



Watch This Space

Annual Report

2023

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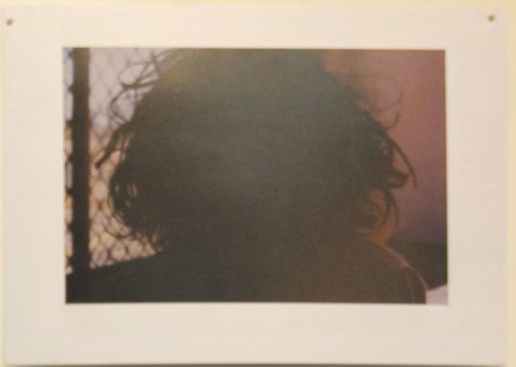


Acknowledgment

This report is written on the unceded lands of the Arrernte people.
Watch This Space pays deepest respect to Elders past, present, and emerging,
and acknowledges the ongoing colonisation of the Arrernte peoples and all First Nations people's land, water and skies on this continent.

Always was, always will be, Aboriginal land.





ABOUT

Watch This Space (WTS) is an artist-led organisation established in 1993, manifesting publicly as a vital collective resource in Mparntwe. It is a site for experimentation, artistic expression, critical conversation and making. It is a place to make show & participate in art that is in constant conversation. WTS believes that art's definition has broad and soft boundaries, and that everyone is invited. It is an artist-run initiative, where artists like their galleries to also be dance floors, cinemas, zine fairs, basketball courts, libraries and language classes; the artists are often interested in recognising arts inherent connection to politics, play and experimentation.

It is lucky to exist in the middle of a small town on Central Arrente country, rich in artists with a rich history of thousands of years of creative making. This small town lies in the middle of the Central Desert region, richer still. This area is in the middle of the continent, affording WTS a unique proximity to here and elsewhere, connecting us to remote, rural and urban spaces alike.

WTS aims to present alternatives to institutionalisation, tokenization, and over-professionalisation of artists and the arts. It has been alive for 30 years, since then moving through many sites and seasons. It is currently based at 8 Gap Road, where it hosts a program of projects, workshops, film screenings, exhibitions and residencies. Many people make up its moving parts: currently two co-directors, seven studio artists, a First Nations advisory board, a strong membership base, curatorial committee, board of directors, and a volunteer crew both incidental and veterans. Many artists and collaborators joined in for one project and stayed for another, continuously moving with, and shapeshifting WTS - would you like to join?



PAST

In the centre of the continent, within the cultural, geographical, political, historical and creative context of Mparntwe, a negative ‘space’ was recognised in the organisation of and representation of multi-disciplinary, experimental and artist-led practices. In an act of grassroots responsiveness that still underpins our values, the collective labour of five women - Pam Lofts, Anne Mosey, Jan Mackay, Angela Gee and Pip McManus - seeded Watch This Space in 1991 and established it more formally as an Artist Run Initiative in 1993. That sense of the collective and the collaborative are threads which continue to weave through and provide strength to the fabric of Watch This Space, over 30 years on.

The first charter of Watch This Space articulated some essential intentions - that it be artist-run to ensure and maintain independence in creative and organisational processes; that it be a forum for critical dialogue; non-commercial; a space for exchange; and, within the perceived remoteness, an intersection of creative and material collaborations, by artists here and from elsewhere. The first ‘Space’ matched the original vision in an immediate way. It offered a gallery space, and made manifest the intentions through exhibitions, residencies, performances, discussions, events and offsite projects. It included the onsite studio community for which Watch This Space was formed and for which it continues to be recognised and held dear. Over its 30 year history, Watch This Space has practised openness and resourcefulness, shifting in form and content and physical structure. It has been both ephemeral and also a constant in dynamic response to its context, a sum of all who have constituted its collective energy, support and possibilities.

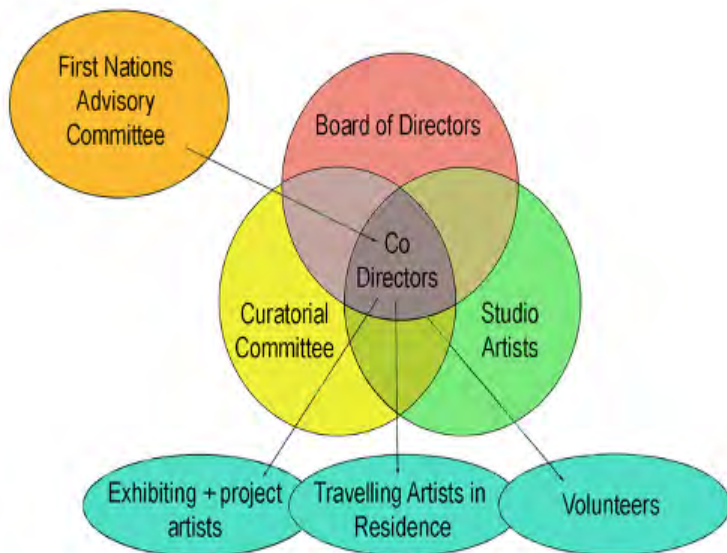


ORGANISATIONAL STRUCTURE

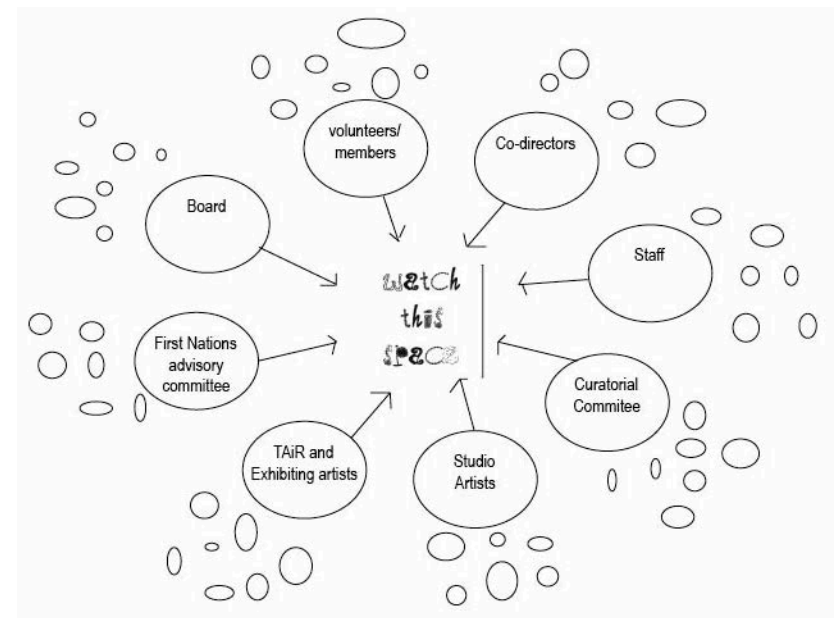
WTS is a Not-For-Profit, Deductible Gift Recipient registered organisation with a board of directors and a strong membership base. Our members elect our board; and there are two additional internal groups: the curatorial committee and The First Nations advisory committee. The curatorial committee selects the creative program via open call-outs and the First Nations advisory committee discusses the creative program, specific projects, the overall direction of the organisation and social issues happening on Arrernte land. The board makes strategic decisions for the organisation, meeting every 6 weeks to guide the organisation through financial, structural, and long-term operational issues. The curatorial committee meets approximately quarterly to assess applications for the annual program call-out for exhibitions, residencies, and projects; studio vacancies; one-off and on-going callouts; and discuss other curatorial questions that arise during the year. The First Nations Advisory Group meets every 2 months over a shared dinner, to discuss pressing issues, WTS projects and other creative initiatives in town.

