

WATCH

THIS

SPACE

Artist Run Initiative



Annual Report 2022

WTS 2022 ANNUAL REPORT

# Contents

|  |    |
|--|----|
| Acknowledgement  | 3  |
| About  | 4  |
| Past   | 5  |
| Organisational Structure   | 6  |
| WTS Collective   | 13 |
| Challenges and Strategies  | 14 |
| 2022 Impact  | 16 |
| Major projects of 2022   | 17 |
| 2022 Impact Data   | 19 |
| Mediums Supported  | 20 |
| Creative Program and Organisational Values                                 | 21 |
| Here's what collaborators and audience members<br>have to say about WTS... | 24 |
| treasurer Report   | 26 |
| chairperson's Report   | 27 |
| co-directors Report  | 28 |
| Details  | 29 |



# ACKNOWLEDGE MENT

This report is written on the unceded lands of the Arrernte people. Watch This Space pays deepest respect to Elders past, present, and emerging. We recognise the unceded land of Tyuretye, Mparntwe, Antulye and Irlpme (Alice Springs) within which we live and make. Always was, always will be Arrernte 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 karaoke halls, dance floors, cinemas, zine fairs, basketball courts, libraries and language classes; the artists are often interested in connecting art to politics, play, or experimentation.

It is lucky to exist in the middle of a small town on Central Arremte country, rich in artists. 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. 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 seasons and sites. It is currently based at 8 Gap Road, where it hosts a program of projects, workshops, film screenings, exhibitions and residencies. It has 7 studio artists plus one Travelling Artist in Residence at any given time. Many people make up its moving parts: currently two co-directors, eight studio artists, a First Nations advisory board, curatorial committee, board of directors, the gardener, the volunteer crew – would you like to join?





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, 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.

Our position demands intimacy with and acceptance of different modes of distance and isolation, practically and emotionally. In 2020, WTS delivered an entirely local creative program after cancelling or postponing interstate and international exhibitions, residencies, and projects. This solidified our community and celebrated what is unique about our proximity and isolation here in the desert.

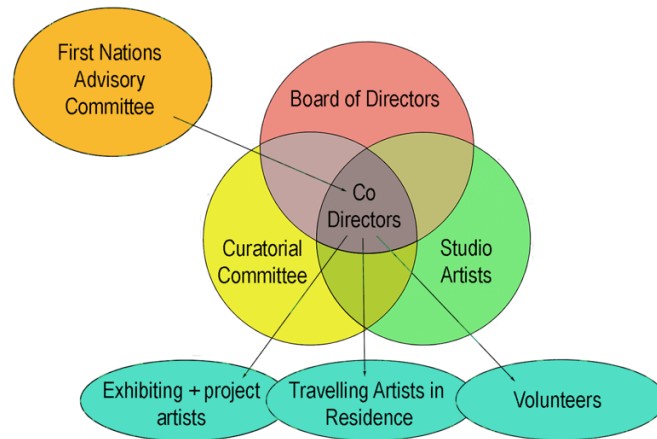
In 2021, the role of Director was rebirthed as a two-person co-directorship model. The co-directors share all operational responsibilities, requiring close collaboration. The shared responsibility allows for an environment that is emotionally and logistically sustainable for both staff and artists. The model strives to provide longevity, with specialist knowledge and skills collectivised, enriched, and held accountable across two positions. They administer the decisions 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, strengthened, supported and guided by artists, members and veteran and spontaneous volunteers.

