanian and lead a discussion focused on the often hidden Aboriginal stories and events from the period of colonization to the present.

2. Julie Gough Art Forum – Lecture
JULIE GOUGH
17 May 2013
VENUE: Dechaineux Theatre, TCotA

Julie Gough has held 18 solo exhibitions and exhibited in more than 100 group shows since 1994 including The Clemenger Award, National Gallery of Victoria (2009), Biennale of Sydney (2006), Liverpool Biennale, UK (1999) and Perspecta, Art Gallery of New South Wales (1995).

Gough’s research and art practice involves uncovering and re-presenting subsumed and often conflicting histories, sometimes referring to her own and her family’s experiences as Tasmanian Aboriginal people. In her Art Forum Gough discussed her exhibition The Lost World (part 1), presented at Contemporary Art Tasmania.

A partnership between the Tasmanian College of the Arts and Contemporary Art Tasmania.

3. Iteration:Again – Book Launch
DAVID CROSS
20 May 2013
VENUE: Contemporary Art Tasmania

The much anticipated Iteration: Again book was launched at Contemporary Art Tasmania with Curatorial Director, David Cross delivering an entertaining speech outlining the project, discussing the publication essays and describing many of the behind-the-scenes goings-on. Cross was joined at the event by many of the participating artists and writers to reflect on Iteration:Again and the thirteen public art commissions that took place throughout Tasmania from 18 September – 15 October 2011.

4. The Lost Worlds (pt 1) – Artist Talk
JULIE GOUGH
21 May 2013
VENUE: Contemporary Art Tasmania

Julie Gough lead an intimate discussion in the Contemporary Art Tasmania gallery providing insights into the work displayed in her exhibition The Lost Worlds (pt 1). The exhibition included recent video works and a sculptural installation that referred to the artist’s travels and trespass through country that is burdened with hidden histories. Gough meshed her personal stories with historical text, specifically from the diary of corrupt lay missionary George Augustus Robinson.

5. Post-Digital Aesthetics in Contemporary Art – Lecture
FLORIAN CRAMER
31 May 2013
VENUE: Dechaineux Theatre, TCotA

‘Media experimentation in contemporary art has shifted towards the analogue. Small edition artist’s books and zines, 8/16mm film and analog photography are booming. In contrast to what the motto of ISEA2013 says, resistance to electronic arts is everything but futile.’ This lecture presented ideas around why the post-digital and neo-analog are more than retro trends.

International artist and academic, Florian Cramer was brought to Tasmania to be the Keynote speaker at NAF:TMFC. As part of this event he presented an Art Forum at the University of Tasmania. Cramer has made a significant contribution to the critical dialogue surrounding
emergent technologies in art and is a research professor at Rotterdam University of Applied Sciences, Part-time program curator at WORM, Rotterdam and Director of research at Center Creating 010, Rotterdam University of Applied Sciences.

6. Networked Art Forms and Tactical Magick Faerie Circuits – Symposium
JOSEPHINE BOSMA (NL), MEZ BREEZE (AUS), FLORIAN CRAMER (GER/NL), CONSTANT DULLAART (NL), MATTHEW FULLER (UK), ANNE GOLDENBERG (FRA/CAN) & KARINE RATHLE (CAN/UK), JEFF MALPAS (AUS), ROSA MENKMAN (NL), ASHER WOLF (AUS)
31 May – 2 June 2013
VENUE: Contemporary Art Tasmania

Highlights included: Keynote speaker Florian Cramer’s (31/05) presentation ‘Magick Vs Magic in Digital Culture’. Cramer addressed ‘what is the occult underground in computing and how does it relate to contemporary art and design?’ Rosa Menkman’s performance lecture ‘Benchmarking the Deranged’ (31/05) asked us to consider ‘instead of choosing “best practices” as a point of reference, what happens when we chose an unreasonable benchmark?’

Keynote speaker Jeff Malpas delivered (01/06) ‘Topos and Techne: Re-Embodying Technology’ suggesting that ‘Technology isn’t new. It has been around for as long as there has been language’.