We employ two part-time co-directors who share the role equally. They administer the decisions & vision of the board, curatorial committee and First Nations advisory group and take care of all day-to-day operational affairs of the organisation and the space. The co-directors work closely with our volunteer body especially to deliver program events. For specific projects, event support and occasional administrative support, they employ short-term project staff.

Current organisational structure



Aspirational organisational structure





ACTS

COLLECTIVE

BIO'S

EXECUTIVE

COMMITTEE

CHAIR

TIM CHATWIN

Tim Chatwin is an arts worker and artist who has worked in curatorial and exhibition design, installation, public programming, arts development, production and publishing across arts and cultural organisations on Arrernte and Palawa Country. After completing a degree in contemporary arts, he left lutruwita for the Northern Territory, working for a remote art centre, a number of community arts organisations and with the major arts institution in Mparntwe. In 2022 he decided to return to the immediacy, openness and connectedness of working with

community-lead arts practices and processes, to prioritise First Nations voices, including the ongoing curatorial support of the Greenbush Art Group at the Alice Springs Prison, and with Desert Inc.

In his own practice, Tim is interested in the intersection of relationships with land and each other; places where contrasting values meet, clash and co-exist, and also how deep time and terrains influence our lives. He likes the act of walking, and cooking, and has a weakness for processed guitars, manipulated tape and any sound that comes on a wind or across distance. It's reflective of an interest in deep listening, which his decade living on unceded Arrernte land has reinforced as critical to being here.

TREASURER

ELLANOR WEBB

Ellanor is a photographer and arts worker with a passion for too many things to list. She has produced and participated in arts projects and exhibitions here and abroad, moving to Mparntwe from Meanjin/Magandjin in 2022 to work with Tangentyere Artists. Other working and volunteer positions have seen Ellanor support the delivery of diverse arts programming across organisations with varying missions and functions: DIY spaces, not-for-profits, contemporary studios and state institutions (QAGOMA, Art From the Margins, Gertrude Contemporary, among others). In 2024, Ellanor will move to Ngunnawal & Ngambri Country to work with artsACT and see out her term as Treasurer from afar.

SECRETARY

MIA TINKLER

Mia is a musician, arts worker, and creative producer living in Mparntwe on unceded

Arrernte country. Mia has for the last few years worked professionally managing the 'Bush Bands Bash' project for Music NT, as well as producing local radio at ABC. Mia holds a BA with Honours in Cultural Studies. She has been involved, both as artist and arts worker, in a number of socially engaged arts and music projects both nationally and internationally. Mia is passionate about creative forms of organising, making, and assembling that defy repeating known ways of structuring whilst holding integrity.

GENERAL

BOARD

MEMBERS

KATE M MURPHY

(aka Ellis Hutch) is an artist, writer and arts worker with experience working for a range of arts organisations from Craft ACT to the National Gallery of Australia, and for many years as a sessional lecturer at the ANU School of Art and Design. She moved to Mparntwe/Alice Springs in 2022 to work as a Visual Arts lecturer at Charles Darwin University and has fallen in love with the intense creative energy and powerful places on Arrernte country.

In her art practice Kate makes drawings, videos, installations, performances and

soundscapes; both independently and in collaboration. She takes a curious and playful approach to investigating how people establish social relationships and transform their environments to create inhabitable spaces. She is fascinated with how we make ourselves ‘at home’ as individuals and communities while navigating the complexities of our contemporary worlds and colonial histories.

RONI JUDGE

Hi I’m Roni, I grew up on Gadigal land and trained at UWS and Design Centre Enmore and have lived and worked in Mparntwe / Alice Springs since 2016. I have been with Central Craft since 2017 working in an administration and support role. I’m an introvert with a passion for the environment, tasty things, and good sounds. I’m an appreciator of grass roots advocacy and community lead initiatives. I have worked with community groups in town, including presenting and producing for 8CCC Community Radio and sitting on its board for 5 years. I have a background in applied arts (printmaking and silversmithing) and a diploma in business governance for not-for-profits—obtained with the aim to help negotiate funding and obtain better outcomes for community organisations. I’m looking forward to being on the WTS board and contributing to this vibrant and unique slice of life in Mparntwe, the centre of this continent.

VICTORIA ALONDRA

Born in Anáhuac (Mexico) but currently living in Mparntwe (Alice Springs, Northern Territory), Victoria speaks to her history as a refugee and migrant across two Western countries. Her experiences of forced removal,

street violence and settler privileges have shaped her critique of power systems; using the neo-Zapatista framework as her foundation. She is passionate about decolonization through language, memory revitalization, food, healing practices and truth telling. Most importantly, as a settler in so-called Australia, she stands in solidarity with the unique struggles and resistance of First Nations people and considers herself a student with a long way to go

GABRIEL CURTIN

Gabriel Curtin is an artist, writer and editor living as an uninvited guest on unceded Arrernte Country. His work considers poetry’s ability to locate and enact relations unencumbered by policy. He is interested in the ways administration naturalises particular modes of sociality. As Chair of the WTS board, Gabriel is keen on developing collaborative methods of caretaking that don't replicate or take their cues from corporate governance structures.

First Nations Advisory Group

CHAIR

KUMALIE RILEY

Kumalie (Rosalie) Riley is an Arrernte woman from Tyuretye/Mparntwe (Alice

Spring) with spiritual affiliations and connections to the land, hereditary from her grandmother.

Kumalie is an Arrernte Elder and artist, whose practice is rooted in language and cultural education, with many years of experience teaching Arrernte language in local Alice Springs schools and institutions. At Watch This Space, Kumalie has recently initiated a new basic conversation course that follows basic principles of Arrernte language and conversation simultaneously traversing aspects of traditional culture, education, local sites and mapping. In Kumalie's practice as an educator she offers both private and group tuition.

She has contributed to widely-acclaimed publications such as the *Eastern and Central Arrernte to English Dictionary*, and the *Eastern and Central Arrernte Picture Dictionary* (both published by the Institute for Aboriginal Development).

Kumalie is a highly experienced interpreter and translator, and is frequently called upon to assist with court interpreting and recording radio, television and DVD scripts in Eastern/Central Arrernte. ^{SEP}_{SEP} Kumalie has been a WTS studio artist since 2020 and is the Chairperson of the WTS First Nations advisory group established in 2021.

MEMBERS

Sylvia Perrurle Neale
Ellaine Peckham
Sabella Turner
William (Nookie) Lowa
John Hodgson
Seraphina
Allysa

STAFF

CO-DIRECTOR

SAAR AMPTMEIJER

Saar is an artist, curator, arts worker and long-term visitor on stolen Arrernte land. Born in the Netherlands, they have worked and collaborated in different organisational structures, creative collaborations and collectives in Europe, the Northern Territory, and other parts of the continent known as 'Australia'.

They are interested in re-thinking and dismantling how we organise ourselves and make decisions, and are interested in genuine connections versus the limitations of institutions.

Their creative research takes place in a range of mediums, in the realms of sonic and visual art. They are interested in the rhizomic elements of the human (and non-human) condition, seeking for intentionality, merging and melting in a world high on over-connection based on external value systems.

CO-DIRECTOR

EMMA COLLARD

Emma is an artist and art worker, who has been living & working in the so-called NT since 2016. Emma attributes most of her experience so far to people & time spent living on Luritja Country in Papunya Community where she worked as the previous manager of Papunya Tjupi Art Centre. Emma loves to be involved in other

artists' practices and has spent lots of time facilitating, organising, curating, hyping, performing & activating with many artists

nationally and internationally. Originally from Naarm/Melbourne, Emma holds a bachelor of fine arts w/ first class honours (vca 2015) and has a historic background in collaboratively exhibiting in many spaces including Bus Projects, The Substation, Kings ARI, Blindside ARI & Seventh Gallery. In 2018, Emma had her first and only solo show which was held at Watch This Space. Recently, her art practice has been quieter and mostly has involved making elaborately-set-up videos on the roof of her (previous) Larrakia-based sharehouse with her dog, Leroy.