# ORGANISATIONAL STRUCTURE

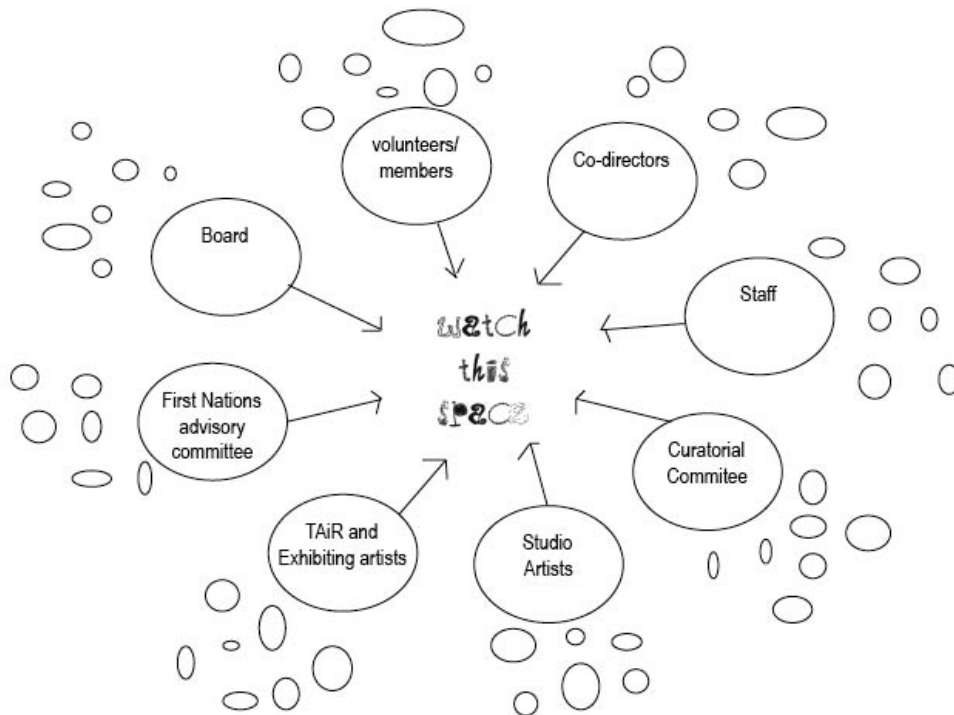
WTS is a Not-For-Profit, Deductible Gift Recipient registered organisation with a board of directors and membership base. Our members elect our board; and there are two additional internal groups: the curatorial committee and The First Nations advisory committee. The curatorial committee selects the creative program via open call-outs and the First Nations advisory committee discusses the creative program, specific projects and the overall direction of the organisation operating on Arrernte land. The board makes strategic decisions for the organisation, operating on Arrernte land. The board makes strategic decisions for the organisation, meeting each second calendar month 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.

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 they employ short-term project staff; they also engage a gardener/handyman for the site.

## CURRENT ORGANISATIONAL STRUCTURE



## Aspirational organisational structure





#### **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 Desart 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**

*BRITT GUY*

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.

#### **SECRETARY**

*EMILY WEBSTER*

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.

## GENERAL BOARD MEMBERS

### 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.

### HANNAH EKIN

Hannah is interested in land conflict, language and ways of cooperating and sharing resources that are better than those routinely offered under shitty capitalism. She has explored these interests through a collaborative arts practice with Watch This Space gardener Jorgen and a rotating cast of other people, and is heavily influenced by Indonesian socially engaged art and community organising. She is currently immersed in the

campaign to stop fracking in the NT.

Hannah first came to Mparntwe as a Watch This Space artist in residence in 2016, and was previously a member of the curatorial committee. She has lots of love for this ARI and joined the board wanting to help cultivate collective structures of responsibility for this space that are rich in opportunities for learning.

### 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.

### 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.

### ALEX BURGESS

"Alex has lived and worked in Mparntwe / Alice Springs since 2013. She has worked in various community development contexts and her experience ranges from managing teams, delivering projects, community engagement and strategic and operational planning. In her work, she always seeks to foreground the voices, stories and priorities of the Aboriginal people she works with and alongside. Her own arts practice encompasses writing, drawing and story-sharing in various forms, including a background making theatre in Melbourne. She holds an undergraduate degree in creative writing and theatre and postgraduate degrees in journalism and communications. Her Masters research focussed on Aboriginal youth voices in remote media. Alex loves this community of Mparntwe where she lives and makes and connects and she believes strongly in the important

contribution of WTS within it. She is happy to now make her own contribution to WTS as a member of its board."

# FIRST NATIONS ADVISORY BOARD

## Chair

Kumalie Riley

## Members

Sylvia Perrurle Neale

Ellaine Peckham

Sabella Turner

William (Nookie) Lowah

John Hodgson

# CURATORIAL COMMITTEE

## CARLO ANSALDO

Carlo Ansaldo is a project manager, curator, writer and community facilitator working across the visual arts and music industries in Gulumerrgin/Darwin. They currently work for the City of Darwin as the Arts and Cultural Development Officer and are one of the organisers of Darwin Free University. Previously they have worked in remote and regional art centres as well as major arts institutions across the Territory, Western Australia and Queensland. Their arts journalism has featured extensively in national and international publications including Art Monthly, Artlink, Ocula and The Guardian Australia.

Carmen's first major curatorial project, Groundswell: Recent movements in art and territory, toured the Territory in 2020 - 2021 and has been extended into a national tour beginning early 2022.

Carlo works with artists, activists and community members to critique and expand current relationships between politics and the arts within the epoch of climate catastrophe. They collaborate with the ambition of developing new possibilities for how Territorians will move through what's to come together. They do this because communalism will be our only way out.

## 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?

## HANEEN MARTIN

Haneen Mahmood Martin is a Malay-Arab writer, artist and producer born in Kuala Lumpur. Her work aims to demystify her place in 'Australian' society and make the arts accessible for those who have been historically excluded, both as artists and audience members.