7. Net_Workshop – Workshop
JULIAN OLIVER (NZ/GER) & DANJA VASILIEV (RU/GER/NL)
31 May – 2 June 2013
VENUE: Contemporary Art Tasmania

‘Ask anyone how the postal system works and they would give a vaguely correct description. Few however would come close to describing how email, let alone a computer network itself, actually functions. With this lack of knowledge comes a risk; we lack the practical understanding to effectively read the infrastructural and political implications of our increased dependency on this technology.’

In this intensive workshop Julian Oliver and Danja Vasiliev taught low level networking using only command line tools. In doing so, students were encouraged to learn both how to manipulate computer networks and how they manipulate us. A small-scale model of the Internet was created in class for the purposes of study with which artists interacted with another self-built local network. By learning about routing, addressing, core protocols, network analysis, network packet capture and dissection, these artists became empowered users of computer networks.

In the second phase of the workshop students were taught to read network topologies as political control structures, seeing how corporations and governments shape and control the way we use computer networks.

8. Attent!ion Som(t)a(c)tic – Workshop
ANNE GOLDENBERG (FRA/CAN) & KARINE RATHLE (CAN/UK)
5 – 8 June 2013
VENUE: Contemporary Art Tasmania

The Attent!ion Som(t)a(c)tic workshop sought to reflect upon our physical and physiological relationships toward our communication tools. In a kind of somatic confessional, participants were encouraged to describe their (intimate, pleasant, difficult or binding...) relationships with their computers and to propose ways of subjugating those routines. These confessions operated as an opportunity to gather participants confidences about their work habits and to suggest some ideas for both individual and structural empowerment.
9. AIR Teachers hub – Symposium
NANCY MAURO-FLUDE, WENDY MORROW, KYLIE JOHNSON, PIP STAFFORD, ANDY VAGG
11 June 2013
VENUE: Contemporary Art Tasmania

AIR is an artist in residence program developed by arts@work in partnership with the Australia Council for the Arts. Contemporary Art Tasmania teamed up with arts@work to convene this AIR Exchange hub which was intended to enable past and present participants to share insights from their residencies. Representatives from the Tasmanian Art Teachers Association (TATA) facilitated a Q&A session at the end of the presentations designed to open up discussions with other artists, teachers and those interested in residencies in educational settings.

This event was co-convened by Arts@work and Contemporary Art Tasmania.

10. Australia Council VAC + Interarts – information session
ALEX BELMORE, PIP WITTERNOOM
19 JUNE 2013
VENUE: Contemporary Art Tasmania

Program staff from the Visual Arts Board and Emerging and Experimental Arts sections of the Australia Council for the Arts outlined upcoming structural changes across Council and in its processes. They also provided an overview of funding grants and initiatives available to artists at all stages of their careers and introduced new initiatives available through their programs.

11. Notorious R&D – Symposium
RAHNI ALLAN, EMMA BUGG, SELENA DE CARVALHO, ANNE GOLDENBERG & KARINE RATHLE, NANCY MAURO-FLUDE, JASON JAMES, ASTRID JOYCE, IDIOT LUST, DYLAN SHERIDAN, NICK SMITHIES, PIP STAFFORD
23 June 2013
VENUE: Contemporary Art Tasmania

Notorious R&D was the final event in the NAF:TMFC series. Tasmanian early-career artists and others presented their responses to the NAF:TMFC project. Participants were encouraged to adopt an holistic approach to digital culture, using various aesthetic tools and means to explore systems that enable insightful experiences with our increasingly machine-based and interconnected existence. Live coding, tele-robotics, net-art, installation and performances occurred in the gallery.

This event was presented as part of the inaugural Dark MOFO festival.

12. NAVA Professional Development – Launceston session – Forum
BRIANNA MUNTING
5 JULY 2013
VENUE: Sawtooth ARI

Business planning & developing new audiences and markets

The National Association for the Visual Arts (NAVA) partnered with arts@work and Contemporary Art Tasmania to hold two professional development sessions. These day-long sessions took place in Launceston and Hobart and were designed to assist artists with developing strong and sustainable business skills along with tips to develop new audiences and markets.

13. NAVA Professional Development – Hobart session – Forum
BRIANNA MUNTING
6 July 2013
VENUE: Contemporary Art Tasmania

Business planning & developing new audiences and markets

This event was formulated to connect artists with audiences, specifically those audiences that collect contemporary art. The evening’s program focused on the 2013 CAT Curatorial Mentorship exhibition Hollow in the Paper and included an informative presentation by the curator, Bec Stevens and artist talks by the exhibiting artists.

14. Collecting Group Event – Reception and Curator Talk
NEIL HADDON, JOYCE & DAVID HINTERDING, FIONA LEE & MARIA KUNDI, COLIN LANGRIDGE, BEC STEVENS
13 July 2013
VENUE: Contemporary Art Tasmania

Business planning & developing new audiences and markets

This event was co-convened by Arts@work and Contemporary Art Tasmania.

Design thinking writing and pitching to new audiences
Erin Sickler is an artist, writer and art organiser who calls New York home. Since 2007, she has worked as a curator while continuing to participate in collective artistic and political experiments. Sickler has worked at PS1/MoMA and was Assistant Curator at the Queens Museum of Art before becoming Gallery Director for 601Artspace. From 2008 to 2012, she was the US Listings editor for the Swiss art magazine Kunst Bulletin. She has spoken internationally on art, activism and alternative economies. Her writing has appeared in catalogs as well as in Art in America, The Brooklyn Rail, various art blogs, and the academic journals October and Rethinking Marxism. Her current interests tend towards the esoteric as she seeks to unite an interest in artists who foreground presence in their work—such as composer John Cage and feminist performance artist Linda Montano—with her own Buddhist practice.

The 2013 exhibiting Shotgun artist, Mary Scott was joined by Detached Coordinating Curator, Craig Judd to converse about Scott’s ambitious new body of work developed during the Shotgun project. Judd pitched thoughtful and thought-provoking questions to Scott drawing out information on her motivations and how information obtained through the intense professional development program manifest in her work. Scott talked frankly about the challenges of being a mid-career female artist in a contemporary art world dominated by opportunities and support geared towards early-career and established artists.

Shotgun is a partnership between Detached Cultural Foundation and Contemporary Art Tasmania.
> CONTEMPORARY ART TASMANIA 2013
EXHIBITION PROGRAM SUMMARY

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE</th>
<th>SPEAKERS</th>
<th>TYPE OF EVENT</th>
<th>LOCATION</th>
<th>#</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAVA Professional Development Session - Hobart</td>
<td>06.07</td>
<td>Brianna Munting</td>
<td>PDR Forum Partnership with Arts@Work</td>
<td>CAT</td>
<td>22</td>
</tr>
<tr>
<td>Collecting Group Event</td>
<td>13.07</td>
<td>Neil Haddon, David &amp; Joyce Hinterding, Colin Langridge, Bec Stevens</td>
<td>Reception + Talks</td>
<td>CAT</td>
<td>35</td>
</tr>
<tr>
<td>Erin Sickler Art Forum</td>
<td>30.08</td>
<td>Erin Sickler</td>
<td>Lecture - partnership with TCotA</td>
<td>TCotA</td>
<td>44</td>
</tr>
<tr>
<td>Shotgun</td>
<td>26.10</td>
<td>Mary Scott, Craig Judd</td>
<td>Artist Talk - partnering with Detached Cultural Organisation</td>
<td>CAT</td>
<td>28</td>
</tr>
</tbody>
</table>

**TOTAL 1067**

### SHOTGUN PROGRAM

**Shotgun is the only award that supports the development of Tasmanian artists through an intensive and individually designed program of high-level industry access and critical engagement supported with significant financial resource.**

Detached and Contemporary Art Tasmania assign considerable resources to selected artists through the Shotgun program formulated to ‘fast-track’ artists towards achieving their goals.

Shotgun coordinators Craig Judd (Detached) and Kylie Johnson (CAT) identified 8 arts industry leaders that were brought to Tasmania to meet with the 2013 exhibiting Shotgun artist, Mary Scott and the five non-exhibiting artists: Josh Foley (Launceston), Lisa Garland (Preservation Bay), Paul Gundry (Hobart), Astrid Joyce (Devonport) and Peter Waller (Hobart).

The arts industry leaders involved with the 2013 program of professional development were Ron & George Adams (gallerists, NSW), Jackie Dunn (curator + writer, NSW), Fiona MacDonald (artist, NSW), Jacqueline Millner (writer + academic, NSW), Damien Minton (gallerist, NSW), Elvis Richardson (artist, VIC) and Amanda Rowell (gallerist, NSW).
CURATORIAL AND BOARD MENTORSHIP PROGRAMS

The 2013 Contemporary Art Tasmania Curatorial Mentorship program saw Bec Stevens develop a starkly elegant exhibition based around Marcel Duchamp’s original and elusive ideas that can be associated the infraslim. She was supported by CAT staff, Colin Langridge and Michael Edwards, in the development of the curatorial rationale, the delivery of the exhibition and publication of a catalogue. Working with experienced artists ensured that her ideas on Duchamp’s ‘possibility implying becoming’ expanded exponentially through discussions across the period of the mentorship.

Stevens gathered together eight artists working on five works (or bodies of work) that either related directly to Duchamp’s propositions, in the work of Amanda Davies, or that manifest indirect relationships but which nevertheless explored curious energetic forces and flexible subjectivities. Pat Brassington, Teaching and Learning Cinema (Louise Curham and Lucas Ihlein) Joyce Hinterding and David Haines, Fiona Lee and Maria Kunda provided works that elicited ideas of twinning, fractured subjectivity, Orgone energy and the prospect of new knowledge generated through free association.

During the year, the 2014 Contemporary Art Tasmania Curatorial Mentorship was awarded to Polly Dance, who commenced working towards her 2014 exhibition, UnKept.

The 2013 Contemporary Art Tasmania Board Mentorship was taken up by Ben Taylor. Through receiving all Board material and attending and contributing to Board meetings, the curious business of governance, planning and organisational management were in part demystified. It is notable that during the year Ben also served on the Board of Constance Artist-run-initiative and contributed to the business culture of that organisation.

STUDIO PLACEMENTS

Contemporary Art Tasmania’s non-residential studios are located above the offices and gallery at 27 Tasma Street and provide support for four Tasmanian-based arts practitioners each year. The studio spaces are centrally located and offered at no cost to visual artists, curators and arts writers for a period of 12 months. The CAT Program Committee selects successful applicants. Since its introduction in 2009, the CAT studio placement program has involved 20 artists, with a focus on supporting innovative and experimental arts practice across all stages of an artist’s career.

From April 1 2013, the CAT Studios were awarded to Jo Chew, Peter Waller, Anthony Johnson and Cath Robinson. The artists contributed to the broader organisation by invigorating the CAT workplace and as active members of the local arts community, practicing contemporary artists and critically engaged audience members.

MEMBERS’ WALL

NADINE KESSLER
June – August
Nadine Kessler was the inaugural Members’ Wall artist. Kessler presented two works inspired by her fascination with typography. ‘Through art I explore the concept of language, the role it plays in culture and how it is part of one’s identity. Process and material are a significant part of my experimentations.’ —Nadine Kessler

DAVID EDGAR
September – December
Two large charcoal and pastel drawings by David Edgar were on display at Contemporary Art Tasmania from September to October 2013. Edgar experiments with drawing through obsessive mark making. His work on the Members’ Wall demonstrated his strong interest in geology, landscape and place.
Contemporary Art Tasmania hosted the Artist in Residence (AIR) Teachers Symposium in 2013. The event was a partnership initiative between Arts@Work, the Tasmanian Art Teachers Association (TATA) and Contemporary Art Tasmania which took place in the gallery during the Networked Art and Tactical Magick Faerie Circuits (NAF:TMFC) exhibition. The evening event was directed at the popular AIR program and included an introduction to Contemporary Art Tasmania by Kylie Johnson, presentations by AIR artists, a Q&A session between artists and teachers and a discussion of the NAF:TMFC exhibition lead by the curatorial team, Nancy Mauro-Flude and Pip Stafford. The symposium provided a valuable opportunity to familiarise teachers with the organisation.

Contemporary Art Tasmania continued to provide free hosted exhibition tours to teachers and community groups in 2013 with a small increase in participation recorded across the year.

The Acts of Exposure partnership exhibition between the Tasmanian Museum and Art Gallery (TMAG) and Contemporary Art Tasmania incorporated an education program developed by the TMAG AccessArts staff. A Children’s Trail was implemented in 2013 while the majority of activities are scheduled for 2014. Although Contemporary Art Tasmania was not directly involved in the production of the Acts of Exposure education program it is pleasing to note that the partnership exhibition provided the basis for the children’s events.

<table>
<thead>
<tr>
<th>EXHIBITION</th>
<th>DATE</th>
<th>SCHOOL/ GROUP</th>
<th>#</th>
</tr>
</thead>
<tbody>
<tr>
<td>971 horses + 4 zebras</td>
<td>6.03</td>
<td>TCotA - Hobart</td>
<td>17</td>
</tr>
<tr>
<td>Obsession</td>
<td>15.03</td>
<td>TCotA - Hobart</td>
<td>12</td>
</tr>
<tr>
<td>Obsession</td>
<td>20.03</td>
<td>Gilford Young College</td>
<td>15</td>
</tr>
<tr>
<td>Obsession</td>
<td>21.03</td>
<td>Gilford Young College</td>
<td>18</td>
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<tr>
<td>The Lost World</td>
<td>21.05</td>
<td>Hobart College</td>
<td>25</td>
</tr>
<tr>
<td>The Lost World</td>
<td>21.05</td>
<td>TMAG Gallery Guides</td>
<td>15</td>
</tr>
<tr>
<td>The Lost World</td>
<td>22.05</td>
<td>Hobart College</td>
<td>16</td>
</tr>
<tr>
<td>Networked Art and Tactical Magick Faerie Circuits</td>
<td>31.05</td>
<td>Rosny College</td>
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<tr>
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<td>11.06</td>
<td>Polytechnic</td>
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<tr>
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<td>19.06</td>
<td>Hobart College</td>
<td>16</td>
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<tr>
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<td>21.06</td>
<td>Rosny College</td>
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<td>24.06</td>
<td>Hobart College</td>
<td>35</td>
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<tr>
<td>Searching for the marvellous</td>
<td>5.09</td>
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<tr>
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<td>16</td>
</tr>
<tr>
<td>Searching for the marvellous</td>
<td>23.09</td>
<td>St Mary’s College</td>
<td>20</td>
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<tr>
<td>Shotgun 2013 - Mary Scott</td>
<td>9.10</td>
<td>NZ Art Group</td>
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<td>TOTAL</td>
<td></td>
<td></td>
<td>296</td>
</tr>
</tbody>
</table>
During 2013 the CAT Marketing Committee gave much time and consideration to the Contemporary Art Tasmania rebrand and name change. At a fundamental level - as the organisation and the environment it operates in has evolved - it had become time to claim the organisation’s place in the cultural landscape where it has been generating art activity and supporting artists for thirty years. Another strong influence on the name modification was because of confusion caused by the CAST, which was commonly aligned with performing arts rather than an association with contemporary visual arts.

On Wednesday 9 October Contemporary Art Spaces Tasmania (CAST) became Contemporary Art Tasmania. Designed by Cath Robinson, the new identity was created to reflect the change of name through a text-based design that did not focus on the “CAT” acronym. The design was created to appeal to the broad CAT membership base and position the organisation in the contemporary sphere. The re-brand also saw the development of a new website, Member’s Newsletter and telecommunications systems and providers, including the upgrade of the database to Filemaker Pro 12 in line with other CAOs organisations.

The new website was also designed by Cath Robinson and built by James Foxal from Getbusi. It is a user-friendly online portal to CAT’s activities and includes: information about current and upcoming exhibitions, an archive of events and exhibitions, and an online store for purchasing publications and membership.

The Marketing Committee focussed on increasing the actual and perceived value of CAT Membership. New strategies included the development of a Members’ Newsletter, the Members Wall, to showcase works by selected members on an ad hoc basis; and membership perks such as 10% discount at art supply store, AdArt.

The CAT Members’ Newsletter has been well received with a 59% take up rate from 304 recipients and is supported through welcome sponsorship from AdArt.

The CAT Facebook has been a successful, cost-effective way of promoting CAT activities, with the audience on Facebook almost doubling from 2012 to the end of 2013.

The Marketing Committee also instigated the reinvigoration of the gallery courtyard to make it more inviting and more visible. The first iteration of the enlivened courtyard was completed through the voluntary generosity of Neil Haddon (design) and the Program Committee.

Sara Hewitt’s focussed effort oversaw and delivered the re-brand and ancillary marketing activity, and she was ably assisted by an energetic Marketing Committee: Meg Walch, Rod Anderson and Kylie Johnson.
> CONTEMPORARY ART TASMANIA 2013
WEB AND SOCIAL MEDIA SUMMARY

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<tr>
<th>MONTH</th>
<th>VISITS</th>
<th>PAGE VIEWS</th>
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<td>Dec 2013</td>
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VISITS AND UNIQUE VISITORS

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<td>Feb 2014</td>
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<td>2017</td>
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FACEBOOK PAGE

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<td>March 2013</td>
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<td>May 2013</td>
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<td>June 2013</td>
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<td>July 2013</td>
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<td>Aug 2013</td>
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<td>Nov 2013</td>
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<td>Dec 2013</td>
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PUBLICATIONS

Iteration:Again
EDITOR: David Cross
PUBLICATION MANAGER: Tracey Monastra
BOOK DESIGN: Open Lab, Massy University, Wellington, New Zealand (Catherine Adam and Anna Brown)
PHOTOGRAPHY: Millie Mutimer, Aperture Photographics
PHOTO TECHNICAN: Shaun Waugh
PROOF READING: Clare McIntosh

Hollow in the Paper
ARTISTS: Amanda Davies, David Haines and Joyce Hinterding, Pat Brassington, Fiona Lee and Maria Kunda, Teaching and Learning Cinema CURATOR: Bec Stevens
TEXT: Bec Stevens
DESIGN: Cath Robinson
PRINTING: Focal Printing
ISBN: 0 947 335 89 7
Edition: 300

WRITERS: Kylie Johnson, Sean Kelly, Eliza Burke, Lucy Rollins, Marie Sierra, Bryony Nainby, Michael Edwards, Jeff Malpas, Andrew Harper, Mick Wilson, Maria Kunda, Claire Krouzecky, Wendy Newton
CO-PUBLISHED BY: Punctum Books, Brooklyn, New York
ISBN 978 0947335 87 8
Acts of Exposure

ARTISTS: Leigh Hobba, Michael Schlitz, Mark Shorter
ESSAY: Jane Stewart
CURATORS: Kylie Johnson and Colin Langridge (Contemporary Art Tasmania)
Jane Stewart and Bec Tudor (Tasmanian Museum and Art Gallery)
DESIGN: Cath Robinson
PHOTOGRAPHY: all images courtesy of the artist unless otherwise acknowledged.
PRINTING: Focal Printing
ISBN: 0 947 335 91 9
EDITION: 350

Shotgun (2013)

Artist: Mary Scott
Curator: SHOTGUN Committee 2013
Text: Jackie Dunn, Jaqueline Millner
Design: Cath Robinson
Branding: LNZL
Photography: Peter Angus Robinson
Printing: Focal Printing
ISBN: 0 947 335 90 0
Edition: 400

INDEPENDENT AUDITOR’S REPORT

To the members of Contemporary Art Tasmania Ltd

We have audited the accompanying financial report, being a general purpose report of Contemporary Art Tasmania Ltd, which comprises the statement of financial position as at 31 December 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors declaration.

Director’s Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Corporations Act 2001 and is appropriate to meet the needs of the members.

The directors’ responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation of the financial report that gives a true and fair view 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence obtained is sufficient and appropriate to provide a basis for our audit opinion.
Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of Contemporary Art Tasmania Ltd, would be in the same terms if given to the directors at the time of the auditor’s report.

Opinion

In our opinion the financial report of Contemporary Art Tasmania Ltd is in accordance with the Corporations Act 2001, including:

(a) giving a true and fair view of the company’s financial position as at 31 December 2013 and of its performance for the year ended on that date; and
(b) complying with Australian Accounting Standards to the extent described in Note 1, and the Corporations Regulations 2001.

Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors’ financial reporting requirements under the Corporations Act 2001. As a result, the financial report may not be suitable for another purpose.

Michael J Burnett B.Com. FCA
Registered Company Auditor
Partner, Acre’s Hobart
Lvl 1, 18 Rose Avenue
ROSNEY PARK TAS 7018

Date: 12 February 2014

CONTEMPORARY ART TASMANIA
ABN 54 059 277 066

DECLARATION BY DIRECTORS

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

The directors of the company declare that:

1. the financial statements and notes, presents fairly the company’s financial position as at 31 December 2013 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 2, to the financial statements.

2. in the opinion of the directors there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a Resolution of Directors

Director: [Signature]

Director: [Signature]

Dated: 07/03/2014
## CONTEMPORARY ART TASMANIA

### STATEMENT OF COMPREHENSIVE INCOME FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2013

<table>
<thead>
<tr>
<th>2012</th>
<th>Notes</th>
<th>2013</th>
<th>2013</th>
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</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>Income</td>
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</tr>
<tr>
<td>$455,731</td>
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<td>$537,743</td>
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</tr>
<tr>
<td>Annual Program Grants</td>
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<tr>
<td>Specific Project Grants</td>
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<tr>
<td>Earned Income</td>
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<tr>
<td>Other Income</td>
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<td>$17,660</td>
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<tr>
<td>Total Income</td>
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<td>$708,235</td>
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<tr>
<td>Expenses</td>
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<tr>
<td>Salaries and Wages</td>
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<td>Program Costs</td>
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<td>Publicity and Promotions</td>
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<td>Administration</td>
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<td>Depreciation</td>
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<td>Operating Profit (Loss)</td>
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<td>Non-Operating Items</td>
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<tr>
<td>Disposal of Net Assets</td>
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<tr>
<td>Total Comprehensive Income For Year</td>
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The accompanying notes form an integral part of these accounts. This report is to be read in conjunction with the attached compilation report.

## CONTEMPORARY ART TASMANIA

### STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2013

<table>
<thead>
<tr>
<th>2012</th>
<th>Notes</th>
<th>2013</th>
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<tr>
<td>Current Assets</td>
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<td>372,128</td>
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<tr>
<td>Cash on Hand</td>
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<td>100</td>
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<td>Sundry Debtors</td>
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<tr>
<td>Less: Provisions for Doubtful Debts</td>
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<tr>
<td>Other Debtors - ATO GST</td>
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<tr>
<td>Total Current Assets</td>
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<td>389,846</td>
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<tr>
<td>Non Current Assets</td>
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<tr>
<td>Office Furniture &amp; Equipment (at cost)</td>
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<tr>
<td>Less: Accumulated Depreciation</td>
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<td>(59,222)</td>
<td>(59,222)</td>
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<tr>
<td>Art Bikes Project - equipment (at cost)</td>
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<tr>
<td>Less: Accumulated Depreciation</td>
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<td>(4,487)</td>
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<td>Total Non Current Assets</td>
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</tr>
<tr>
<td>Grant Money Held in Trust</td>
<td>7</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>Other Current Liabilities - ATO</td>
<td>7,733</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>103,439</td>
<td>86,374</td>
<td>86,374</td>
</tr>
<tr>
<td>Net Assets</td>
<td>181,311</td>
<td>325,948</td>
<td>325,948</td>
</tr>
<tr>
<td>Members Funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated Profits (Losses) Brought Forward</td>
<td>134,435</td>
<td>151,211</td>
<td></td>
</tr>
<tr>
<td>Transfers from Reserves</td>
<td>22,030</td>
<td>22,030</td>
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</tr>
<tr>
<td>Reserves</td>
<td>7,970</td>
<td>7,970</td>
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<tr>
<td>CAT Program</td>
<td>7,970</td>
<td>7,970</td>
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<tr>
<td>Comprehensive Income / (Deficit) For The Year</td>
<td>16,876</td>
<td>143,697</td>
<td>143,697</td>
</tr>
<tr>
<td>Total Equity</td>
<td>181,311</td>
<td>325,948</td>
<td>325,948</td>
</tr>
</tbody>
</table>

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