Curatorial

Committee

CARLO ANSALDO

Carlo Ansaldo (he/him) works across creative, technical and co-ordination roles in the visual arts and music industries of Gulumerrgin/Darwin. He has worked in Top End grassroots community spaces including Darwin Community Arts, Katherine Regional Arts and Darwin Fringe Festival as well as major national arts institutions including the Museum and Art Gallery of the Northern Territory, Warmun Art Centre (WA) and

QAGoMA. He currently co-directs the public art consultancy C+K Public Art, DJs under the moniker C. Crater and is in the process of writing a speculative science fiction novel concerning Northern Territory involvement in asteroid prospecting and space mining industries.

ANNA MCCAULEY

Anna is an Artist and Arts Worker who has been making art and trouble in Mparntwe since 2015.

Anna's practice spans radio production, zine making, found object sculpture, collage and print making. Pollyanna in ~~nature~~-nurture, she tends to be awestruck by bugs and fractals and cute juxtapositions, but settler colonial capitalist ecocide has her tuning her attention to history and economics and revolutionary strategy (while always staking space for art for arts sake and flexing the fundamental function of wonder).

Fixated on the distance between the sick and skewed world we live in - and one that could see everyone thrive. The distance between ritual and regime. The distance between terminal subjectivities and working understandings. The distance between a radical politic capable of harnessing our collective action - and a self soothing liberalism capable only of repackaging our complacency, reiterating our isolation. What is arts role in charting routes between these points? Both ways?

DAN MURPHY

Dan Murphy is a self taught artist, primarily a sculptor he has been exhibiting regularly since the late eighties. originally from victoria dan has been living in Central Australia for the past thirty years where he has continued to develop his arts practice.

Alongside his personal arts practice Dan has contributed to many community cultural activities and arts projects within Alice Springs and the broader region.

GEORGIE MATTINGLY

Georgie Mattingly is an artist who grew up and studied in Naarm, now based in Mparntwe.

She studied an undergraduate in Painting at Monash Art, Design and Architecture, followed by a Masters of Fine Art at the Victorian College of Arts.

Her practice spans across photography, film-making, painting and social practice. She uses kitsch aesthetics and beauty as a method to debalise the everyday moral and ethical values assigned to people, places and situations. Through this process of 'beautifying' complex spaces that are difficult to process, her practice aims to suspend preconceived moral judgments, so they can be viewed with a deeper empathy and new understanding.

Georgie is currently a Visual Arts lecturer at Batchelor Institute and a resident artist of Bathouse Studios in Mparntwe.

CHARLIE PERRY

Charlie Perry is an artist, curator and creative producer based in Darwin. Primarily working with photography, his arts practice is centred around learning and unlearning Australia's colonial past and present, and the distortion of historical story telling. Charlie's work is driven by community engagement and collaboration.

Over recent years Charlie has worked with remote Indigenous community art centres, most recently in Papunya where he worked as Men's Development Coordinator at Papunya Tjupi Arts. His current role is Community Connections Art and Culture, Coordinator at The University of Melbourne's Place for Indigenous Art and Culture supporting communities of origin to engage with their historic cultural material and to support the continuation of cultural and artistic practices in communities in Arnhem Land, Cape York, Central and Gibson Deserts. He is currently completing a Masters of Curatorial and Museum Studies and The University of Adelaide.

BEC CAPP

Bec Capp is a queer curator, arts manager, photographer and artist living and working between Mparntwe/Alice Springs and Ntaria/Hermannsburg where she is the Manager for Hermannsburg Potters Aboriginal Corporation. Bec has worked delivering many major arts projects with First Nations artists and various arts organisations.

Studio

Artists

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.

KUMALIE RILEY

Kumalie (Rosalie) Riley is an Arrernte woman from Tyuretye/Mparntwe (Alice Springs) with spiritual affiliations and connections to the land, hereditary from her grandmother.

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to assist with court interpreting and recording radio, television and DVD scripts in Eastern/Central Arrernte.

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.

DECLAN FURBER-GILLICK

Born in Mparntwe, Declan Furber Gillick is a Central Arrernte man and a multi-disciplinary artist whose practice spans writing, theatre, poetry, music production, rap, film and visual art. His family and cultural makeup is a proud mix of Arrernte and Irish-Australian heritage. Declan also works freelance as a teaching artist, educator and mentor at both community and institutional levels and is a member of the Australian Writer's Guild. Recent notable achievements include commissions for Melbourne Theatre Company's Next Stage Program and Ilbijerri Theatre Company, accolades from the Green Room Awards and Melbourne Fringe

Awards, and projects with Melbourne Emerging Writers' Festival, Playwrighting Australia, Northern Territory Writers' Festival, The Things We Did Next and Punctum Experiments in Live Arts. Declan's 2019 EP, released under the moniker KNOMAD, is entitled *Love and Politics Pt 1*. He is currently working as part of a small First Nations writing team to adapt Melissa Lucashenko's novel *Too Much Lip* for television and is the recipient of Melbourne Athenaeum Library's Residency Position for 2022

CADDIE BRAIN

Caddie Brain is a community technologist and audio maker. Her anti-disciplinary social practice explores how technology can be reimagined and reappropriated to centre marginalised stories, histories, and languages online through the collaborative development of audio works, apps, emojis sticker sets, exhibitions and experimental prototypes. She recently completed a Master of Applied Cybernetics and works with (and is deeply indebted to) a wide circle of collaborators.

SARAH DRINAN

A WTS studio artist in 2023, Sarah Drinan is a figurative painter whose work considers the body, sexuality, connectedness, desire and vulnerability. Within ambiguous settings naked forms contort and glow with fleshy transparency, underpinned by the vast history of figuration. Sometimes they connect or intertwine, and other times they become distorted and isolated, in a state of tension. Devoid of features, her subjects are reduced to a blurred physicality, perhaps hinting at a

body that is sensation and transcendence itself.

Sarah Drinan (b.1994) graduated in 2015 with a Bachelor of Fine Art from RMIT. She has exhibited in numerous solo and group exhibitions and was recently a finalist in the Ramsay Art Prize (2023) and recipient of Brett Whiteley Travelling Art Scholarship (2022). Select solo exhibitions include *Flesh Boundaries*, FUTURES, Melbourne (2023). Select group exhibitions include *Frozen Blood*, Neon Parc, Melbourne (2023) and *Spring1883*, The Windsor Hotel, Melbourne 2023. Her work is held in public and private collections, including Artbank. She currently lives and works in Melbourne.

BETTY SWEETLOVE

Betty Sweetlove is a playwright, producer and performer based on Arrernte country in Mparntwe (Alice Springs). She's currently co-writing a play about aliens and belonging through the Browns Mart Build Up program with Ciella Williams and Rachael Chisholm, and producing Theatre Makers with collaborator Jasmine Story. She believes theatre is for everyone and has written and performed work for the Desert Festival, Zen Zen Zo Physical Theatre Co, Marian St Youth Theatre, NT Writers Festival and National Young Writers Festival. Find her recent work at www.theatremakersnt.com

STICKMOBCOLLECTIVE – BIO TO COME



CURRENT SITUATION

30 years of WTS

2023 marked 30 years of Watch this Space and we celebrated this rich and strong legacy of the space and the collective in style. WTS hosted multiple events: 'Plating' and 'Animating Principles', which saw many artists collaborate and we all got to celebrate WTS with classic birthday rituals such as cake eating and singing 'happy birthday' in unison. It feels quite special, to mark a strong and healthy 30 years of artist-run space. It is apparent that it speaks to the resilience, innovation and collective labour of so many artists and collaborators that came and went, and contributed to the buzzing collective it is today.



Funding

Mid-year, WTS got notified of our successful application for multiyear funding by Creative Australia. We are over the moon, and very excited to head into another 4 years of healthy and sustainable operations. WTS would like to thank our funders for this amazing beacon of trust. We would like to extend a huge thank you to everyone who was involved in this application. Your dedication, insights, and unwavering support were instrumental in shaping a compelling proposal that truly captured the essence of WTS. This 4 year investment brings a prosperous look

towards the future, of which we can think and speculate now with confidence. Receiving this funding, confirms our ongoing practice and dedication to art making and our grassroots, and affirms our commitment to fostering critical dialogue and art making for the years to come. Additionally, we remain committed to look further, and consider this position a robust departure to consider WTS' sustainability in the long term.



Property

Securing a new lease for three more years marks a pivotal moment. This extension not only provides stability for our operations but also allows us to continue to deepen our roots in our community. The new lease offers a degree of security and autonomy, however our long-term vision remains to purchase property. Property ownership will provide autonomy over our physical space, opens up possibilities for long-term investment and symbolises a deeper level of permanence and commitment, ensuring our space to remain available for generations to come.



Creative Program

WTS' creative program remains the cornerstone of our practices. The WTS gallery serves many purposes and is regularly transformed into a language classroom, an annual Zine Fair, a space for political discussions, fundraisers, reading groups, meetings and of course - artistic exhibitions within a range of mediums. WTS has run a traveling artist residency program (TAiR) for years, which provides dedicated time and space for artists to deep dive into their practice and explore new ideas. WTS is proud to call itself responsive, and facilitates many different initiatives and projects. This leads to a diverse range of projects that speak to many different layers of the Central Desert community.

Location and locality

Mparntwe (Alice Springs) is home to countless art practices, collectives, galleries and organisations. The majority of these are a vital cultural and economic resource to Indigenous populations of Central Australia. Despite its size (population roughly 30,000) it is a major service hub for hundreds of remote Indigenous communities in Central Australia. Watch This Space operates uniquely within this environment, as a site for experimentation and artistic expression devoid of commercial interest, a place to foreground social practices, and for artists to collaborate.



Challenges and strategies

Challenge: Staffing, volunteer labour and burnout.

Staffing challenges loom large in our small artist-run space, where the reliance on two part-time staff members and a significant amount of volunteer labour presents both possibilities and challenges. Balancing the demands of day-to-day operations and large variety of overheads requires a delicate dance of coordination and flexibility, often balancing between passion and burnout.

Finding consistent staffing presents a unique set of challenges. The transient nature and remote location of our space can make recruiting and retaining qualified staff a difficult task.

WTS, like most artist-run spaces, relies heavily on volunteer labour and it is this labour that truly keeps the space afloat. The workload placed on volunteers is high, which makes for a complex work environment.

Our remote location makes for seasonal fluctuations in volunteer numbers, which exacerbate staffing uncertainties and makes it difficult to maintain a stable workforce year-round for events and other day to day support and avoid exorbitant pressure on volunteer labour, and staff burnout.

Strategy: By cultivating a supportive and creative work environment, providing opportunities for professional development, offering competitive compensation and benefits and dedicating ourselves to our critical and creative position, WTS can attract and retain dedicated staff and volunteers who are invested in the long-term success and sustainability of the space.

WTS has introduced 10% leave loading in 2023 and has supported staff to undergo training and professional support with Creative Australia for instance, and will endeavour to continue this in the future. Casual subcontractors are hired on a regular basis for special projects such as the Zine Fair, Lofty awards and Little bands and short term administrative staff is hired to support the co-directors during periods of understaffing to support in sustainable WTS operations.

Challenge: Membership engagement We have seen a soft decline in our membership base over the last few years, which can be indicative of various factors such as shifting priorities, changing demographics, evolving community dynamics and the shifting purpose of memberships in general. Historically, a membership was a direct form of staying up to date with the organisation's movements, however in our raging digital era it is important to acknowledge a shift in dynamic and purpose for members. We believe the membership model is important to cherish, considering it's a special construct as an ARI, and holds great potential for equitable forms of decision-making processes, governance and connection to the space. To address this decline and revitalise the membership base, proactive strategies must be implemented to attract new members and re-engage existing ones.

Strategy: The key to increase the membership base lies in proactive outreach, effective communication, and cultivating a sense of belonging or even ownership within WTS. Since 2022 WTS has introduced the annual membership exhibition, which has seen 52 members exhibit in November 2023.

We are working actively to communicate to the public what the benefits are of being a member such as voting at the AGM, discounts at the local art shop and discounted drinks at openings. The ongoing membership campaign will be part of many other launches and projects in the future, such as WTS' new digital presence that will be launched in 2024.

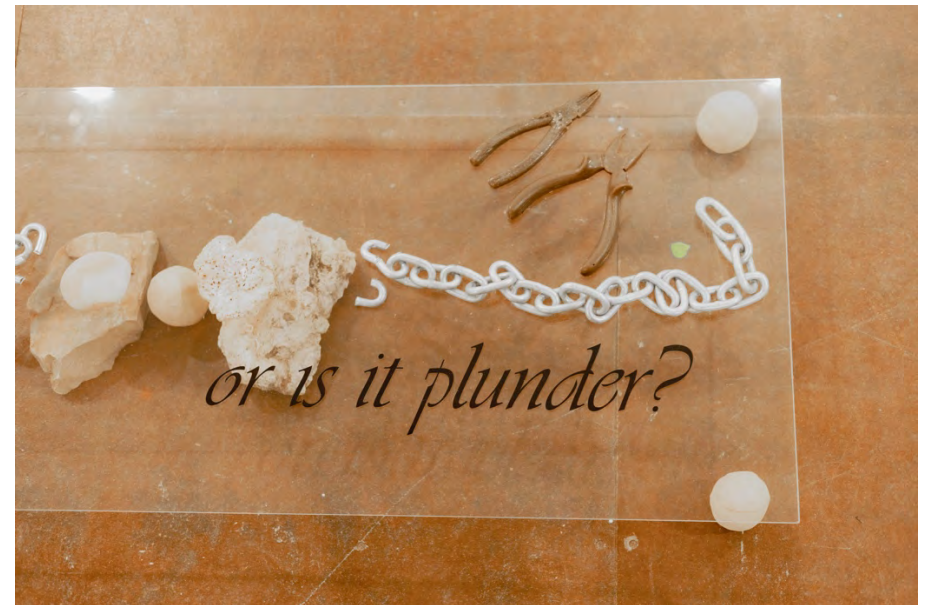
Challenge: Artistic gatekeeping and classism in WTS and art spaces at large

A large part of the art world has been shaped by Eurocentric norms, prioritising certain artistic styles and narratives. Classism in the arts operates as a destructive barrier that perpetuates inequalities and limits access to opportunities based on your socioeconomic status. The prevalence of elitist attitudes and practices within artistic institutions and circles further marginalises those who do not conform to traditional

notions of privilege and status. As a result, art spaces often are hard to punctuate by artists from different backgrounds. Watch this Space has often received external feedback, that it is a complex space to access and carries on a culture that is associated with urban elitist art spaces. The middle-class settler history and current middle-class settler overrepresentation of WTS are important to acknowledge, and can only be challenged by actively seeking out change.

Strategy: Making a space more inclusive without being tokenistic requires a thoughtful and deliberate approach that goes beyond superficial gestures and genuinely addresses the root causes of exclusion. Relationships with people from different parts of the community need to be well considered, and not driven by organisational 'diversity KPI's'. It is important to consider what we have to offer, and that the benefits of engaging with WTS should ultimately be for the artists, the members and the collectives. It is important to acknowledge who has access to our call outs and uses the platforms on which we advertise, and actively seek out alternative forms of advertisement to reach different part of the Central Desert community. Inviting people, and making an active effort is essential, however being clear and

transparent about what we have to offer is just as important, to avoid using relationships as another form of extraction.



2023 impact

Paid exhibitions

- Interstellar Return (impact)
Jaxon Waterhouse & Chantelle Mitchell
- where you from – Chris NG
- Runaway Currents – Ena Grozdanic
- Plating – WTS group show
- Animating Principles – group show
- Ampe – Kenhe Ahelhe – Childrens Ground Artists
- Famous Fish – Dan Murphy
- Pest Control – WTS members
- Squash court exhibition – Mark Bo Chu

Traveling Artist in Residence (TAIR)

- Fiz Eustence and Tamar Chaya
- Victoria Alondra (NT writers centre)
- Anna Cunningham
- Georgia Morgan and Sarah Poulgrain
- Kori Miles
- Stickmob collective

Exhibitions/Projects in the Pantry and Noticeboard

- DIY cake making in the Pantry
- Fiz Eustence and Tamar Chaya pop up exhibition: 'sediment falling, evaporating, rising, buckling, *settling* in TAIr studio
- Famous Fish market place in the Pantry
- No fixed address market place at the WTS carpark
- From the river to the sea Palestine will be free painting on the WTS noticeboard
- '16 years of intervention, look where we are now' pop up exhibition in the Pantry

Other Programs, Projects and Events

- Pertame school, Survival day fundraiser, pop up exhibition and barbeque
- Arrernte classes term 1 and 2 by Kumalie Riley
- Prisoner Letter Writing
- Victoria Alondra DIY films and coconut revolution
- Somatic story telling workshop
- Pop up artist in residence: Elli Webb
- WTS artist market

- Free Batik Workshops by Chris NG
- WTS Annual General Meeting
- Screening: Fighting Giants
- Soup and Poetry
- '16 years of intervention, look where we are now' panel discussion and Q&A
- Artist talks by Ena Grozdanic, Dan Murphy, Chantelle Mitchell and Jaxon Waterhouse
- Open studio by TAIr Kori Miles
- Zine workshops by Slumberkitty
- Zine Fair opening night
- WTS' annual Zine Fair
- Animating Principles – a puppet show
- WTS curators in residence Hester Lyon and Isabella Hone-Sonders on Dusty Radio in Coober Pedy
- Coober pedy artist camp reccy
- Walk in cinema: Take heart, deadly heart
- Improving services for trans and gender diverse people workshop by Slumberkitty
- Call and Response exhibition @ Raft gallery
- Screening: my love awaits me by the sea and fundraiser for Gaza Childrens Fund
- WTS Annual Lofty Awards
- 3 on 3 basketball



2023 impact Data

45	Events	3	Contributions to the noticeboard	66	Artist talk attendees
436	Artists supported	52	Emerging artists supported	78	Workshop participants
10	Exhibitions	389	NT artists supported	62	Members making use of WTS alternatively
10	Local studio artists supported	47	Interstate artists supported	66	Financial members
25	Community events	212	Female identifying artists supported	947	Newsletter subscribers
9	Paid exhibitions	82	Trans/N.B. artists supported	4277	IG followers
1	Unpaid exhibitions	124	First Nations artists supported	\$1558.35	Donations
3	Open studios	18	Other artists supported	\$7500	In kind contributions
3	Artist talks/presentations	5822	Overall event attendees	200	Volunteer hours by members of the community
5	Workshops	3737	Opening night attendees	380	Volunteer hours by board members
19	Live performances	2085	Exhibition attendees (outside of opening nights)		

2023

Artists

Arts NT and Creative Australia,
8CCC Community Radio and
Audio Visual, DuYu Coffee
Roasters, The Goods, Chapman &
Bailey Alice Springs, NT Writers
Centre, The Black Wreath, Alice
Springs Squash Association,
Westspace. Situate. FELTspace.

Mediums

Supported in

2023

language classes, painting, sculpture, zine making,
comics, sports, comp-syn technology, ceramics, cake-
making, puppeteering, writing, acting, tuckers, soft
sculpture, batik, space-exploration, print-making,
photography, scrap-metal, t-shirt making, radio,
digital print making, paper pulp sculpture, video,
mixed media, installation, music, found material, dj-
performance, social practice

Major Projects of 2023

WHERE YOU FROM – CHRIS NG

An exhibition about being a non-Indigenous POC living on Arrernte country, about culture, identity and place illustrated through handmade fabrics and ceramics.

This exhibition was the first program presented in partnership between Watch This Space, Situate (TAS) and West Space (VIC), to support a central Australian based artist to develop and tour a new work.

As the recipient of this opportunity, Chris Ng was selected to take part in SITUATE 22-23 as part of a small cohort of artists selected by regional arts organisations across Australia. Chris travelled to Tasmania in 2022 to participate in Situate arts labs, accessed mentorship in Mparntwe-Alice Springs to develop her ceramic skills & received project support from Watch This Space, West Space & Situate.



FAMOUS FISH – DAN MURPHY

Famous fish is the opportunity taken up to present from Dan Murphy's 2021 LOFTY award.

'I first visited WTS in the early days at the iceworks, maybe 93 or 4. I helped out on the board for a bit and then WOW, such an honour, to be awarded "The Lofty" in 2021 means I finally get to have my own show at my favourite gallery. Sometimes it's hard to get started but eventually, I did begin making a picture of honeymoon gap. ended up everything in the show was made at honeymoon gap. not the physical location but the honeymoon gap in my head. This whole show is result of procrastination about finishing that piece and Im doing it now, writing this is not what I'm meant to be doing today. There's still a few more sculptures trying to squeeze thru that honeymoon gap too, so I'm wondering if I'll ever actually finish it. we'll see. Anyway I think I've made a pretty interesting pile of metal work stuff and also a whole room full of fish. I hope youse like it.'



ANIMATING PRINCIPLES

Set in an experimental art space in the desert, this boardroom melodrama tracks infestations of the bureaucratic within the tenuous infrastructure of the poetic. With reverence for thirty years of collective organising at Watch This Space, we witness a meeting of wonky proportions.

Curated by Beth Sometimes and Charlie Freedman



PLATING

Ceramicists and Chef's joined forces to truly celebrate WTS 30th in style, accompanied by a grand birthday ritual of decadent cake-eating whilst being serenaded by a collective Happy B-day.

Artist pairs:

Thommy and Mic
Alex and Dan
Carmen and Ellen
Dianne, Harry and Lee
Em Frank and Sara
Marti, Tam and Leonie
Julie and Gabe
Donna and Selina
Ness and Meret
Gretel and Stepha

Curated by Bec Capp



WTS' ANNUAL ZINE FAIR 2023

A zine is an inherently political tool of self-expression spreading messages of politics, poetry, practical tips and broken hearts for centuries. Piracy does not exist in the world of zines, and zines hold significant history in spreading revolutionary propaganda. Zines are a cure against registered authorship; it can be a self-published story, comic, poster, single-page drawing, open letter, photo journal, flip book, brochure, postcard, sticker, manifesto, audio-zine, web-zine etc... The model for making is DIY and you don't need any experience as a writer, artist or human being.

This annual DIY fair is filled with writers, print-makers, scanners, poets, drawings, artists and makers of all kind. The Zine Fair is one of WTS most well visited events. We open the event on Friday night with live performances, readings and an open mic for zine readings.

On Saturday the gallery will be transformed into a marketplace with zines from here, there, and far off places.

The zine Fair is also generative: make your first, next, or ultimate zine alongside others at the zine making workshop. All zines participating in the fair will be sold on the collective tables through a very simple system: you drop your zines off to WTS anytime/day during opening hours.



AMPE-KENHE AHELHE – MPARNTWE – BY CHILDRENS GROUND ARTISTS

'At Ampe-kenhe Ahelhe – Mparntwe (Children's Ground – Alice Springs) we are leading the way in teaching our children our way. We teach them about the Land – from which everything comes – language, lore, culture. Children learn their responsibilities for country and how they are connected to it, their kin and the wider world.'

'This exhibition celebrates our diverse artists and artworks that have been developed at Ampe-kenhe Ahelhe by our children, young people, adults and elders.'





<p>Creative Program and Organisational Values</p>	<p>Support For artists and their work, sustainable careers and well-resourced platforms for development and presentation</p>	<p>Recognition of local and visiting artists and their contributions to society</p>	<p>Experimentation within process and form</p>	<p>Community and collaboration as central elements of a vibrant, resilient and innovative artistic sector</p>	<p>Respect for people and place</p>
<i>Resident artist: Fiz Eustance & Tamar Chaya.</i>					
<i>Pertame school Survival day Fundraiser</i>					
<i>Prisoner Letter Writing</i>					
<i>Arrernte classes</i>					
<i>Prisoner Letter Writing</i>					
<i>pop up exhibition 'sediment falling, evaporating, rising, buckling, settling' by travelling artists in residence Fiz Eustance & Tamar Chaya.</i>					
<i>Resident artist open studio 9 February</i>					
<i>Resident artists Open Studio 2 February</i>					
<i>NT Writers Centre Residency: Victoria Alondra</i>					
<i>Pop up resident Artist: Elli Webb</i>					
<i>Somatic Story telling workshop</i>					
<i>Monday 13, 20, 27 March Open Studio</i>					
<i>Screening: Victoria DIY films, and coconut revolution</i>					
<i>Artist in residence: Anna Cunningham</i>					
<i>Exhibition: Interstellar Return</i>					
<i>Anna Cunningham Open Studio 27 April</i>					

<i>Artist in Residence: Georgia morgan, Sarah Poulgrain</i>					
<i>Exhibition: 'Where you From' Chris NG</i>					
<i>Free Batik workshops</i>					
<i>Prisoner Letter Writing</i>					
<i>AGM - 16 May</i>					
<i>WTS artist Market - 13 May</i>					
<i>Public sharing Kori Miles</i>					
<i>Exhibition: Runaway Currents</i>					
<i>Artist Talk Ena Grozdanic</i>					
<i>21 June: '16 years of intervention, look where we are now' + pop up pantry exhibition</i>					
<i>Soup and Poetry 20 & 27 June</i>					
<i>Fighting Giants 15 June Screening</i>					
<i>Prisoner Letter Writing</i>					
<i>Zine Fair</i>					
<i>Zine Fair Opening night</i>					
<i>Zine Workshops</i>					
<i>Prisoner Letter Writing</i>					
<i>Animating Principles Exhibition</i>					
<i>Animating Principles: 'A puppet show' 30th birthday celebration</i>					
<i>Plating - 30th birthday celebration</i>					
<i>Squash court exhibition: Mark Bo Chu, 28 August</i>					
<i>Walk in cinema: Take heart Deadly heart</i>					
<i>WTS on Dusty FM in Coober Pedy</i>					
<i>Coober Pedy Artist Camp Reccy</i>					
<i>Prisoner Letter Writing</i>					
<i>Ampe-Kenhe Ahelhe Exhibition and Marketplace</i>					
<i>Dan Murphy artist talk</i>					
<i>Famous Fish exhibition</i>					
<i>Arrernte classes</i>					
<i>Call and Response @ Raft</i>					

Improving services for trans and gender diverse people					
<i>Pest Control; membership exhibition</i>					
<i>my love awaits me by the sea screening</i>					
<i>Lofty's</i>					
<i>3 on 3 basketball</i>					



This is what Collaborators have to say about WTS:

“Watch This Space has become an informal hub for Dem Arrernte Mape. It’s where we rehearse, write our music, record our music and meet. This project is as invested in seeing Watch This Space succeed as much as Watch This Space has been invested in seeing Dem Arrernte Mape succeed.”

Vito Lucarelli

“2023 was a massive year for me as an emerging artist. I put together my first ever solo exhibitions and learnt a lot about applying for funding and other elements of the professional arts industry that I previously had very little experience with. I hope to continue my art using these new skills for my community and beyond, and am thankful to WTS for offering me this experience and for all their support over the last few years.”

Chris Ng

“...how WTS has made my life in Mparntwe liveable or how without it’s particular magnetism for the minds that I am in turn magnetised by this would be a much lonelier place.”

Beth Sometimes



“I first started making art around 1990, just mucking around really. The first time I tried to sell something was to raise some cash to go on a trip to Alice with a friend. Back in Melbourne after that trip I kept making stuff and had a couple of shows they went well and so I had the cash to come back up with me mate again (mad Finke racer) He went back to Melbourne but I decided to stay in Alice, It felt too crowded for me to stay in Melbourne anymore.

I was captured by the space and the majestic landscape of central Australia. Also the dynamic cultural mix here. I was captured but a little overwhelmed by this place and I didn't really know what art or being an artist was, having never studied it or thought about it much. A friend took me to an opening at WTS, I'd never been to galleries before. I found a community, I found support, I found a place where I could explore and share ideas and mad thoughts. Watch This Space let me become my own artist, it made my work, work. It gave me depth and understanding and helped me grow. I feel if I had returned to Melbourne art for me would have continued to be mucking around with bits of scrap and never really going anywhere. I ended up spending a lot of time at WTS helping out, but that nurturing critical space that Pam and the community built repaid me in spades for my time. It was overwhelming to be awarded the Lofty, I felt I had already been given so much for so little. I was so proud to have a show there.

Just before my recent show I ended up in the mental health ward, I was fully mad but through it was also worry for letting down the gallery. This amazing space pulled my show together, the community made it happen, carting all the big pieces in to the gallery and hanging it so well. The hospital let me out for opening night I was overwhelmed again by the wonderful community that WTS is and humbled by the continuing support that they provided me in that difficult time.

Watch This Space has been integral to my development as an artist, I doubt that I would still be making art without that place to explore and share and learn and grow.”

Dan Murphy

Treasurer Report

Watch This Space encountered many of the usual trials and triumphs in 2023, as well as a number of unexpected challenges. While financial wins were small, program and community success stories continue to contribute to the steady health of Watch this Space as the organisation strives for a safeguarded future.

Together achievements and setbacks impacted our money story in a number of ways. The 2023 budget planned for a loss of \$16,315, after co-directors determined an error had been made the previous year carrying forward funds that had already been expended. The recent financial audit conducted by Brian Tucker and team determined WTS recorded an actual deficit of \$12,645.24 for 2023.

Emma and Saar worked tirelessly to anticipate and combat losses, while tending to the creative program and key organisational priorities. I admire their unwavering commitment to Watch This Space artists and enthusiasts, concerned for the impact that tough financial decisions might have on the community above anything else.

One figure in the key financials stands out to me as testament to the passion and perseverance of Watch this Space artists and staff. In 2023, this desert ARI recorded a 300% increase in artist sales. This translates to \$32,641.37 in sales income landing directly in exhibiting artists pockets. Watch this Space also paid local and interstate artists over \$32,000 in artist fees relating to exhibitions, residencies, commissions, projects, writing and screening activities.

Some bumps in the road should be mentioned too. Watch This Space incurred an increase in rental charges to continue leasing 8 Gap Road, as well as sustaining unexpected legal costs and other expenses during lease negotiations. While this process had a downside financially, its benefit in the long-term far outweighs the risks we faced mid-2023 associated with lease and building insecurity.

It seems arts organisations are almost constantly problem-solving how not to spend money saved for programming on things that will ultimately keep the lights on and doors open. Insurance premiums skyrocketed in 2023, doubling our annual spend on insurance. This encouraged the co-directors to deep dive into what is covered in our premiums and particularly what isn't, considering changes to our policies in order to further protect studio and visiting artists.

In December 2023, the board made a commitment to increase co-director wages in line with the consumer price index as a way of addressing the increase in cost of living and continuing to align wages with sector standards. The co-director wage increased by 7% to \$76,115 pro rata.

Watch This Space continues to rely on Anita Suich (BAS Bookkeeping NT) for regular financial support. Anita's expertise is indispensable and we thank her for her consistent work supporting payroll, the financial audit and our many financial queries.

The full 2023 financials are available for public consideration.

Ellanor Webb
Treasurer – Watch this Space
March 2024

Co-Chair Persons Report

Watch This Space exists and operates on unceded Arrernte Country in Mparntwe (Alice Springs). Arrernte Country - always was, always will be. We wish to acknowledge the organisations' presence here, occupying space on Arrernte land, under Arrernte sky and where their precious waters flow. In 2023, Watch This Space celebrates its 30th anniversary but acknowledges the insignificance of this in the context of the millenia of Arrernte culture and care that surrounds us. Watch This Space acknowledges its settler-culture origins, its ongoing efforts to listen to and learn from Arrernte people. We seek to create meaningful relationships and conversations by offering solidarity, support and space for Arrernte people and all First Nations people, at a time of explicit colonial violence against Indigenous people globally. We seek ways to work against the past and the ongoing impacts of colonisation in Central Australia. We wish to acknowledge that we often don't get this right, and express our deepest thanks to Arrernte people and to Watch This Space's First Nations Advisory Group (Chairperson Kumalie Riley along with Sylvia Perrurle Neale, Ellaine Peckham, Sabella Turner, William (Nookie) Lowah and John Hodgson), who generously offer their time and guidance, and accept these attempts with patience and open-heartedness and goodwill.

Within the phenomenon that is an Artist-Run-Initiative, and one in Central Australia, 30 years of practice was worthy of collective celebration. It also represented a milestone requiring pause for thought, past and future thinking, and challenges both strategic and operational. Early in the year, Watch This Space (WTS) leaned heavily into a major multi-year funding application with Creative Australia, including the development of a new strategic plan for 2025 - 29. This allowed for a rich and deep series of conversations and the articulation of all WTS had been and aspires to be from here. From those sessions, a vision, series of values and priorities were developed and refined, waypoints for WTS to navigate by into the near future. At years end we received word that the application was successful, securing financial support and stability through 2025 to 2028. Whilst the amount given is less than applied for and will necessitate a review of priorities, this is a significant result, allowing WTS to centre these aspirations and intentions into daily action and reaction, of living and making here. We thank Creative Australia for their ongoing vital support and recognition of WTS, and are indebted to all who gave much to the process.

Perhaps it was fitting that at 30 we'd also have to stare down uncertainty about a different concept of where our material centre might be, with WTS' lease ending and an offer to renew coming with some major issues to grapple with. Through a long series of internal deliberations and external negotiations, we determined that our home at 8 Gap Road is for now the best space, and renewed for three years. This will allow time to strategically plan, scope and prepare resources and personnel for where WTS calls home in the longer term. For now, we continue here in this place held together with love and brickies mud and termite mud.

This home was then instantly filled with things that felt like all that WTS is and has been for 30 years, condensed into joyful and communal programming including the *Animating Principles* puppet show, and the *Plating Project*. These special events folded together time and space and the many who have been in WTS' orbit, and those who have determined its orbit. They were driven by people with WTS in their hearts, as is the case with anything and all that WTS achieves across an annual program that included exhibitions and showings, residencies, discussions, Kumalie's Arrernte language classes, an Arts Market, Zine Fair, Prison Letter Writing, and the Lofty's award, in 2023 recognising all that Eastern Arrernte mother, grandmother, artist, writer and activist Sylvie Purrurle Neale has done for her community.

At the centre of all WTS achieved and faced in 2023 were our co-directors Saar Amptmeijer and Emma Collard. They grounded the organisation whilst simultaneously dealing with the complexities and sometimes ceaseless stream of communications regarding both multi-year funding and the flux of lease renewals, the day-to-day programming and the many relationships and minutiae that the co-director roles require. We simply cannot thank them enough,

for their efforts and enthusiasm and for devoting so much of themselves to WTS and to all who it represents. We want to thank them for also continuing to define the possibilities and limitations of the co-director model WTS currently has in place. Sadly, at year's end we had to say farewell to Emma. We will miss you Emma(!) and are forever grateful for your energy and work for WTS.

In 2023 we bid farewell to non-returning, long-serving board-members Emily Webster, Hannah Ekin and treasurer Britt Guy. The cycle of annual reporting means this official thanks feels far too late, but we thank them, with immense gratitude for all their knowledge and wisdom and creativity and care for WTS. And we welcomed Kate Murphy, Elli Webb and Victoria Alondra to the board, bringing those same qualities in new ways to our governance and guidance. We want to take this moment to offer a deep level of thanks to all board members for the level of engagement given in 2023.

Watch This Space is about relationships and we value all of them immensely, including our many funders, partners & supporters - Arts NT and Creative Australia, 8CCC Community Radio and Audio Visual, DuYu Coffee Roasters, The Goods, Chapman & Bailey Alice Springs, NT Writers Centre, The Black Wreath, Alice Springs Squash Association, Westspace, Situate, FELTspace, Teh Cha, Central Craft, Red Hot Arts Central Australia, Centralian Seedlings, Running waters community press, All Conference, Desart, Stickmob and Intervention Rollback Action Group.

To all the artists and audiences, contributors and collaborators, members and volunteers and anyone who shared this very special year with us, thank you.

Tim Chatwin & Kate Murphy
Co-chairs - Watch This Space
February 2024

Co-Director Report

Watch this Space means so many different things, to so many different people. It's quite magical how all of that seems too 'fit' in here. The history of thousands of years of artist-run spaces, our distance from large urban regions, our unique position in a unique location and an organisational legacy that's now heading towards its mid-30's, have contributed to this magic. It comes with a responsibility, to hold space for all these different meanings, people, connections and moments.

My partner in crime for 2023 Emma Collard, and myself tried to take on some of this responsibility. We had an active focus on locality, highlighting multiple group-shows and supporting different local artists in different stages of their artistic careers. Dan Murphy and Chris NG both had their first ever solo show at Watch this Space this year, drawing in a large crowd of supporters from all areas of town. Dan has been involved with Watch this Space almost as long as we have been breathing ARI air, making this a very celebration of Dan's work and long standing collaboration with WTS. Chris NG's show 'where you from' was the conclusion of a 2 yearlong engagement with Situate, Watch this Space and Westspace. After showing her work in the WTS gallery, Chris toured her show 'where you from' to WestSpace in Naarm. A huge congrats to both Chris and Dan - both of these exhibitions were such significant artistic achievements, which we feel so privileged to have hosted.

In September, Children Ground's inaugural group exhibition was held at Watch this Space. This exciting exhibition highlighted years of making and creating a few doors down from us on Gap Road. The exhibition displayed artworks by children, elders, mums, dads, women, man, you name it. The show represented such strong collective energy - dare I say an antidote to that what society makes us think sometimes, that we are only individuals, separate. This collective energy reminded me that we are ultimately, together.

We wrapped up 2023 with WTS' annual membership exhibition, this year appropriately named: 'Pest Control'. This show got us all buzzing and humming, and celebrated the true building bricks of WTS: our members!

Pest Control opening coincided with the annual Lofty awards. This year we were so pleased to offer the award for outstanding achievement to Sylvia Perrurle Neale. She has made such a mark on me as a person, on WTS as an organisation, on the town it's creative landscape at large.

This year marked 30 years for WTS, which we celebrated in style whilst singing in unison TWICE during group exhibitions Plating and puppet show Animating Principles. Animating principles showed a board meeting – based on WTS' very own archetypes. The archetype, and the endless recurrence of things, speaks to Nietzsche's notion of eternal return. Eternal return is a philosophical concept which states that time repeats itself in an infinite loop, and that exactly the same events will continue to occur in exactly the same way, over and over again, for eternity. Nietzsche states that everything has happened before, and will happen again. Milan Kandura, a czech philosopher, wrote a response to the notion of eternal return, in his book called 'the unbearable lightness of being'. He explores concepts of weight and lightness, purpose perhaps, through different characters or archetypes. He posits that, even though everything has happened before, each time we've been given the notes of the music, and every time we play it, the eventual composition is unique.

Kandura writes: "Human lives are composed like music. Guided by their sense of beauty, an individual transforms a fortuitous occurrence into a motif, which then assumes a permanent place in the composition of the individual's life.' WTS, is composed of the solid concrete blocks of our very own archetypes, and becomes a unique symphony with all its individual musical performances. I am endlessly interested in the human composition, and wish

for WTS to continuously invest in new relationships by reigniting old flames and foster new ones to collaborate with in this creative and critical WTS landscape. Personally, I've met so many amazing artists, collectives, thinkers, organisers, workers, humans and non-humans this year. What a mind-blowing experience it truly is, to learn from so many people, working in this position. It's an immense privilege, and an ultimate symphony, that makes up my day to day.

I've been thinking about relationships, and what we have to offer as an institution. I wish for WTS to be a place of genuine relationship building, and I am motivated by a desire for growth that stays close to the ground and builds networks like a rhizome, a network of underground roots as an opposition to the classic tree-like shape, which is inherently hierarchical. Considering how we make decisions, and how we come together has been central to my experience working here, and I strive to build relationships that aren't merely defined by the orchestrated ideas and limitations of institutional walls. The consideration what this means, and how we treat our relationships at WTS are so important and I believe that meaningful actions and investments are needed to build authenticity in our connections. I wish for WTS to tread with integrity, and challenge our institutional position as much as possible. Industry standards, professionalism, are all ways of operating that uphold and generate standards that often withhold us from organising based on the actual material circumstances we are presented with, and limits our possibilities to relate. I am looking forward to continuing exploring what that means within the walls of this ARI, and investigate the possibilities and limitations that this holds, operating on stolen Arrernte land.

I'd like to acknowledge the current state of colonial violence happening in the world, and express my immense gratitude to the Arrernte people on which' land we create, live and breathe. Struggles against ongoing ethnic cleansing, genocide, and colonial violence are deeply intertwined and interconnected. The impacts of war do not end at a cease fire, and the people impacted need ongoing support and care. At WTS we will continue to dedicate ourselves to supporting community initiatives that fight against these structures and continue supporting the campaign for the liberation of the Palestinian people and all First Nations people.

I'd like to end with a huge thanks to our funders; Arts NT and Creative Australia, for their ongoing investment and support. I'd like to extend my forever thanks to the board, whose volunteer-fuel, is often what fills our tank. You are all truly one of the pivotal spinal joints of the organisation. A huge thanks, to all who spend with time with us this past year. I'd like to thank you deeply for the relationship and collaborations, that continue to build on what it means to watch this space. I am so excited to continue exploring what art and art-organising means to us, which is truly the livelihood of so many of us. Let's carry on with expanding the walls of this gallery! Art and art spaces have such potential to be a vehicle of change, whether it is directly political, communicates a message or connects us.

It was a wonderful year, and I'd like to thank you all, for the music.

Saar Amptmeijer
Co-Director
March 2024

Details

images

12. Front cover: 'Fayes underground' Umoona/Cooper Pedy
Image courtesy by Saar Amptmeijer
13. People gathering around Donna and Seline's honey ant at 'Plating' opening night.
Image courtesy by Martina Capurso.
14. 'Ampe-kenhe ahelhe' opening night
Image courtesy by Sara Maiorino
15. 'Absolutely fountain' personal at the Lofty awards
Image courtesy by Sara Maiorino
16. Cutting cake at 'Plating' opening night
Image courtesy Martina Capurso
17. 'Famous fish' opening night
Image courtesy by Martina Capurso
18. Mark Bo Chu at 'The Red Words' opening at Alice Springs court
Image courtesy by Bec Capp
19. Thommy and Mik's cake and ceramics at 'Plating'
Image courtesy by Bec Capp
20. Animating Principles puppet show
Image courtesy by Sara Maiorino
21. DJ Kevron aka. 'Rowdy Birds' at the Zine Fair opening night
Image courtesy by Sara Maiorino
22. Cutting the cake at 'Plating' opening night
Image courtesy Martina Capurso
23. WTS opening night
Image courtesy by Bec Capp
24. Ampe-kenhe ahelhe' opening night
Image courtesy by Sara Maiorino
25. WTS co-directors receive a star certificate for WTS at Interstellar (return) opening night
Image courtesy by Sara Maiorino
26. Install shot 'Runaway Currents' by Ena Grozdanic
Image courtesy by Bec Capp
27. Install shot 'Ampe-kenhe ahelhe'
Image courtesy by Saar Amptmeijer
28. Detail of Georgie Mattingly's work 'Madam Carmel'
Image courtesy by Saar Amptmeijer

1. 'where you from' opening night
Image courtesy by Sara Maiorino
2. Dan Murphy opening his solo show 'Famous Fish'
Image courtesy by Martina Capurso
3. Seraphina Newberry and Beth Sometimes at 'Animating Principles a puppet show'
Image courtesy by Sara Maiorino
4. Headshot of Animating Principles puppet: 'Digby'
Image courtesy by Martina Capurso
5. Portrait of Animating Principles puppet: 'Rhonda'
Image courtesy by Martina Capurso
6. Headshot of Animating Principles puppet: 'Ralph'
Image courtesy by Martina Capurso
7. Em Frank and Sara Maiorino's collaboration at 'Plating' opening night.
Image courtesy by Martina Capurso.
8. Declan Furber-Gillick's performing his poetry at the Zine Fair opening night.
Image courtesy by Sara Maiorino
9. 'Ampe-kenhe ahelhe' opening night
Image courtesy by Sara Maiorino
Collectively decorated 30th birthday cake for WTS in the Pantry
Image courtesy by Martina Capurso.
10. Alex and Dan's collaboration for 'Plating'
Image courtesy by Bec Capp
11. Dan Murphy at 'Famous Fish' opening night
Image courtesy by Martina Capurso.

This image is a close-up image of the WTS gallery wall.
Image courtesy by Saar Amptmeijer

'watch This space'

Community Font'

Created at the radical typography workshop February 2022 by WTS community members.