Haneen is a Creative Producer with Next Wave, an Artistic Associate at Brown's Mart, co-founder of Teh Cha., and a co-facilitator of Regional Scribes for Regional Arts Australia. In 2022, Haneen was a semi-finalist in the Northern Territory Young Achievers Awards in recognition of her career achievements thus far. In 2021, Haneen was a Co-Manager for the National Young Writers' Festival, Producer for Darwin Fringe, and was awarded a Regional Arts Australia Fellowship for her writing. Haneen is also undertaking the final year of her

MFA (Cultural Leadership) at NIDA and is a part of the Northern Territory Writers' Festival Advisory Committee, and Watch This Space's Curatorial Committee.

#### *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.



#### *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

#### *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.

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.

#### *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.

#### 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.



#### SAAR AMPTMEIJER

##### CO-DIRECTOR

Saar Amptmeijer is an artist, arts worker and long term visitor on stolen Arnernte land. In recent years they primarily worked at Bindi Enterprises as a disability arts worker and within their own sonic and visual art practice. Born the Netherlands, Saar has worked and collaborated in different organisational structures, creative collaborations and collectives both in the NT and internationally. They are involved with Utrecht based art collective Kaap Kollektief, and as a supporter of Central desert community organisations such as Shut youth prisons and the Strong Grandmothers group. As an artist, Saar researches and explores with a range of mediums, in the realms of sonic and visual art. They approach material and form within concepts of daily poetic considerations and social critique, ending in collaborative soundscapes, sculpture and drawings. They have a fascination for fantastic beings and b-grade sci fi where a future without prisons, gender identities, swooping synthesizers and a joy of disobedience can be envisioned.

#### *Bridget Chappell* Bridget

##### CO-DIRECTOR

Chappell is an artist and organiser with tangential backgrounds in linguistics, direct action, dance music, and sound engineering. Do-it-yourself and do-it-together ethics (and a high threshold for admin) inform their work as an arts organiser. They are the founder and coordinator of the award-winning Melbourne Sound School, which works to

centre marginalised voices in electronic music. They joined the regional arts cult while working for Arts Mildura, and have been lucky to work with a slew of talented young artists at orgs such as Footscray Community Arts Centre, Signal Youth Arts, and projects working with musicians behind bars. Their own practice is concerned with writing, music and sound, including data music, neo-classical, and rave sound systems and the tunes they're built for.

#### *Charlie Freedman*

##### CO-DIRECTOR

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

# CURRENT

# SITUATION

## Context

The Central Desert region, particularly Mparntwe, reflects the explicitly tangible and visible impacts of colonisation. Like all land across this continent, the colonial oppression of Aboriginal people is ongoing, compounded by the continued failures of colonial Governments, institutions and settler-colonists to embrace Aboriginal self-determination and to recognise the sovereign rights of First Nations people. We recognise and celebrate the continued resistance of the Arrernte people and all First Nations people, who stand strong in culture, language and lore.

## Support

WTS supports artists without predisposed outcomes or commercial imperatives and wishes to facilitate a 'radically open' environment. By facilitating the autonomy and integrity of the artists and their practices, our program is inherently in response to that, by ensuring there is an ongoing broad and enthusiastic invitation to what others bring and how that may re-shape and re-form us in exchange.

## Locality

The last 2 years illuminated that our focus on locality is invaluable when responding to disruptions in operating environments. Through the pandemic, this focus meant we were not only able to survive but thrive, and showed us that our resilience is defined by our relations. With continued environmental, political and economic disruptions, it is likely this responsibility to local communities will continue.

By continuing to provide clear pathways for their support we foster an environment that can sustain independence, whereby in continuing to support our community, we in turn create pathways for them to support us. In this way we have learned that our community is our greatest asset, socially and economically.

## Safe spaces

Since 2022 WTS has initiated regular dinners and collective cleaning/looking after the space sessions. These evening activities generate a deep sense of collectivity and shared responsibility for the space with all involved with WTS. The TAiR, 2 co-directors, board members and studio artists generally come together, however not limited to. During dinner we discuss matters of concern, generate an open space for discussion of projects, practicalities and social issues and how to collectively look after the space.

Our space is regularly used as a place for community meetings, to discuss political and social issues and responses led by First Nations artists, activists and allies. WTS organises a welcome to country at all our key events; to foster a safe space for all invited. Supporting and facilitating culturally safe spaces and continuously showing our respect to the land, water and elders past, present and future.

WTS wishes to take their responsibility seriously when inviting visitors to the Central Desert such as the TAiR and exhibiting artists. WTS does this by:

- Before arrival we send a carefully curated information pack for artists with essays, news and context of our region, which is continuously assessed and updated by the board, staff and the First Nations advisory group.
- Sharing a safe space policy. After experiencing some unlawful entries in the last few years, we have created a safe space policy. This policy is in print in our building, forwarded to artists before arrival and discussed during the WTS induction of our space. The policy discusses boundaries, locking and security systems and who to call in case of an emergency.
- Implementing a buddy system; a TAiR or exhibiting artist is paired with a board member before arrival. This pairing is set up with the intent to generate support and fostering connection and a relationship to locality.

# CHALLENGES AND STRATEGIES

## Premises and Investment in building security

**Challenge:** There continues to be a property crisis in Mparntwe (Alice Springs); the lack of commercial vacancies in town leaves WTS increasingly vulnerable as we come to the end of our current lease. The pandemic has compounded this issue for many organisations in Mparntwe (Alice Springs). Rent increase and building security are on the forefront of many artist-led spaces including WTS. With skyrocketing rent increases and reliance on relationships with landlords in a structure of property ownership.

**Strategy:** WTS' lease is up in July 2023. We continue negotiating with our current landlord, however strategies around receiving local and federal government support, or private ownership are in current movement. In 2022 a building committee was created as a branch from the board, meeting regularly to discuss this urgent matter. We have set meetings with local ministers, opened up discussions for shared tenancy with other local organisations such as 8ccc community radio and visited a variety of buildings.



## First Nations Advisory Group

**Challenge:** The First Nations Advisory group's formation and continued life is very contingent on the capacity of its members, and their existing

relationships within local Indigenous communities. It is difficult to breathe life into this budding arm of WTS without leaning too heavily on aforementioned members – while recognising that a group like this is only as strong as its relationships and lived experience. FN community leaders are called on to sit on endless panels, advisory bodies, etc, and we are keenly aware of not wanting to contribute to this fatigue. We recognise that true and committed First Nations engagement is a long-term strategy that we will continue to review and update.

**Strategy:** WTS staff and Board members who are also present in the Advisory Group meetings need to continue to develop an understanding of what we are offering, and asking of, members, following culturally appropriate timelines and ways of gathering.

A focus on governance, as well as a focus on tangible projects should continue such the screening of 'Babakueria', initiated by the group. In correlation with new four year OZCO four year funding, a first nations identified position has been proposed. This position is the same level as the co-director, part time 2 days a week. We are excited to introduce a role that is dedicated to the implementation of different knowledge systems, appropriate ways of governing and program curation.

## co-director model and WTS decision making structures.

**Challenge:** WTS continues to nourish the model of co-directorship. This form of organising comes with challenges and a re-definition of what a horizontal organisation might look like, considering in most orgs and areas of modern society a hierarchical structure is modelled.

**Strategy:** In collaboration with the board of directors, artists, community members, First nations and Curatorial committee, we hold ongoing conversations to refine our structure of decision making, governance and engagement. We look to peer-organisations such as Darwin community arts and draw from international resources such as seeds for change, for inspiration on how to organise, implement and mature a structure that models our values.

## Opportunities

**Challenge:** As WTS' profile rises in the local and extended community, we wish to facilitate a space for a variety of projects and artists. . The art sector is competitive and receive a continued growth in

amount of applications. And, we only have so many opportunities to give.

**Strategy:** WTS works to further open up opportunities, by increasing small and large projects such as commissioned flyers, pantry and noticeboard exhibitions, incidental collaborations, art camps, merchandise and partnerships which contributes to wider and healthier support for artists, whilst maintaining in response to organisational capacity.

### **Community engagement and accessibility**

**Challenge:** A creative space in a social and political context asks us to be responsive and agile with a program that tends to, and invites, a broad artistic community that has a variety of engagement with art and artistic practices. WTS has been known to have a regular crowd of participants and contemporary art has an association with elitism, we wish to challenge this and further open up to a broad range of community members.

**Strategy:** We intend to do this by continuing and supporting collectives, artists and projects that engage wider audiences and communities. Examples of this are Prisoner letter writing collective, exhibiting artists who provide public programs such as workshops and artist talks. We will also continue to invest in continued public programming that has been successful in reaching new audiences, such as the basic Arrernte conversation course facilitated by Kumalie Riley and host the WTS zine fair and WTS artist market.

### **Burnout and staff turnover**

**Challenge:** With the introduction of the co-director model, the increase of demand on the organisation has grown exponentially, with the added capacity there has also been a growth in programming and interest from both local and interstate artists and interested participants.

Co-directors have a high level of responsibility over this unique organisation, and are expected to juggle a wide range of tasks requiring many different skills. This has historically resulted in work overload, stress and burnout.

**Strategy:** WTS intends to lessen the load by hiring producers for major projects such as the Lofty awards.

WTS will make sure that staff and board members are well equipped to perform their duties by investing in training and upskilling our board and staff members. WTS will utilise the professional development budget to ensure governance and all

areas of WTS's operations are strong and efficient. WTS will also continue to value staff and review and implement attractive employment packages. This may include 24 months minimal contract, leave loading of 17.5%, attractive public holiday pay policies, and other allowances and benefits. WTS will ensure to offer staff performance reviews, and regular 1:1 meetings with various board members for support and guidance.

## Travelling Artists in Residency (TAiR)

### Paid Exhibitions

- Spectator Sports - Alycia Bennet
- A thousand rivers collided in my chest - Lionel Foggerty
- Drawn by Stone Exhibition (4A Centre's Haymarket gallery Centre) - Dean Cross, Ray Chan See Kwong with Chuen Lung community members, Penny Evans, Ruth Ju-shih Li, Jody Rallah Wen-Hsi Harman with Lakaw, Dogin, Palos, Lisin and Byimu
- Stickmob Exhibition - Stickmob Seraphina Newberry and Wendy Cowan
- In this dream we thrive - Slumberkitty
- My history, your history - Sylvia Perrurle Neale
- Ab/Ob/Jections - Mathew van Roden
- Footy show - Bindi Contracts, Hermannsberg Potters, Tangentyere artists
- Laws of landscape painting - Nick Modrewzski
- Hi spirit hi matter - Aaron C Carter, Abbra Kotlarczyk, Benjamin Woods, Beth Sometimes & Gabriel Curtin

### Exhibitions/Projects in the Pantry/Noticeboard

- Where do birds go to die - Eremaya Albrecht & Jonny Rowden
- MJ Flamiano - Noticeboard exhibition
- Lofty's Fundraiser exhibition - Sanchia Scott, Holly McDonald, Beth Sometimes, Chips, Emma Franklin, Jock Morse, Dan Murphy, Saar Amptmeijer, Dan Kolencik, Caddie Brain, Timothy Chatwin, Ellis Hutch, Kiri Davies

March - Dom Tang  
 April - Katayoun Javan  
 May - Chelsea Farquhar  
 June - Tre Turner  
 July - Ruth Ju-shih  
 August - Leonie Brailey  
 September - Tilly Glascodine  
 October - Liss Fenwick  
 November - Mj Flamiano

### Other Programs, Projects & Events

- Strategic planning meetings WTS
- Making Xmas cards for people in prison @ the Todd mall - Prisoner letter writing collective
- Nick Modrewzski artist talk
- Little Bands - Tam and Hannah
- Apmere Mparntwe Australian Ceramics
- Triennale 2022 closing event - 2022 Ceramics Triennale, Central Craft, and 8CCC Community Radio.
- Collective Rug Making Workshop - Alycia Bennett
- Farsi lessons - Katayoun Javan
- This Is Where I Am (artist talk) - Dom Tang
- Collaborative Canvas Project - WTS, Gabriel Curtin
- Radical Typography Workshop - Nina Gibbes, Dennis Grauel, Faye d'Evie
- Prisoner Letter Writing - Prisoner Letter Writing collective
- Walk-In Cinema – various curators and directors.
- The Basic Arrernte Conversation Course - Kumalie Riley  
 Intermediate Arrernte Class - Kumalie Riley
- The Loftys - WTS community
- WTS Zine Fair - WTS community
- Coober Pedy Art Camp - WTS and FELTspace
- Hock This Space Artist Market - WTS community



# Major Projects of 2022

## **A Thousand Rivers Collided and Changed Direction in my Chest, exhibition + curated screening + book launch (2022) w/ Giramondo Publishing**

"A Thousand Rivers Collided and Changed Direction Within My Chest" is a culminative act of resistance through the personal lens of prominent Yugambah poet and activist, Lionel Fogarty. The exhibition is the first time Fogarty's raw painted works on paper will be shown to the public, exhibited beside a film work collaged from Fogarty's rich archival footage and poetry readings. His painted works on paper hold part-poems, newspaper clippings or archival photographs, and abstract imagery. A desire for a radical shift against structures of colonisation, and a deep sense of Blak-pride, come through Fogarty's subversive and playful use of language.

\*Alongside the exhibition, Lionel Fogarty hosted a screening of Basically Black with a poetry reading at the WTS Walk in cinema. This event was produced in collaboration with the NT Writer's Centre with a facilitated Q&A with Jacyn de Santis.

## **The Basic Arrernte Conversation Course**

The Course, taught by studio artist and Arrernte Elder Kumalie Riley, ran for two terms over 2021 and created an accessible platform for non-Arrernte residents of the town to start learning about Arrernte language, culture, and place. It covered basic conversation grammar, cultural orientation, hand signs, and more. The classes were divided between classroom sessions in the WTS gallery,

and site visits around town to locations including Telegraph Station, Billy Goat Hill, ANZAC Hill, and Olive Pink Botanic Garden.

## **Zine Fair 2022**

The annual zine fair is a thematically sprawling,

temporally-finite autonomous zone, where anyone can publish anything they like as a little paper thing you can hold in your hand. A zine is an inherently political tool of self-expression. It can be a self-published story, comic, poster, single-page drawing, open letter, photo journal, flip book, brochure, postcard, sticker, manifesto, etc. The model for making is DIY and you don't need any experience as a writer, artist or human being.

Alongside the Zine Fair WTS has held workshops, where anyone can make their first, next, or ultimate zine alongside others.

## **4A exhibition (2022) w/ Australian Ceramics Triennale**

Drawn by stones is a touring exhibition that brings together artists who utilise the ceramic medium to interrogate contested histories, stolen land, Indigenous sovereignty, and national identity. Exhibiting artists from Australia, Hong Kong and Taiwan investigate 'nationhood' and ownership through ceramics and demonstrate how the ceramic form can both memorialise and tell alternative histories.

In 2022, Drawn by stones is curated by Bridie Moran with Assistant Curators Jody Rallah and Annette An-Jen Liu.

## **My History, Your History, Our History.**

Sylvia Perurle Neale's installation and performance (20 minutes) was staged for 3 performances, in the WTS gallery between the 28th June- 2nd of July.

In her important and experimental solowork, Neale publicly explores the ongoing reality of colonisation and

how it is embodied by First Nations people.

The exhibition points to the time warp of promises broken and lies spoken by the successive commonwealth governments of Australia that have ensured the living conditions for First Nations communities have gotten worse; just as the ongoing occupation and colonisation of these lands demands.

Importantly, Neale invited the audience into this world of frustration, sorrow and anger of her communities.

"This anger and frustration is hidden deep inside each of us, and often, bursts out with a vengeance, is misinterpreted, punished, returning hidden until the next time."- Sylvia Neale

WTS is proud to have amplified this experimental and important voice through this public installation and performance.

### **Radical typography workshop**

In 2022, WTS facilitated a Radical typography workshop at the WTS gallery for the local Central Desert community. The workshop asked participants: 'How do we make a typeface? And how might it be grounded in community? The workshop facilitated unorthodox and anarchic exercises for designing collectively. Many outcomes were achieved by the group, including digitising hand drawings and font creation. Most notably, the group created a WTS typeface where each character is in collaboration/ negotiation with the entire group.

### **ZINE FAIR**

2022 saw the 4<sup>th</sup> annual zine fair. The annual WTS Zine Fair is a thematically sprawling, temporally-finite autonomous zone, where anyone can publish anything they like as a little paper thing you can hold in your hand. A zine is an inherently political tool of self-expression. It can be a self-published story, comic, poster, single-page drawing, open letter, photo journal, flip book, brochure, postcard, sticker, manifesto, etc. The model for making is DIY and you don't need any experience as a writer, artist or human being.

Alongside the Zine Fair WTS has held workshops, where anyone can make their first, next, or ultimate zine alongside others.

### **COOBER PEDY ARTIST CAMP**

In 2022, WTS co-facilitated the second Coober Pedy artist camp. This is now an established collaboration between two Artist-Run Initiatives: Watch This Space (Mparntwe-Alice Springs) and FELTspace (Tarntanya-Adelaide). The program sees artists shape a participatory curriculum in the lead-up to the camp, culminating in a week-long intensive collective residency in Coober Pedy and the critically acclaimed Coober Pedy Car HorOrchestra, a participatory social sound experiment led by the artists. The latter will have the opportunity to learn from and collaborate with folks from Dusty Radio, the Coober Pedy Library, Umoona community, and other local hives of knowledge.

### **WALK-IN CINEMA**

The Walk-In Cinema was established in 2020 as a free monthly outdoor cinema screening and food event in the WTS carpark on Gap Rd, supported by Screen Territory and Australia Council for the Arts. Each month a different member of our local communities selects a film program to share with the audience, following a free meal provided by local food partners.



# 2022 impact

## data

|     |                                      |         |   |
|-----|--------------------------------------|---------|---|
| 58  | events                               | 4359    | Attendees                                       |
| 342 | Artists supported                    | 1027    | Opening night attendees                         |
| 13  | Exhibitions                          | 1280    | Exhibition attendees (outside of opening night) |
| 9   | Local studio artists supported       | 26      | Artist talk attendees                           |
| 21  | Community events                     | 3050    | Overall event attendees                         |
| 10  | Paid exhibitions                     | 130     | Workshop participants                           |
| 2   | Unpaid exhibitions                   | 477     | members making use of WTS alternatively         |
| 2   | Open Studios                         | 79      | Financial members                               |
| 2   | Artist Talks/Presentations           | 929     | Newsletter subscriber                           |
| 6   | Workshops                            | 3780    | IG followers                                    |
| 26  | Live performances                    | \$2079  | Cash Donations                                  |
| 1   | Contribution to Noticeboard          | \$7,500 | In-kind contributions                           |
| 35  | Emerging artists supported           | 80      | Volunteer hours by members by community members |
| 307 | NT artists supported                 | 60      | Volunteer hours by members                      |
| 41  | Interstate artists supported         | 60      | Volunteer hours by Board members                |
| 129 | Female identifying artists supported |         |   |
| 38  | Trans/NB artists supported           |         |   |
| 41  | First Nations artists supported      |         |   |
| 344 | Other artists supported              |         |   |

# Mediums

## supported in

2022:

Painting, work on paper, writing, music, poetry, dance, film, ceramic, sculpture, social practice, karaoke, hairdressing, installation, performance, typography, rug making, zine, photography, research, recycled, ceramic, education, language, sound, banner, letter writing, acrylic, metal, found material, comic, fire, talent hunt, fabric, jewellery, sticker, seedling, food, drawing, conversation, video, poster, monotype, digital print, dj-performance, screen-printing, photogrammetry



# CREATIVE PROGRAM &

# ORGANISATIONAL VALUES

|  | <b>Support</b><br>for artists and their work, sustainable careers and well-resourced platforms for development and presentation | <b>Recognition</b><br>of local and visiting artists and their contributions to society | <b>Experimentation</b><br>within process and form | <b>Community and collaboration</b><br>as central elements of a vibrant, resilient and innovative artistic sector | <b>Respect</b><br>for people and place |
|--|---|--|---|--|--|
| Performance: Little Bands  |   |  |   |  |  |
| Exhibition: Spectator Sports by Alycia Bennett   |   |  |   |  |  |
| Exhibition: A thousand rivers collided and changed direction within my chest by Lionel Fogarty     |   |  |   |  |  |
| Exhibition: My History, Your History, Our History by Sylvia Perrurle Neale                         |   |  |   |  |  |
| Exhibition: Dom Tang: This Is Where I Am   |   |  |   |  |  |
| Exhibition: Squash It Out by Lachie McDonald   |   |  |   |  |  |
| Exhibition: Drawn by stone   |   |  |   |  |  |
| Exhibition: Eye View by Stick Mob  |   |  |   |  |  |
| Exhibition: My Arms Are Just Two Things In The Way Until They're Wrapped Around You Leonie Brialey |   |  |   |  |  |
| Exhibition: AB/OB/JECTIONS   |   |  |   |  |  |

|  |  |  |  |  |  |
|--|--|--|--|--|--|
| Matthew van Roden  |  |  |  |  |  |
| Exhibition: Footy Show   |  |  |  |  |  |
| Exhibition: Where do birds go to die?<br>Eremaya Albrecht & Jonny Rowden |  |  |  |  |  |
| Exhibition: The laws of landscape painting by Nick Modrzewski            |  |  |  |  |  |
| Exhibition: hi spirit, hi matter   |  |  |  |  |  |
| Travelling artist in residence program: 7 residencies                    |  |  |  |  |  |
| Studio artists' program: 8 Studio artists                                |  |  |  |  |  |
| WTS Artists' Market  |  |  |  |  |  |
| Ceramics Triennale event   |  |  |  |  |  |
| Zine Fair  |  |  |  |  |  |
| Workshop: Collaborative canvas project                                   |  |  |  |  |  |
| Workshop: Radical typography   |  |  |  |  |  |
| Workshop: Intermediate Arrernte classes x 12                             |  |  |  |  |  |
| Workshop: Zine making  |  |  |  |  |  |
| Workshop: Flora Ephemera workshop with Ruth Ju-Shih Li                   |  |  |  |  |  |
| Workshop: Converge/Diverge Open Day at Tamara Date Farm                  |  |  |  |  |  |
| Workshop: Thinking Futures   |  |  |  |  |  |

|  | <b>Support</b><br>for artists and their work, sustainable careers and well-resourced platforms for development and presentation | <b>Recognition</b><br>of local and visiting artists and their contributions to society | <b>Experimentation</b><br>within process and form | <b>Community and collaboration</b><br>as central elements of a vibrant, resilient and innovative artistic sector | <b>Respect</b><br>for people and place |
|--|---|--|---|--|--|
| Open Studio:<br>Liss Fenwick   |   |  |   |  |  |
| Artist Talk:<br>Ab/Ob/Jections   |   |  |   |  |  |
| Artist Talk: Nick Modrewzski   |   |  |   |  |  |
| Event: Loftys  |   |  |   |  |  |
| Strategic Meetings: Strat Plan   |   |  |   |  |  |
| Prisoner Letter Writing monthly meetings   |   |  |   |  |  |
| Workshop: Prisoner Letter Writing X Making Xmas cards for people @ the Todd Mall |   |  |   |  |  |
| Walk-in Cinema: You Better Take Cover  |   |  |   |  |  |
| Walk-in Cinema: Basically Black  |   |  |   |  |  |
| Walk-in Cinema: The Colour of Pomegranates                                       |   |  |   |  |  |
| Walk-in cinema: Malni: Towards the Ocean, Towards the Shore                      |   |  |   |  |  |
| Education: Learn Farsi   |   |  |   |  |  |
| 2022 AGM   |   |  |   |  |  |
| Walk-in Cinema: Close Up.  |   |  |   |  |  |

Here's what  
collaborators  
and audience  
members have  
to say about  
WTS...

"We used to drive past Watch This Space and think oh there's that 'whitefella' space, that's not for us. But now I teach Arrernte, I have a studio, I host meetings and welcome family here, it's become a really important space for everyone coming together." — Kumalie Riley

"After a month or two of difficult work and painting in my room, I saw that Watch this Space ARI had a studio available in their residency space. After seeing this I pushed it aside with the belief that I needed to be an established artist to be given a studio; however my mother and family friends persistently told me I had nothing to lose by applying - which is what I ended up doing. A month later I received an email telling me of my application success, which was something that deeply validated and shocked me. As nerve wracking as it was, I pushed myself to become involved with Watch this Space. I was surrounded by artists who were much older and experienced than I was, however I was met with nothing but acceptance and kindness despite my young age. For six months my studio remained in the residency space, and then I moved across the building when another artist left, which meant my time at WTS ended up being a whole year." — Rosie Murphy

"My time at WTS as a travelling artist in residence was, it would not be an exaggeration to say, life changing. To be able to spend time in and experience a place like Mparntwe /Alice Springs and surrounds, a place that holds the tensions and contradictions and heart of this country, was so deeply special and difficult to put into words. This is a part of so-called Australia that so few Australian people actually get to experience. The living truth of the history and pain of this place is laid so bare and present, I think it's incredibly important, especially for settler artists, but all artists living in Australia and making work that is relevant and engaged to experience this place of truth and tension. This is a residency that holds you with enough freedom, gentleness and clarity of the desert that work that has been dormant inside you has nothing else to do but come to the surface. Having a studio to make work in was so valuable and the time spent in the studio and talking with other artists incredibly precious and nourishing. Cost of living on the rise, the general hardness of day to day living under capitalism means that actually having the time and space to create work is difficult to come by. Just having this time and space to think and work was an oasis. I've heard other artists speak highly of this residency and the time they spent here as being incredibly special and I feel the same. The community, excitement, seriousness and playfulness at WTS was the exact environment I'd been longing for." —Leonie Brailey





# Treasure

## Report

### **Britt Guy**

The audited financial report is available for your consideration. 2022 produced a year with a full program, while also a significant amount of change with both co-directors moving on and new co-directors arriving in late 2022 and early 2023.

In 2022 some key shifts in finances included:

Doubling our expenditure for artists fees compared to 2021 due to a full program of activities after interruptions during COVID.

Rent income decreased as we provided in kind space to First Nations artist. Increased costs for security and repairs due to damage incurred.

Our donations and membership income continues to slowly decline, due to a shift in focus with operational funding.

WTS had a surplus of \$144.88 in 2022. WTS continues to be supported by Anita Suich, from BAS Bookkeeping NT who is an integral part in supporting the Watch This Space Co- Directors to keep financial processes timely and factual. WTS, like everyone else, weathered and negotiated the changes in programming, funding and financial reporting that occurred due to COVID-19.

It has been a pleasure to work with the 2022 co-directors, Charlie Freedman, Bridget Chappell and incoming Saar Amptmeijer and the WTS board to guide the financials of WTS.

# Chairperson's

## report

### Chairperson's Report Tim Chatwin

Watch This Space exists on the unceded Arrernte land of Mparntwe (Alice Springs). For almost thirty years it has existed and operated here, on land cared for by Arrernte people for millennia. I want to acknowledge this, and express the deepest gratitude to Watch This Space's First Nations advisory group - