

WATCH

THIS

SPACE

*ARTIST RUN INITIATIVE*



2020 Annual Report

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*In a year of turmoil, WTS was creative and flexible, and more than anything, affirmed its importance in the Central Australian landscape.*

Dotti Mazga  
WTS Board Member

# ABOUT WTS

## WHO WE ARE

Watch This Space is an Artist Run Initiative (ARI) operating since 1993 in Mparntwe/Alice Springs. It is the only experimental artist-run space in Central Australia within a 1,500 km radius. With an emphasis on critical, community focused and multi-disciplinary art, WTS supports local, national and international artists, both emerging and established. We give artists an accessible platform to develop within a supportive and constructive critical environment.

WTS aims to create and support a dynamic, artistic and sustainable community in Mparntwe/Alice Springs, supporting contemporary art practices that challenge and inspire. Artists intersect and share direct experiences of all aspects of presenting and exhibiting whilst maintaining autonomy over the entire creative process.

Our annual Creative Program consists of exhibitions and presentations through an onsite gallery space and studios, artist residencies, offsite projects, collaborations and special events.

## HISTORY

The idea for WTS was seeded in 1991 as a response to the lack of contemporary arts activity in Alice Springs and was initiated by five artists; Pam Lofts, Anne Mosey, Jan Mackay, Angela Gee and Pip McManus. WTS became established as an ARI in 1993. The first charter of Watch This Space stated that it was essential that it be artist-run so it could maintain its independence from commercial galleries.

The first charter included the following objectives:

1. To provide a forum for artists wanting critical dialogue on works in progress and resolved works.
2. To be a venue for emerging and professional artists as it was a non-commercial Space with no pressure to sell.
3. To be an exchange between artists around Australia and internationally with 50% local and 50% visiting artists.
4. A strong emphasis on collaborations between artists and all media.

## VISION

Art is intrinsically linked to community, creating a valued and vital platform for pushing boundaries, experimentation and critical thought.

## MISSION

Watch This Space is a catalyst and conduit for contemporary experimental arts practice and dialogue in Central Australia, working to nurture and promote local and visiting artists and their work.

## VALUES

**Support**  
for artists and their work, sustainable careers and well-resourced platforms for development and presentation

**Recognition**  
of local and visiting artists and their contributions to society

**Experimentation**  
within process and form

**Community and collaboration**  
as central elements of a vibrant, resilient and innovative artistic sector

**Respect**  
for people and place



*WTS continues to connect me with other artists with whom there is a flow of knowledge, ideas, skills, equipment, sociality.*

Beth Sometimes  
WTS Studio Artist & Curatorial Committee

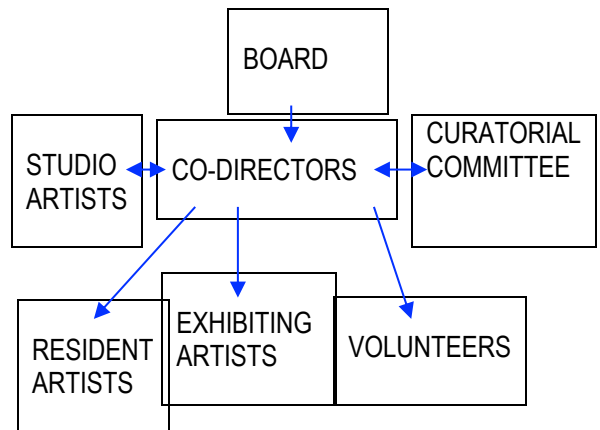


# ORGANISATIONAL STRUCTURE

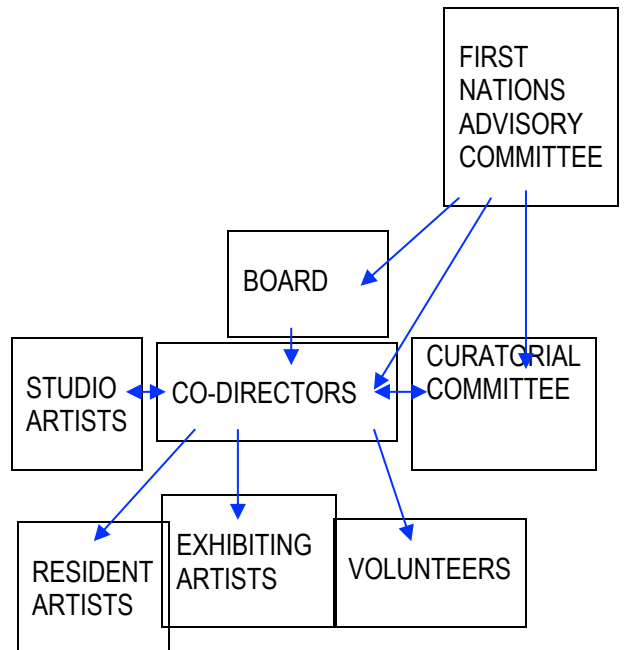
WTS is a Not-For-Profit, DGR registered organisation with a Board membership base. We – along with the general public – elect our Board of Management and Curatorial Committee. We employ a part-time Director and a casual Gallery Assistant/Special Projects Coordinator.

WTS has a Board and Curatorial Committee with staff to administer all decisions made. The Board focuses on making operational decisions, meeting on a six-week basis to assess the financial, operational and creative status of the space and make strategic decisions. The Curatorial Committee makes all decisions relating to the annual creative program, including assessing open Call Out proposals for exhibitions and residencies, as well as applications for studio spaces and special projects.

## CURRENT ORGANISATIONAL STRUCTURE



## ASPIRATIONAL ORGANISATIONAL STRUCTURE



# OUR TEAM





## EXECUTIVE COMMITTEE

Frankie Snowdon

Chair

Resigned December 2020

Born and raised in Mparntwe/Alice Springs, Frankie is a VCA alumnae (2008). Her practice as a dance artist spans performance, choreography, teaching, community-based work and large scale dance projects. As a dancer, Frankie has worked for choreographers including Gideon Obarzanek, Brooke Stamp, Martin Del Amo, Adam Wheeler, Kate Champion and Sara Black. Independently, Frankie has choreographed and performed for Lucy Guerin Inc., Next Wave Festival/Nat Cursio Co., Le Scratch and Harvest Music Festival, as well as choreographing, performing and producing 3 Independent works from 2009 to 2014 with Melbourne based collective 2NDTOE.

Frankie has a large involvement in teaching and dance development, notably founding the Alice Can Dance performance education program in Alice Springs. Frankie is an alumnus of the 2017 Australia Council Future Leaders Program. Since returning to Central Australia, Frankie and longtime artistic partner Madeleine Krenek have created and presented two full-length works The Perception Experiment (2017) and The Lost Dance Project (2018), alongside teams of national collaborators. The Perception Experiment will tour nationally and internationally in 2019 and 2020. In 2018, Madeleine and Frankie launched GUTS Dance // Central Australia: a new Alice Springs/Mparntwe-based contemporary dance organisation for dance investigation, creation, training and performance.

Frankie has a Certificate IV in Small Arts Business; has been awarded an NT Arts Scholarship, Ian Potter Cultural Trust international travel grant and 'Dancer to Watch' by the Dance Australia Critics Choice Survey; was a Finalist in the NT Young Achiever Awards and National British Council Realise Your Dream Award; has been a conVERGE Residency Co-Facilitator (Germany), 2017 Australia Council Future Leaders Program participant, 2018 NT APAM Delegate and Guest presenter at the 2018 Regional Arts Australia Conference; is a peer assessor for the Australia Council for the Arts and Regional Arts Fund; and is the co-owner and operator of The Goods Coffee Shop, Alice Springs.

Isobel Egan

Chair

Joined May 2020, elected Chair in December 2020

Isobel has been living and working in Mparntwe / Alice Springs since 2019. Originally from a small village in NSW, she completed a Bachelor of Arts (Hons.), majoring in Australian Indigenous Studies, in Naarm / Melbourne in 2018. Her thesis research undertook a critique of how the discourse of multiculturalism within Australian nationalist debate bolsters systems of white supremacy while denying Aboriginal sovereignty.

Isobel initially worked for Multicultural Community Services of Central Australia (MCSCA) in Mparntwe before moving into her current role at Tjanpi Desert Weavers, the social enterprise of NPY Women's Council. As a white Settler, she maintains an interest in continuing to build racial literacy within herself and the broader community.

Bec Capp

Deputy Chair

Elected in December 2020

Bec is a photographer/artist working predominantly with photography and has experience working in various arts industry positions. She has had her work exhibited in group exhibitions and published in photographic publications and journals across Australia and overseas. In 2016, Bec founded Junior Space, an artist-run-initiative consisting of an art store and gallery space in Fitzroy, VIC, and oversaw two years of exhibition program. She has worked with arts organisations in Melbourne such as MPavilion and volunteered with the Centre for Contemporary Photography and Amnesty International.

Bec completed a Master of Art Curatorship at the University of Melbourne in 2016. She has a Certificate IV in Small Business Management; is the co-owner of small business, Nice Paws; has several years experience as a graphic designer with a Bachelor of Design (Communication Design) at Swinburne University; worked as photographer and community manager for MPavilion, Melbourne; and previously worked at Papunya Tjupi Art Centre as Studio Coordinator in remote community of Papunya, NT. Bec is currently working at Tangentyere Artists in Alice Springs as Studio Facilitator.

Janet Wright

Treasurer  
Resigned March 2020\*

Janet is the CEO for Disability Advocacy Service in Alice Springs. She has lived in the NT for 23 years, living in Alice Springs, Adelaide, Ampilatwatja, and several other remote NT Communities and Darwin. Janet has qualifications in Business, Social Service, Mental Health, Suicide Prevention and Governance. She currently sits on the Board of WTS, NT Shelter and the Life Promotion Network. She volunteers for Red Cross, the Food Bank in Alice Springs and the Salvation Army.

Janet has a Diploma in Business (Accounting) from Charles Darwin University and a Diploma of Social Services from RMIT; a Cert IV in Human Resource Management and Cert IV in Workplace Training and Assessment; accounting qualifications including MYOB Accounting Certification, Certificate in Profit and Loss/Risk Assessment, Payroll and Office Tax Procedures and Update courses; training in Management Systems Auditing, Remote 4WD Recovery, Cultural Awareness, Occupational Health and Safety Certification; she previously worked as the CEO at ASYASS working with young people in crises who are homeless or at risk of homelessness.

\*Bec Capp was Acting Treasurer from March—May 2020

Britt Guy  
Treasurer  
Joined May 2020, elected Treasurer in May 2020

Britt Guy is a producer, curator, community arts and youth worker with a track record of working across agencies both nationally and internationally. Her experience includes roles within not-for-profit organisations, festivals and events and local government. Within this she has established and built programs and festivals investing in the work and development of artists and their creative practices while creating high quality creative community programming.

In 2016 she established her own independent company, ACCOMPLICE, interested in interrogating western or institutionalised models of arts process and art form boundaries, finding them unsatisfactory for the regional place and time we live in, creating intersectional spaces for artists and audiences to create cultural experiences together. ACCOMPLICE is based on Larrakia Country in Darwin and is committed to creating and delivering high quality

projects and initiatives that are distinct to the Northern Territory, while connected nationally and internationally.

She has a Bachelor of Creative Industries: Performance at Queensland University of Technology. She is trained in Partnership Brokerage and has undertaken governance training with OurCommunity. She is currently undertaking her Masters by Research at Charles Darwin University.

Mikaela Revell  
Treasurer

Mikaela's artistic practise encompasses drawing, painting, ceramics and textiles and sometimes events, interviews and recordings. She is interested in facilitating the telling of every-day stories, creating spaces and scenarios for people to share and contribute to a conversation.

Mikaela has lived and worked in Mparntwe/Alice Springs since 2016. She is a secondary art teacher and has worked in primary schools as a classroom teacher. Mikaela was Acting Coordinator of Tangentyere Council's Yarrenyty Arltere in 2018 before returning to casual work in hospitality and at the library so that she can focus more on her own arts practice and contribute her experience and skills to the arts community of Mparntwe/Alice Springs.

Mikaela has a Bachelor of Fine Art from Monash University completing her Honours course at University of Tasmania; a Masters of Teaching (Secondary) degree from Melbourne University; was a Tutor and Mentor at the Polly Farmer Foundation; previously worked at Larapinta Primary School as a Classroom Teacher and at Sadadeen Primary School and Bradshaw Primary School as a Relief Teacher; and currently works at The Goods Coffee Shop and Alice Springs Public Library.

## GENERAL BOARD MEMBERS

James Young

James arrived in Alice Springs / Mparntwe as a cameleer in 2004. Since that time he has been self employed as a saddler and canvas fabricator, completed a Bachelor of Science degree and worked as a Zoologist and Land Manager for government and statutory bodies.

James has three children with his partner Elliat Rich with whom he established Elbow Workshop in 2013 - a design studio and workshop where the two make and produce products for a local and national market. They also collaborate with other local, national and international artists and designers on work that has been seen in Central Australia and around the country.

James currently also trades as 'James B. Young' to make bespoke shoes and made-to-order leather goods. His shoemaking and leatherwork draws on his European and Settler-Australian artisan traditions and heritage with a focus on a new provinciality and materiality that emerged in colonial Australia.

Eva Straulino

Resigned May 2020

Eva has worked for several years as freelance artist, painting and drawing, before emigrating to Australia in 2000 and moving to Alice Springs in 2002. Since living in Alice Springs, she has worked as Class teacher and Specialist Art & Craft Teacher at the Alice Springs Steiner School, where she initiated and coordinated an Arts NT - Artists in Schools Project - "Wings and Roots" with local artist, Henry Smith in 2003.

Eva was employed as Lecturer/Trainer in Adult Education at the Batchelor Institute of Indigenous Tertiary Education (BITE), the Institute for Aboriginal Development (IAD) and at the Alice Springs Language Centre, teaching German. Eva has skills and experience working in arts retail and sales at the Araluen Art Centre and the Mbantua Gallery in Alice Springs and in sales and marketing at the Tjanpi Desert Weavers. Eva has skills and experience in the art sector due to her previous employment as Art Coordinator at Bindi Centa Arts (2003), as Art

Coordinator at Central Craft (2014-2016) and as Interim Manager at Papulankutja Artists for 3 months in 2017. She is currently working in the community sector as Senior Case Worker at the Alice Springs Women's Safety Service Central Australia (WOSSCA).

Katy Moir

Joined May 2020

This is Katy Moir. Katy is based in Darwin but originally from the tiny (900 people) town of Thangool in Central Queensland. Lovingly raised by Scottish parents who really taught her the importance of community and connections in regional Australia. Katy is an Artitect (you read right - Architect + Artist) and has been working in these industries for over 10 years across all scales of projects. Her primary practice is design, her passion is community engagement.

Katy moved to the Territory to work for Troppo Architects in 2014. In 2017 she stepped out of Architecture and into the Arts becoming a producer for Live Darwin Arts. Over the last three years she has gone on to build relationships, and work, with Brown's Mart Theatre, Darwin Fringe Festival, Tracks Dance, Darwin Fringe Festival, Elliat Rich, Elbow Workshop and Watch This Space. It is as result of these relationships that she is able to continually connect with new people, ensuring that her reach to the sector and community is constantly growing.

Dotti Mazga

Joined May 2020

A Canadian by birth, Dotti has been in Australia since 2013 and Alice Springs since 2019. Dotti came to the Territory to further her passion for public interest law and representing marginalised and under-served communities. She currently works as a lawyer with the Central Australian Women's Legal Service, working to support local women across Central Australia in a range of legal matters. An avid outdoorswoman, Dotti loves all things Outback and can be often found camping, bushwalking and mountain-biking.

Dotti is interested in sustainability and better solutions for the environment and is an active member of the Central Australian Frack Free Alliance and the Alice Springs Community Garden. Dotti has a strong passion for the arts, fostered by

her time living in Melbourne, where she actively engaged with its vibrant arts culture. She believes community is the backbone of any town and is excited to contribute to Watch This Space and the broader Alice Springs arts community.

Emily Webster  
Joined May 2020

Emily moved to Alice Springs in 2009 to work as a legal aid lawyer, and in the past 10 years has managed to reinvent herself as a secondary school teacher; acquire a dog, house and chooks; have two children; and develop a side-hustle in community governance.

Emily has served on the committees of the Arid Lands Environment Centre (general member and Secretary), the NT Working Women's Centre (Chair, Secretary, general member) and Birth & Beyond Parent Resource Centre (Chair, general member), and is her school's Union branch representative. She has extensive knowledge of community governance and operations, including strategic planning, staff recruitment and management, enterprise agreement negotiations, compliance and grant writing. She enjoys using her skills to help create sustainable and healthy organisations.

Emily has a huge love and appreciation for the Alice Springs arts community and its significant contributions to making Alice Springs the unique, vibrant and dynamic community that her family calls home. It is a pleasure and privilege to be able to contribute to the important work of Watch this Space.

## CURATORIAL COMMITTEE

Beth Sometimes

Beth's work broadly concerns settler colonialism, language rights, and value economies. Her creative practice spans social practice, sculpture, drawing, photography, sound and performance. She has been involved in multiple exhibitions, performances, installations and recording projects in addition to publishing comics and writing. A formative experience was her employment with social change company Big hART, where Beth was involved with Ngapartji Ngapartji (2005-2011) as workshop facilitator, interpreter, community producer, musician

and choir co-ordinator. In 2016 Beth initiated and produced Apmere angkentye-kenhe with local Arrernte people and WTS, an artist-led social project exploring language, power and place. In March 2018, Beth completed an MFA by research through Victorian College of the Arts. Beth works as an interpreter, translator and facilitator across a range of language and power-conscious projects including NPY Women's Councils Uti Kulintjaku, as well as co-teaching Pitjantjatjara. Beth was the gallery coordinator of WTS in 2011 and has been a part of the board 2016-18 and curatorial committee in 2018-19. Beth embraces artistic practices as vital methods by which to build and shape communities, construct and challenge identities and reconfigure social imaginaries.

Pip McManus  
Resigned June 2020

Pip is a founding member of Watch This Space, and has participated in numerous solo and group exhibitions around Australia. Her work is represented in national collections. Her video work (Ichor) was awarded the 2008 Alice Prize and (Night Vessel) was selected in 2014 for the international Taiwan Ceramics Biennale. Pip McManus works in mixed media and undertakes regular public art commissions. She sits on a number of arts related reference groups and assessment panels.

Lauren Ravi  
Resigned December 2020

Lauren is a multidisciplinary artist, curator and cultural materials conservator currently living in Alice Springs. Lauren's art practice and curatorial projects are very much informed by her conservation practice and theory. Since completing an undergraduate degree in Visual Arts at the University of Western Australia in 2011, and a Masters in Cultural Materials Conservation at The University of Melbourne in 2014, Lauren has participated in and curated solo and group exhibitions between Perth, Melbourne and Alice Springs.

Jasmine Crea  
Resigned April 2020

With a career of over 15 years spanning the arts, design and community development sectors, Jasmine is highly experienced in the coordination and delivery of successful projects and programs. She has initiated, designed and implemented many of these in the Northern Territory, in cross-cultural contexts, adopting a strengths-based approach with public and private clients, organisations and co-staff. Jasmine has collaborated with artists, community members and their children to produce effective, multi-lingual, educational resources and creative products including books, films, audio bites, animations, fibre art and textiles. She combines research and analytical skills with design and development methodology to achieve innovative, adaptive solutions that respond to complex needs. Jasmine has lived in Alice Springs for a decade and has been a member of the WTS curatorial committee since 2016.

Hannah Ekin

Hannah is an artist and geographer who lives between Alice Springs, NT and Jakarta, Indonesia. Her work deals with the politics and poetics of land use, involving extended periods of research into specific social, environmental, and political contexts. She first came to Alice Springs as a Watch This Space artist in residence, and has continued her involvement with WTS more recently as a studio artist and as a curator of the Writing On The Wall noticeboard for ideas and works in progress, a permanent installation on the verge of the Watch This Space courtyard. Hannah is currently in Jakarta preparing for an upcoming group exhibition at the Jakarta History Museum of her ongoing project Ziarah Utara/Bring Memory for Future, a collaborative project led by 4 artists exploring the politics of the settlement and transformation of Jakarta Bay.

Ahmed Adam  
Joined June 2020

Ahmed Adam is an independent filmmaker and photographer living and working in Central Australia. He is also the founding editor of local art and writing online journal *the territory in between*. The journal, inspired by the work of Deleuze and Guattari, aims to examine, question and discuss the concept of territory in the context of Central Australia.

Born in Sudan and trained at the Asian Academy of Film and Television in Delhi, Adam has worked across editing, lighting and directing on film and television projects for the ABC and Aboriginal organisations in the APY Lands, Ngaanyatjara Lands and Pilbara as well as projects in Sydney, Sudan, India and the United Arab Emirates. Focused on documentary and short fiction films Adam works with socially marginalised people, especially young people with disabilities, young refugees and migrants, those who are economically and socially disadvantaged, and men at the margins of society. Currently working on some projects with NPY Women's Council relating to the roll out of the National Disability Insurance Scheme (NDIS) in remote Aboriginal communities in the APY Lands. He was also a recent participant in Screen Territory and Screen Australia REALISTOR intensive development program.

Kelly Lee Hickey

Kelly Lee Hickey is an interdisciplinary artist, researcher and creative producer, living and working on Larrakia and Arrernte lands. Her practice explores the intersections between people and place through solo, collaborative, community and participatory works. She works across a range of mediums including writing, performance, textiles, installation, mail art and publishing, but is most proud of her work in relational practice, where her role of an artist is subtle and /or invisible.

She has performed at festivals internationally, including the Sydney Writers Festival, Makassar Writers Festival, Ubud Writers Festival, Queensland Poetry Festival, Woodford Folk Festival and Bookworm Festival, with publication credits including Australian Poetry Journal, Rabbit Journal, Solid Air and Going Down Swinging. She was the artistic director of the National Writers Festival (2007) and the Eye of the Storm Festival (2013) and continues to indulge her penchant for curation and creative strategy by sitting on various curatorial and assessment panels. She has undertaken creative residencies nationally and internationally including at Rumata Art space (Indonesia) and Arteles (Finland) and has studied with the Emergence Network, Dulwich Centre, Zen Zen Zo and was a participant in the inaugural residential at A School Called Home (Sweden).



Her current practice focus is her PhD project, Tender Places. This multi-year creative research pursues radical pedagogical and creative practices in an exploration of the moral responsibilities of settler people, in the time of ecological and social crisis. As part of this work she runs reading groups and workshops, and spends a lot of time walking, listening, reading, writing, making and talking about climate justice.

## STAFF

Zoya Godoroja-Prieckaerts  
Director  
Resigned May 2020

Zoya is an established artist and arts worker with experience and skills working in a variety of visual artforms including drawing, painting, printmaking, soft sculpture and installation. She has ample experience working in different positions in the art industry - nationally (Sydney) and internationally (Berlin) - in urban and rural settings. Her experience and skills combined with her dedication to the arts has seen her support hundreds of artists and their practices, believing strongly in the importance of art for cultural and social development.

Zoya has proven experience and extensive skills in applying for and securing funding through Major Arts Funding Bodies including Arts NT, Regional Arts Fund, Australia Council for the Arts, the Arts Trail Regional Stimulus Program and Creative Partnership Australia's Plus1 Initiative. Zoya completed a Bachelor of Visual Arts majoring in Printmaking & Drawing receiving First Class Honours from ANU; was awarded an EASS Patrons Honours Scholarship to undergo her Honours degree and a Max Hawke Travelling Scholarship to attend Rhode Island School of Design; previously worked as an Arts Administrator at RAFT artspace (Alice Springs) and DVIALDOV (Berlin); has experience as a peer assessor for the Australia Council for the Arts, Regional Arts Fund, Red Hot Arts festival programming and Araluen Cultural Centre exhibition programming; has held 9 solo exhibitions and been in over 30 group and collaborative exhibitions and projects.

Charlie Freedman  
Director  
Joined May 2020

Charlie is an artist and art worker from Naarm/Melbourne. His work engages with docu-fiction and experimental moving image and publishing practices, supporting various concurrent curatorial projects.

Charlie is the co-founder and co-director of Dead End Film Festival, an artist-led exhibition platform for spontaneous, subversive and resourceful cinema, visual and performing arts. He has previously worked as the Curator for Loop Project Space in Naarm/Melbourne and Studio Manager for Bula'bula Aboriginal Arts Corporation in Ramingining. Charlie's practice foregrounds under-resourced and under-represented artists and collectives, advocating for cultural accessibility and resourceful arts production.

Mimi Catterns  
Projects Coordinator  
Resigned September 2020

Mimi is a multi-disciplinary artist working across film, television, documentary and community arts. She has worked on diverse projects across Australia and Timor Leste since.

Mimi has completed a Bachelor of Fine Arts (Production) from The Victorian College of the Arts (VCA). She has work experience in Media organisation – Central Australian Aboriginal Media Organisation (CAAMA), Indigenous Community Television (ICTV), and in the visual arts area – Raft Artspace and Chapman and Bailey Fine Art Framers. Mimi has recently completed a 6-part mini-series for SBS as Production Designer.



## STUDIO ARTISTS

Dave Crowe

Alice Springs-based songwriter/producer Dave Crowe performs and produces music under the name *Resin Moon*, as well as producing music and sound for many Northern Territory musicians and arts projects.

He has written music for the U.S feature film *Grounded*, and international T.V shows *Akward* and *Made in Chelsea*. He has also penned major TV ad campaigns for Mitsubishi, Australia Post, Medibank, Olive Grove (U.S) and Tourism NT and is currently works with Gaga Music Publishing.

As an artist, he has twice won the NT Song of the Year (2013, 2016), an Australian Independent Music Award, and placed 3rd in the International Songwriting Competition.

Mimi Catterns

Mimi is a multi-disciplinary artist working with lens-based media and visual art mediums.

Mimi looks to elevate the underrepresented through poetic realism, and in doing so reveals new truths around identity, culture and belonging. Mimi works within a social justice framework and believes deeply in the importance of holding space for community.

Belle Moody

Belle Moody is a psychologist and artist living and working in Mparntwe / Alice Springs. Belle employs visual mediums such as painting and woodcutting to examine identity formation, displacement and human relationships to nature. Belle has had work exhibited in Tasmania and Alice Springs.

Chris Cochrane-Friedrich

Chris Cochrane-Friedrich is a filmmaker and artist, concerned with the space between documentary, experimental film and spatial sound. A co-founder of Naarm-based filmmaking collective Dogmilk Films, Chris has worked on diverse film projects in many capacities. Chris' practice is founded on the ideas of

collectivism and community building as an alternative to standardised industrial modes of film production and distribution.

Since 2017, Chris has been working on collaborative projects with artists and filmmakers in Sulawesi, Indonesia. Alongside Makassar-based filmmaker Wahyu Al-Mardhani, Chris has started a cross-cultural arts project that connects filmmaking and artistic communities in Australia and Sulawesi. Providing a bridge between two diverse populations, this project strives to create opportunities for residencies and further collaborative projects in the future.

Jonny Rowden

Jonny Rowden is a British-born performing artist who relocated to Alice Springs in 2015. His work has spanned theatre, performance art, and performance installation, often using humour, food and soundscapes to create delicate, interactive, and sometimes intimate performance experiences.

Recently, Jonny's concerns have shifted towards identity. He has begun to scrutinise and unpick the social, cultural and technological structures that prop up his privilege in the Western cultures. Using writing and semi-improvised performance he reflects the positions and responsibilities he occupies within this matrix, which will remain an ongoing concern within his artistic practice.

Gabriel Curtin

Gabriel Curtin is an artist, writer and editor. He is in incalculable debt to Fred Moten, Stefano Harney, Mariame Kaba, Tessa Laird, John and Mali Cavanagh, Snack Syndicate (Astrid Lorange and Andrew Brooks), Alexis Wright, Priyamvada Gopal, Beth Sometimes, László Krasznahorkai, Patrick Chamoiseau, Lukas Penney, Donna Haraway, Ender Başkan, Sophie Moorhouse Morris, Simone White, La Familia (Bryan, Sam, Sarita, Nawel), POETRY foundation, Tam Hanson, Minor Compositions, the list continues on and on and on...

Rosy Murphy

Rosy is a Mparntwe / Alice Springs born artist who currently practises in acrylic based painting.

Being untrained in painting, Rosy doesn't employ much technique or refined skill when making images. Right now it is more fulfilling and entertaining to use an approach that is not concerned of the technical quality of a picture – instead trying to naturally embrace it in order to create an evolving theme of her works. Drawing is also used as a preliminary basis for the majority of Rosy's paintings, however there is still a focus for it as its own individual medium.

Rosy enjoys creating pictures of scenes that don't necessarily exist, instead painting them to be a place that seems a lot more fun and peaceful than reality, hoping to capture excitement and a high level of vibrancy. Rosy seeks to adopt a view of absurdity and colourism, trying to avoid intentional sophistication in her work - instead wanting it to be a lot more accessible and created with authentic direction. Until recently Rosy had been consistently making interior 'room' paintings – including colour-personalised pictures of her own or other familiar kitchens, bathrooms, bedrooms, loungerooms, etc. However this concept has finally been exhausted and become less relevant as new ideas come into perspective.

This year, Rosy has also extended mediums to printmaking, comprising of intaglio printing and introductory screen printing. This extension of mediums is hoped to continue through various programs and eventually attendance of an art, specifically painting focused University course.

Vito

Lucarelli

Vito Lucarelli is an electronics, sound and music enthusiast. Most of their electronics work to date has been largely around analogue synthesis. Generally, with the intention of creating analogue circuits that

either produce or manipulate sound, but has recently begun applying this knowledge to video synthesis.

Vito is self-taught in this discipline and is firmly of the belief that the secrets of the world are hidden inside YouTube videos and online forums.

Vito also produces music under the name V.N. Lucarelli. This music is in the realm of ambient/experimental/melodic-noise and it utilises analogue and digital modular synthesisers to create emotive and dynamic soundscapes.

Beth Sometimes

Pakeha artist Beth Sometimes works in diverse arts-based roles, alongside a personal arts practice comprising a multitude of scales and mediums. She usually works socially, also maintaining a practice spanning sculpture, drawing, painting, photography, sound, performance and music. She has been involved in multiple exhibitions, performances, installations and recording projects in addition to publishing comics and books. Beth was the gallery manager of Watch This Space ARI in 2011 and currently sits on the curatorial committee.

From 2016-2018 Beth initiated and produced Apmere angkentye-kenhe with local Arrernte people and Watch This Space, an artist-led social project exploring language, power and place. Beth also works in numerous ways with Pitjantjatjara and Arrernte languages and custodians as an interpreter, translator and facilitator, including co-teaching Pitjantjatjara and working with NPY Women's Council as part of the Uti Kulintjaku team.

Beth has recently completed an MFA by research through VCA, Melbourne. She is committed to working in ways which expose or attempt not to replicate the modes of success or shapes of power that continue to oppress various groups, be that via race, class or gender. She embraces artistic practice as a vital method by which to build and reshape communities, construct and challenge identities and rearrange social imaginaries.



# CURRENT SITUATION

## COVID-19

In mid-March 2020 a worldwide health pandemic was declared, effectively resetting the systems that define the way we relate to each other, physically and emotionally, economically and professionally, indefinitely. At the time of writing, April 29<sup>th</sup> 2021, the pandemic is still ongoing. Coronavirus has killed over 3 million people and infected over 150 million people worldwide. Throughout the year, in Australia and all over the world, lockdowns were imposed, physical distancing measures were implemented and travel restrictions initiated to restrict the movement of people and thus the virus.

Thankfully, communities in Central Australia and across the Northern Territory were sheltered from most of these implications and the virus itself. Most people, where COVID wasn't used as a tool to exploit and abuse human rights, were afforded relative freedom, that is freedom relative to the freedoms previously afforded pre-pandemic. Meanwhile, in neighbouring states and territories residents suffered consecutive months of curfews and mobility limited to essential travel i.e. for groceries, exercise and health reasons. Naturally, this had devastating effects on many 'sectors', though perhaps most punishing for the arts, where necessary support was and remains *not* forthcoming from federal and state governments.

WTS survived 2020, and the implications of the pandemic however with support from the government's JobKeeper program which subsidised most staff salaries between April—September and provided a cash boost tax offset, effectively contributing to \$59,000 worth of operational income.

## NEW STAFF/BOARD

2020 highlighted a significant transition for the organisation with a positive succession plan implemented.

The year commenced in February for WTS, recruiting a new Director to start in May. There was a successful month-long handover between outgoing director, Zoya and incoming director,

Charlie which covered all administrative tasks, building maintenance and studio artist support and included an extensive community induction, meeting all past and present players in the WTS legacy.

With thanks to the board, studio artists and Projects coordinator, Mimi Catterns, Charlie's landing in Alice and at WTS was smooth and especially well supported. It is a testament to the organisation that such a smooth transition was achieved. WTS wishes to thank Zoya for her incalculable contributions over nearly four years leading the organisation and to Mimi especially for her ongoing support, guidance and leadership throughout 2020. Mimi Catterns resigned from her position in September 2020. This posed a challenge to the new director to wrap up a busy end to the year without any staff, however Jorgen Doyle was employed casually one day a week to help with admin and building maintenance, while Madeline Krenek and Frankie Snowdon were employed to deliver the 2020 Loftys.

At the 2019 AGM, WTS elected five new board members, increasing the size of the board to nine members; it's constitutional capacity. In doing this, for the first time in WTS history the board election went to a members' vote; another historic achievement and testament to the organisation's growth as a pillar of community orientation and dare we say marketplace for *professional* experience. This growth is equally reflected in the increase of annual financial members of WTS; in 2020 this number almost tripled from 51 to 135.

Staff workload has been gradually addressed over the past few years, with various strategies including; employing assistants, initiating studio artist and volunteer rosters, approving unpaid leave and increasing employee wages and salaries. The effect has been gradual to mirror the accumulation of necessary funding... until now!

## FOUR YEAR FUNDING

In April 2020 we were notified of our successful Four Year Funding application with Australia Council, meaning we have effectively tripled our operational budget from 2021—2024. Courtesy of previous Director, Zoya Godoroja-Prieckaerts' seemingly infinite enthusiasm and acute vision, supported by outgoing Chair, Frankie Snowdon's fierce executive leadership and advocacy, WTS enters this period of prosperity.

This historic news came hot on the heels of Coronavirus when the precarity of all arts orgs had

an extra exclamation mark. For as long as the organisation can remember it has been advocating for a co-staffing model

Due to COVID-19, Australia Council announced a reduction in 2021 funding to 70% in a measure to sustain support for organisations who were unsuccessful reapplying for FYF. Funding will resume in full from 2022—2024.

#### FIRST NATIONS LEADERSHIP & DIRECTION

The organisation has long expressed the necessity to enlist meaningful and supportive measures to become a more relevant resource for First Nations communities both locally and abroad. These conversations have been ongoing since WTS' conception, however there has always been a question of resources to sustain a First Nations led advisory group. As a key component of our Five Year Strategic Plan and with the announcement of FYF, the organisation set about establishing a group of First Nations folks to govern the direction of WTS.

This process has been deliberately slow, as we are equally committed to developing a framework that is flexible and supportive for First Nations people, untied to institutional bureaucracy and most of all relevant to the ways in which folks would like to engage with WTS as a space, an organisation and a collective of artists. Ensuring first and foremost that WTS is providing a space that is culturally safe and agreeing on some basic governing principles to guide the process, namely that we must always remember that we are moving towards something, rather than asking anyone to come to us.

A subcommittee was established in July (James Young (Chair), Isobel Egan, Bec Capp and Charlie Freedman with ongoing consultation and leadership from Beth Sometimes) in order to progress our commitment to *being here better* on Arrernte country. The subcommittee met four times throughout the year, out of which a concept seeking funding from the Regional Arts Fund to develop a WTS Indigenous Curatorial Fellowship was developed. The latter came out of our discussions about how to nurture relationships that are reciprocal and central to the organisation's core purpose and values, while utilising our existing resources. We extend a very special thanks to Léuli Eshrāghi whose contributions to this concept and subsequent application were invaluable.

The sub committee's final motion moved to arrange an initial meeting for First Nations people to gather with the subcommittee at WTS, to discuss the

organisation's history and current situation to collectively determine what Indigenous leadership and direction could mean for us here on Arrernte country.

#### LOCAL CREATIVE PROGRAM

Planning a creative program in 2020 quickly became a futile exercise for all arts organisations. Fortunately we had only programmed half of the year when the pandemic hit in March, and we were able to postpone all exhibitions and residencies until we reopened in June. In that time, we established several COVID-safe programs including the *Walk-In Cinema* supported by a Screen Territory Audience Development grant and *RnR* (Remote Residencies) serviced by our *Supporting Artists and National Conversations* project via Australia Council. Jorgen Doyle built us the DIY outdoor cinema, utilising a forgotten existing screen and fabricating an awning system on the car park canopy. The cinema was established as a community resource, for members to program films and to attend screenings with free food prepared and served by *Pastamadre*, a new local backyard trattoria.

Our remote residencies allowed us to reconnect with past artists in residence and provide them an online platform to present their work, or discuss how their practice had been evolving during *the big sleep*. Similarly though not online, our Projects Coordinator, Mimi Catterns developed another project to commission four local artists to design an artist edition t-shirt to be screen printed. The latter was hugely successful with only limited stock remaining of all the t-shirts (100 total).

In addition to these programs we developed an exclusively local call out for exhibitions and a six month local artist residency. The latter was awarded to Rosy Murphy who became the first Alice Springs-born studio artist in the WTS' 28 year history.

These initiatives allowed WTS to be flexible and spontaneous in our programming while delivering *unprecedented* support for local practices, during those *unprecedented* times.



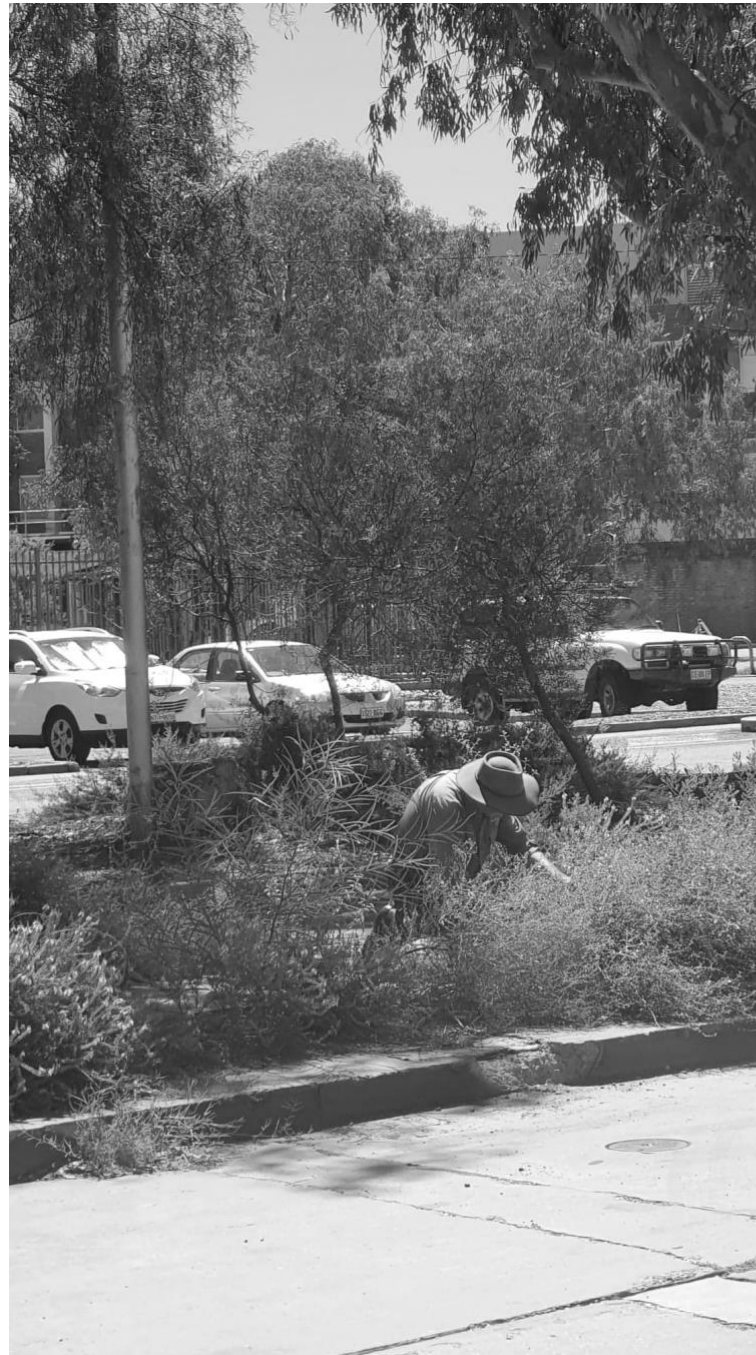
## PROPERTY

Following the news of our successful FYF application, and on the back of 2019 where WTS generated, somewhat unexpectedly, a surplus of \$78,704.60, the Board developed a Property sub-committee (Katy Moir (Chair), James Young, Britt Guy and Charlie Freedman with ongoing consultation with Hannah Ekin and Jorgen Doyle) to investigate the possibilities of property ownership. As we have been paying commercial market rent at our current premises since 2017, throughout 2020 we discussed the financial and logistical realities of owning commercial property that would accommodate our core programs and operations i.e. gallery/s, artist studios, office, outdoor space.

As we were experiencing a fairly precarious relationship with our landlord in mid-2020, these discussions amplified in the hope of securing some stability and security in our home. With a healthy reserve in the bank, ongoing philanthropic support and public funding secured for the next four years, we concluded the timing is favourable. Staff conducted research to determine whether other ARIs in "Australia" had explored this option, to which the consensus was commercial property ownership is a messy and risky venture that may end up turning gallery directors into venue managers. The obvious dream goal is to find a generous private philanthropic landlord according to everyone, or in lieu of that a landlord that recognises, appreciates and acknowledges reciprocal value increasing for lessee and leaser.

The most exciting potential out of this concept was probably following a watered down version of the Collingwood Yards model in Melbourne where organisations like Watch This Space and 8CCC could look into co-purchasing or tenanting a mini-precinct where shared resources and communities exist and flourish. Staff discussions with 8CCC staff established some momentum with this idea, and this dialogue remains open as members of the Board and Property sub-committee continue canvassing options.

Despite this, WTS continues to nurture the building we currently occupy - not least of all tending to a native garden established by WTS volunteer gardener, Jorgen Doyle. Within the building true, we have expanded our storage facilities to house our physical archives and resources and will commence the construction of a wheelchair accessible bathroom in 2021; widening the Pantry gallery in turn to ensure WTS as a whole is an accessible venue.





# CHALLENGES & STRATEGIES

Challenge	Strategy
<p>STAFF BURNOUT</p> <ul style="list-style-type: none"> <li>• Director needing to juggle too many various jobs requiring a range of different skills, difficult for a single person to complete to the best of their abilities</li> <li>• Work overload resulted in decrease in abilities and burn out, especially due to lack of creativity in core operational role</li> </ul>	<ul style="list-style-type: none"> <li>• New TOIL policy developed to recognise the reality of hours worked to remunerate or accumulate time off.</li> <li>• In 2021, moving to a Co-Director model at industry standard wage thanks to FYF</li> <li>• Casual contracts for Gallery Assistant, after GA resigned in September and for Event Managers for LOFTYS allowed Director to focus on core operations.</li> </ul>
<p>STUDIO ARTIST ENGAGEMENT</p> <ul style="list-style-type: none"> <li>• Some studio artists neglecting their extracurricular duties as ambassadors for the organisation</li> <li>• Increasing demand for studio spaces</li> <li>• Both WTS and studio artists being able to reflect on artists' independent practice and their use of and contributions to the space</li> </ul>	<ul style="list-style-type: none"> <li>• One studio artist established a bar roster to for studio artists to rotate responsibilities</li> <li>• Artists obtained RSA's to be able to help out with bar responsibilities</li> <li>• One studio artist elected to share their studio to enable WTS to support more studio artists</li> <li>• Studio artists completed a Studio Artist Review Form to be shared with WTS staff and curatorial committee to evaluate before offering new studio contract</li> </ul>
<p>BUILDING MAINTENANCE</p> <ul style="list-style-type: none"> <li>• Director unable to maintain cleanliness of premises due to other work demands</li> <li>• Hoarding issue of WTS historical things with very abstract potential archival significance</li> <li>• Internal storage of old unused equipment and tools</li> <li>• Lots of rain over summer meant some leaks and flooding in the building</li> <li>• Construction of a new accessible toilet was compromised due to communication breakdown between Director and contractor.</li> </ul>	<ul style="list-style-type: none"> <li>• Working bee was well attended (12 people) from studio artists, curatorial committee and WTS members and volunteers - shipping container cleared out and organised, new shelving placed behind gallery wall to house all tools and equipment.</li> <li>• Artists cleaning rosters (kitchen and bathroom) fairly well tended to, though treated more of teenage chore than pride and responsibility</li> <li>• Landlord was very responsive and quite generous with resources to combat flooding and leaking - servicing air-conditioner and leveling grand out beside side gallery door to prevent more flooding.</li> <li>• Property sub committee established on the board to assist Director with all property related issues.</li> <li>• Board members with existing relationships with contractor intervened to assist with negotiations between them and Director.</li> </ul>

#### PLANNING A CREATIVE PROGRAM

- Due to everchanging COVID-19 restrictions, planning exhibitions, residencies and other programming was unreliable
- A travel ban on anyone entering the NT meant it was impossible to coordinate Travelling Artist in Residency program.

- We postponed all exhibitions and residencies indefinitely
- WTS resumed an all-local program in July, rescheduling exhibitions that already existed in the program and announcing a call-out for local (NT based) artists

#### WIDER COMMUNITY ENGAGEMENT

- How can WTS be a more relevant and reciprocal resource for First Nations people in town?
- Organisation has a reputation for being a bit closed and cliquy.
- Director with limited time to promote program outside of the echo chamber - social media, flyers at local businesses frequented by IG followers etc.
- Some members complained about untimely or absent promotion of creative program

- Walk-In Cinema established as a community screening event on Gap Rd, outside the gallery with free food provided - this saw some passersby and definitely reached an audience who wouldn't normally come to exhibition openings.
- WTS recruited board and curatorial members outside the clique.
- Director requested more peripheral help with promoting program from studio artists, curatorial committee and board members

# ARTISTS SUPPORTED

## PAID EXHIBITIONS

Margaret Palmer & Vicki Crowley  
Gabriel Curtin  
Suzi Lyon  
Itinerant Art Project with Johan Van Nek, Anna Makes, Helen Dixon, Terry Collins, Janie Sharpe, Tristina Egan, Thelma Ross  
Katy Moir with Martina Capurso, Jorgen Doyle, Zoya Godoroja-Prieckaerts  
Elliat Rich & Kelly Lee Hickey with Dani Powell, Gretel Bull, Tamara Burlando, Maïté Guyomarch & Elliot Hughes & Fiona Walsh

## EXHIBITIONS/PROJECTS IN THE PANTRY/NOTICEBOARD

Rosy Murphy  
Johan Van Nek  
Jorgen Doyle

## ARTISTS IN RESIDENCE (REMOTE)

Rachel O'Reilly  
Billie Rankin  
Harry Copas  
Phoebe Beard  
Tarzan JungleQueen (WTS)

## WALK-IN CINEMA

Florian Habicht  
Amiel Courtin-Wilson  
**Erwin Chlanda**  
CAAMA  
Anna Broinowski  
Rachel O'Reilly

## OTHER PROGRAMS, PROJECTS & EVENTS

Kelly Lee Hickey  
Tarzan JungleQueen  
Grace Ferguson  
DeVito  
Galambitxs  
Kelly Lee Hickey  
Gabriel Curtin & Nick Modrzewski  
Resin Moon (Dave Crowe)  
Hannah Ekin & Jorgen Doyle  
110% Collective  
Spinifex Skateboards & Ltyentye Apurte Traditional Craft Centre  
36 local makers at WTS Mini Market  
Rosy Murphy and Jorgen Doyle  
All Conference  
57 artists at WTS Zine Fair  
Rachel O'Reilly, Que Kenny & Roxanne Highfold  
23 artists at the Loftys  
Comedy Collective et al.  
Rachel O'Reilly  
Que Kenny  
Roxanne Highfold



**46** Events

**355** Artists Supported

**8** Exhibitions

**11** Local studio artists supported

**7** Community events

**4** Artists supported in remote residencies

**7** Paid 3-week exhibitions

**2** Exhibitions in the Pantry

**1** Open Studios

**9** Artist Talks/Presentations

**8** Workshops

**6** Film Screenings at Walk-In Cinema

**4** Live performances

**1** Pop-up Shop

**2** Contributions to Noticeboard

**143** Emerging artists supported

**326** NT artists supported

**9** Interstate artists supported

**151** Female identifying artists supported

**9** Trans/NB artists supported

**25** Culturally/linguistically diverse artists supported

**23** First Nations artists supported

**1** Artist with disability supported

**7** Other artists supported

**3082** Attendees in 2020

**873** Opening Night Attendees

**1356** Total Exhibition Attendees (excluding Opening Night)

**146** Artist Talk Attendees

**1009** Community Event Attendees

**103** Workshop Participants

**165** Community Members making use of WTS, alternatively

**135** Financial Members<sup>1</sup>

**810** E-newsletter Subscribers

**2,386** Instagram followers<sup>2</sup>

**1,695** Facebook likes<sup>3</sup>

**46** Philanthropic Donors

**\$14,692** Cash Donations

Over **\$12,720** In-Kind Contributions

**60** Volunteer Hours by Community Members

**35** Volunteer Hours by Director

**100** Volunteer Hours by the Chair

**85** Volunteer Hours by the Treasurer

**144** Volunteer Hours by the general Board

#### **CREATIVE PRACTICES SUPPORTED**

Music, Sound, Drawing, Painting, Film, Video, Sculpture, Food, Printmaking, Writing, Community Art, Social Practice, Poetry, Design, Performance, Dance, Installation, Film & Food, Photography, Works On Paper, Research Material, Pespex, Maps, Panel Talk, Literature, Illustration, Charcoal, Ceramics, Craft, Second Hand Clothes, Coffee, Burgers, Traditional Craft, Wood, Watercolour, Zines, Screen Printing, Text, Collage, Social Practice.

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<sup>1</sup> As of 31 December 2020

<sup>2</sup> As of April 2021

<sup>3</sup> 1 January-31 December 2020

#### PARTNERSHIPS (FORMAL AND INFORMAL)

Desert Festival, Red Hot Arts, Screen Territory, Pasta Madre, 8CCC, DuYu, The Goods, Spinifex Skateboards, Ltyentye Apurte Traditional Craft Centre, CDU, All Conference, Bus Radio, CAAMA, Red Dot Catering, Brian Tucker

#### MAJOR FUNDING

Arts NT

#### PROJECT FUNDING

Australia Council for the Arts, Community Benefit Fund, Screen Territory, Regional Arts Fund, Alice Springs Town Council

#### LOCAL SUPPORTERS

8CCC Community Radio, The Goods Coffee Shop, Duyu Coffee Roasters, Chapman & Bailey Alice Springs

#### DONORS

Heather McIntyre, Hayley Causer, Franca Barraclough, Michael Wolke, David Rossiter, Sabina Wakerman, Gary Powell, Kev Banbury, Laura Egan, Martin Lee, Madeleine Krenek, Alina Iser, Jennifer Green, Warren Snowdon, Anthony Freedman, Anne Davies, Holly Macdonald, Marlaina Read, Helen Maxwell, Shannon Anthoness, Brendan Coffey, Cecile Galiazzo, Frances Snowdeon, James Young, Melissa Freedman, Pip McManus, RAFT Artspace, Sarah Marrocco, Shannon Anthoness, Veronica Judge



## 2020 CREATIVE PROGRAM

in reverse chronological order



**The Loftys 2020**  
An annual celebration of arts and community  
Community Event



**Aim High in Creation**  
Anna Broinowski  
Screening, Walk-In Cinema



**Embodied Translations**  
Elliat Rich & Kelly Lee Hickey with Dani Powell, Gretel Bull, Tamara Burlando, Maïté Guyomarch & Elliot Hughes & Fiona Walsh  
Exhibition



**Cultural Work Across Fracking Frontlines**  
Rachel O'Reilly, Que Kenny & Roxanne Highfold  
Panel Discussion



**INFRACTIONS**  
Rachel O'Reilly  
Screening, Exhibition, Walk-In Cinema



**A Hypothetical Alice**  
Katy Moir  
Exhibition



**A Pantry Show: Rosy's Paintings**  
Rosy Murphy  
Exhibition



**Cry from the Heart & Mparntwe Dreaming**  
Curated by Katy Moir  
Screening, Walk-In Cinema



**WTS Zine Fair**  
Performance, Panel Talk, Market, Community Event, Live Music, Book Launch



**Permanent Recession Book Launch**  
All Conference  
Book Launch, Panel Talk



**Conversations in the Shower**  
Comedy Collective et al.  
Audio



**Itinerant: Travelling from Place to Place**  
Itinerant Art Project  
Exhibition



**Bastardy**  
Amiel Courtin-Wilson  
Screening, Walk-In Cinema



**Remote Residencies**  
Rachel O'Reilly  
Billie Rankin  
Harry Copas  
Phoebe Beard  
Residency



**Travels on a Distant Star**  
Suzi Lyon  
Exhibition





WTS Mini Market

Performance,  
Market, Community  
Event



Spinifex  
Skateboards  
Launch

Spinifex  
Skateboards &  
Ltyentye Apurte  
Traditional Craft  
Centre

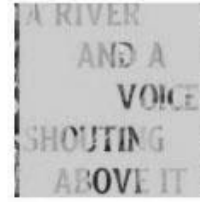
Exhibition,  
Performance



Land of the Long  
White Cloud

Florian Habicht

Screening, Walk-In  
Cinema



A River And A  
Voice Shouting  
Above It

Gabriel Curtin

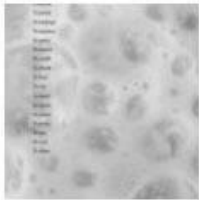
Exhibition



Annual General  
Meeting

Tuesday 26 May

Presentation



Wet Nurse

110% Collective

Video



The Ballad of  
Island G

Hannah Ekin &  
Jorgen Doyle

Video



Shake Ya Booty

Resin Moon

Video, Music



FRIENDSHIP

Gabriel Curtin &  
Nick Modrzewski

Audio



Love, Resistance  
and Other Survival  
Strategies in the  
time of COVID19

Kelly Lee Hickey

Reading Group



Pachakuti

Galambitxs

Performance, Live  
Music



"Apmere werne  
apetye-arlpaye":  
Amengkwerne  
making softball

Margaret Palmer &  
Vicki Crowley

Exhibition



Tarzan  
JungleQueen

Open Studio: *Do I  
Seduce You?*

Open Studio



Summer School:  
Love, Resistance  
and Other Survival  
Strategies

Kelly Lee Hickey

Workshop

## CREATIVE PROGRAM & ORGANISATIONAL VALUES

	<b>Support</b> for artists and their work, sustainable careers and well- resourced platforms for development and presentation	<b>Recognition</b> of local and visiting artists and their contributions to society	<b>Experimentation</b> within process and form	<b>Community and collaboration</b> as central elements of a vibrant, resilient and innovative artistic sector	<b>Respect</b> for people and place
Summer School: Love, Resistance, and Other Survival Strategies					
Open Studio: Do I Seduce You?					
"Apmere werne apetye- arlpaye": Amengkwerne making softball					
Pachakuti					
Love, Resistance, and other Survival Strategies in the Time of Covid-19					
FRIENDSHIP					
Shake Ya Booty					
The Ballad of Island G					
Wet Nurse					
AGM					
A River and a Voice Shouting Above It					
Land of the Long White Cloud					
Spinifex Skateboards Launch					
WTS Mini Market					

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Travels on a Distant Star					
Remote Residencies					
Bastardy					
Itinerant: Travelling From Place to Place					
Conversations in the Shower					
Permanent Recession Book Launch					
WTS Zine Fair					
Cry From the Heart and Mparntwe Dreaming					
A Pantry Show: Rosy's Paintings					
A Hypothetical Alice					
INFRACTIONS					
Cultural Work Across Fracking Frontlines					
Embodied Translations					
Aim High in Creation					
The Loftys 2020					



*WTS is a refuge and incubator. An opportunity for self reflection. For decompression. For painting mostly. And chats. As a place to invite others.*

Mimi Caterns  
WTS Studio Artist

# EXECUTIVE REPORTS

## CHAIR'S REPORT

Isobel Egan

I would like begin by acknowledging that we meet today, and everyday, on Arrente country here in Mparntwe and pay my respects to Arrente elders, past, present and emerging. Over the course of Watch This Space's history those involved with the Space have lived, worked and produced on this land. I want to acknowledge that in being here, we must work towards being here better, on land where sovereignty was never ceded, yet development and destruction persists. I would also like to acknowledge the enduring sovereignty of all First Nations people, particularly that of those whose countries Watch This Space's travelling artists and wide network of contributors call home.

2020 was a tough and varied year. Despite this, Watch This Space achieved great successes and persisted to deliver a full exhibition and events program, continuing to support experimental contemporary arts practice here in Mparntwe.

When the pandemic began in March of 2020, Watch This Space's carefully curated travelling artists and exhibition program was thrown into disarray. We were incredibly sorry for those that could no longer exhibit, restricted by border closures and lockdowns. Rescheduling and producing a successful all-local creative program last minute is a significant achievement, and stands as testament to the strength and talent of our own arts community here in Mparntwe and the Northern Territory.

In May 2020, Watch This Space underwent a significant change, with Charlie Freedman taking up the position of Director following Zoya Godoroja-Prieckaerts' departure. Charlie has led Watch This Space in new directions over the past year, establishing the highly successful and consistently well attended Walk-In Cinema, supporting the all-local creative program and delivering an exuberant Zine Fair. These are just a few achievements among many.

In particular, I would like to commend Charlie for the great propensity which he has shown not only to lead but to listen as he got to know this space, and this country. I am particularly proud to be a part of a board, together with Charlie, that is taking active steps to reckon with our position here, working towards making Watch This Space more relevant

and accountable to First Nations communities within Mparntwe. This is a slow and continuous process. We hope that over the next year Watch This Space will continue to transform, and that this will be reflected at all levels, from programming to governance.

We continue to be indebted to Zoya and Frankie Snowdon for their work in securing 4-year funding through Australia Council for the Arts. This funding took effect in 2021, and has allowed Watch This Space to successfully recruit a second director, Bridget Chappel who joined us here in April 2021. We are excited for the promise that this model holds to alleviate burn out and provide an injection of energy and new ideas. As co-directors and joint caretakers of Watch This Space I am excited to witness what Bridget and Charlie will achieve over the next year.

I would like to thank the studio artists, curatorial committee and board, as well as all those who contribute their time, labour and love to Watch This Space. In particular I would like to thank Dotti Mazga, who served on the board for 1 year and Mikaela Revel, who served on the board as Secretary for 2 years. Both have vacated their positions and have made valuable contributions to the organisation over the course of their tenure.

In December 2020, Frankie Snowdon stepped down from the board and her role as Chair after 4 years of superhuman commitment, dedication and hard work. While the list of contributions Frankie has made over this time is endless, one that I would like to note is her ability to see potential in all those around her. This belief in others creates a culture of support that may not be as visible as her deep passion for supporting the arts community of Mparntwe, but is equally valuable in creating a supportive, positive and collaborative environment within Watch This Space. She will be dearly missed from the board but I am sure will remain an integral part of the Watch This Space community. On behalf of all of us I would like to thank Frankie for her part in shaping what Watch This Space looks like today.

I would also like to thank our funding partners Arts NT, The Australia Council for the Arts, NTRA DCA, Regional Arts Fund, Screen Territory, Alice Springs Town Council, Department of Attorney General and Justice of Justice, all the private donors who contributed to the fundraising campaign, Creative Partnerships Australia, Brian Tucker who continues to sponsor the Loftys, and small local businesses

and organisations: 8CCC Radio, The Goods, Du Yu Coffee, The Bakery and Chapman & Bailey.

Finally, I am thankful for all those who continued to support Watch This Space throughout 2020. We were lucky enough to receive JobKeeper for a large portion of the year, allowing us to continue to pay both our employees. Following what could have been a disastrous year, we have come out of 2020 having maintained the strongest financial position we have ever been in. This is a huge achievement.

As we move into 2021, with a new staffing model, a hopeful travelling artists programme and a packed schedule of events, I look forward to the promises that this next year holds for Watch This Space.

The audited financial report is available for your consideration.

In 2020, Watch This Space (WTS), undertook significant work in consolidating financial process and procedures and committed to doing some significant work behind the scenes to move from MYOB to Xero accounting software under the guidance of new book keeper, Anita Suich, from BAS Bookkeeping NT.

WTS, like everyone else, weathered and negotiated the changes in programming, funding and financial reporting that occurred due to COVID-19.

WTS profit in 2020 was \$32,581.83.

The total income for 2020 was \$213,214.35, while in 2019 it was \$362,508.60. This difference can be explained in part due to COVID-19 but also due to a focus by staff and the board to focus on the core business of WTS after successfully securing Australia Council 4-year operation funding to begin in 2021. This meant that less grants were applied for and therefore fewer auxiliary projects were undertaken. With expenditure being reflective of this with 2020 it being \$180,632.52, while 2019 it being \$273,763.93 with significant expenditure directed to professional services and project management. 2020 also saw an increase in salaries due to Jobkeeper and the opportunity that provided to continue to support the employment of key part time staff.

Retained earnings as of 31<sup>st</sup> December 2020 were \$229,274.02

It has been a pleasure to work with Director, Charlie Freedman and the WTS board to guide the financial future of WTS and to continue to build on its strong financial base, which will allow us to take further artistic risks and financial support the artists and their creative visions.

TREASURER'S REPORT  
Britt Guy



I recognise this land as Arrernte country, extend respect to all Arrernte people, to elders past, present and emerging and to all First Nations communities residing here in town, and present here tonight. It is an immeasurable privilege to be present on this land, to live, learn, work and relate. On behalf of Watch This Space, we offer allyship, time and patience to listen and work with you to disassemble the various explicit and covert colonial projects and systems of oppression for Aboriginal people. We're determined to be here better. This land, like all land on this continent, always was and always will be Aboriginal land.

I believe there is an alternative way of reporting on our achievements and our failures as an organisation each year. The emotional labour involved within spaces like these is still yet unrecognised in these systems of evaluation, the energy and culture of a collective is currently immeasurable and that, I believe is more important than capital profit and boxes ticked.

Friends and collaborators in Melbourne I visited over summer often referred to last year (2020) as the big sleep. Their year was largely coloured by lockdown and isolation thanks to the Coronavirus pandemic; their connectedness was defined by screens and yet the world was united in it's unprecedented use of the word unprecedented.

Following the knee-jerk rhetoric of a snap back economy, as the Australian prime minister so neatly butchered with increasing repetition and volume last year. I quote a paragraph here from Naomi Riddle's brilliant Letter from the Editor, On Repair published by Running Dog in May 2020;

*Enter the Australian 'arts sector.' Enter an 'arts sector' already limping along after decades of non-support, haemorrhaging stable incomes and future job prospects; an entire industry predicated on government funding in order to function, and one that sees its continued existence in its current form as an inherent right. Enter the art market and the practice-based PhD and the social media campaign directed @ key MPs. Enter the online viewing room. Enter [Rising](#), a new multi-million \$ international arts festival: 'Art is infinitely adaptable. Art will endure. Art will defy all notions of the essential by rising up regardless.'*

This final quote, taken from a Rising press release highlights with alarming accuracy and transparency the attitudes of government towards artistic practice. First and foremost, that we have all agreed to refer to this artistic environment as a 'sector' allows government to effectively impose economic demands on its performance. Art is infinitely adaptable, art endures and my favourite, art defies all notions of the essential by rising up regardless. It is these things because precarity demands adaptability and endurance and by putting a 'sector' in a permanent state of precarity you will exploit and extract the innovation necessary for it to sustain itself, so it will rise up or rather tread water or rather slowly drown or rather actually be the ones who come up with the alternative system that redefines the value of capital.

So anyway, while we weathered a brief and novel period of physical distancing, event capacity caps and unidirectional pedestrian traffic flow, the pandemic that was raging around the world was an abstract concept for us in Central Australia. We did however do our COVID arts pivot establishing the RnR Remote Residencies program in lieu of our Travelling Artist in Residence program. Rachel O'Reilly, Billie Rankin, Phoebe Beard and Harry Copas occupied our Instagram page for a week each, sharing their practice with our audience.

With Phoebe Beard we learned about chemical free cultivation and the power of fire following an horrific bushfire season in Australia as she documented her straw sculpture making process. During Billie Rankin's residency we witnessed Real Estate emerge as an architectural intervention considering artificial land matters in relation to the annexation of space and place. A parody of private-property enacted upon the state and it's own colonial infrastructure. Harry Copas delivered an equally captivating material investigation into suburban destruction and development. Rachel O'Reilly's residency brought audiences into contact with her research around petrocultural warfare and fracking licensing in the NT, which gratefully culminated full circle following their 2019 residency in an eventual installation, screening, Q&A and presentation of her invaluable work INFRACTIONS in person, at the cinema and in the gallery for a four day festival of Rachel O'Reilly.

Our physical program, stationed exclusively last year at 8 Gap Rd, otherwise greatly benefited again from the pandemic. We supported a total of 326 NT based artists in 2020, across exhibitions, markets,

performances, workshops, artist talks, screenings etc across a total of 46 events. Again, these numbers are impressive in their announcement, and indeed we are proud to announce them, but they don't reflect how this space navigated the pandemic on a cultural, community scale.

The truth, while memory might deny this for most of us, is that the year did begin before the pandemic changed our lives. And before this, we presented an exhibition that was by all reports an immensely moving, playful and striking show about the infamous Amoonguna women's softball team by Margaret Palmer & Vicki Crowley. The documentation of this exhibition alone makes the heart long for time spent with the installation; it was a fitting illustration of community spirit before we all entered lockdown.

When we re-opened in July, with a new Director, we thankfully inherited an old program. Gabriel Curtin's *A River And A Voice Shouting Above It* was the ultimate confined space for the new normal as it was coined. The new normal translated to queues onto Gap Rd with the limited capacity of the space. The installation itself was executed with lyrical precision, mirrored only by the artist's thoughtful ruminations on debt, value and material extraction in his artist's statement.

Shortly after we opened the Walk-In Cinema in July, with the generous support of Screen Territory and the Community Benefit Fund and the much loved cinematic ode to fish and philosophy that is Florian Habicht's *Land of the Long White Cloud*. For the second consecutive year we hosted a fundraiser, and this time the launch itself for Spinifex Skateboards, a truly inspiring initiative from Lyentye Apurte (Santa Teresa) that coincided with our annual WTS market, supported as always by the tireless 8CCC and The Goods.

We are 'survivors of immeasurable events', 'small wet miracles' writes poet and astronomer, Rebecca Elson and featured foremost in Suzi Lyon's exhibition text for *Travels on a Distant Star*. The poetry of this show is difficult for this caretaker to articulate and is, as the rule goes better captured by the artist who writes; I wish, if anything, that we, as 'small wet miracles' upon this earth, would be walking around in our gumboots with our perpetual tiny mouths of 'oh' filled with wonder of where we are, so astonished and hallowed that we care for our planet with the deepest reverence.

The Itinerant Art Project entered the space with an equally cosmic yet careful chaos. As a collective of

artists with lived experience of homelessness and housing insecurity, their exhibition and public program was an organic, impulsive and spontaneous tapestry of advocacy and art making that led the Mayor through our doors and other such distinguished guests to consider the issues of housing security from voices that are too often spoken for rather than to. One artist, John Van Nek, whose harmonica was heard daily all throughout 2020 from the Shell service station next door, stationed himself in the Pantry for an informal 17 day artist residency to ensure the gallery walls were ever evolving during the exhibition.

Katy Moir's *A Hypothetical Alice* followed seamlessly, provoking an inviting line of questioning that considered how this town might look if it were planned with a different set of values. The artist's local research and consultation, crits, workshops, screenings and talks resulted in a dense public program that generated invaluable discussions, causing us to pause and realise that perhaps the Mayor should be here at all of our programs.

Rosy Murphy's Pantry exhibition accompanied to resounding applause and the sound of JobKeeper paydays reinvesting in the self-sufficient art market to line the artist's, and of course with our commission, Watch This Space's pockets. A sell-out debut exhibition to a most deserving and prolific artist. While Katy Moir's exhibition was redesigning the town, Rosy Murphy was the talk of it.

The annual WTS Zine Fair followed as we rolled along with the virus, inviting our first and last interstate performers, Grace Ferguson. to serenade the anarchic literary crowd who came for the zines, stayed for the piano and hung around late for the maiden De Vito show; the first collaboration between studio artists Vito Lucarelli and Dave Crowe. We had unprecedented numbers of zines and fair goers to ignite a new season of making in the community.

Our final show of the year was another collaboration covering new ground between two long standing WTS comrades. Elliot Rich and Kelly Lee Hickey combined with their respective collaborators to deliver *Embodied Translations* which asked an ever attentive audience on opening night to listen, to the stories and knowledge that determine for better or worse that state of things as they are, as they have been, might have been and may well be.

We had the great honour and privilege on the exhibition's closing night to award Marlene Rubuntja with the 2020 LOFTY award. This event, coming on

the hottest day of the year, was and remains the ultimate testament to the culture, values and purpose of this organisation that honours a legacy that is familiar as it is contemporary as we continue to grow. But grow, as I mentioned at the LOFTYS, laterally, horizontally.

For Watch This Space, how we evolve each year culturally is a significant and immeasurable measure of the organisation's success. Marlene Rubuntja's recognition in 2020 will be eternally timely, but significant still for its nod to an overdue movement we make towards increasing relevance to and for First Nations communities. The near future direction of this organisation might be administered by so called progressive settlers, but it will be informed by our First Nations communities in a way determined by First Nations communities.

At it's best WTS is an incubator for this breadth of artistic practice; it supports it with warmth and critical reflection equally; it is a dynamic environment full of people nurturing and challenging each other equally.

The breadth of this spectrum is perhaps best reflected in two artists we are really proud to support beyond 2020. Both Rosy Murphy and Kumalie Riley have grown up her. Age being rude and what not, there is comfortably generations between them and yet the way they value this collective is an inspiration to all of us. I was reading Zoya's 2019 annual report and her final note of thanks was to the artists she worked with over her four years in this job, who fed my mind and soul she said. What we feed artists at

Watch This Space is the real mark of this job however - and while we can now offer more capital; it is the ideas, the questioning, the encouragement and the social and political exchanges that will feed their mind and soul.

This funding is welcome but all organisations like Watch This Space have inherent trauma where capital is involved. Bridget and I are now here to redistribute this wealth and what a great honour and privilege that is but let's not pretend it isn't money that we are talking about and there are deeper connections and exchanges that are far more important to develop and invest in to make this arts environment sustainable.

Thank you to our supporters, to Arts NT and Australia Council for the Arts.

And especially to the WTS and wider Tyuretye/Mparntwe (Alice Springs) community whose support is far too great to calculate.

## Images

- Cover. "*Apmere werne apetye-arlpaye*": *Amengkwerne making softball*, February 2020. Photograph by Mimi Catterns
- 2: *Itinerant Art Project*, September 2020. Photograph by Mimi Catterns
3. *Pachakuti*, February 2020. Photograph by Mimi Catterns
- 6: *Itinerant Art Project*, September 2020. Photograph by Mimi Catterns
8. "*Apmere werne apetye-arlpaye*": *Amengkwerne making softball*, February 2020. Photograph by Mimi Catterns
17. *Cultural Work Across Fracking Frontlines*, November 2020. Photograph by Martina Capurso
20. *Forager on the verge*, December 2020. Photograph by Charlie Freedman
23. *A Pantry Show: Rosy's Paintings*, October 2020. Photograph by Mimi Catterns.
25. *Wet Nurse*. Image courtesy of 110% Collective.
30. *Embodied Translations*, November 2020. Photograph by Martina Capurso.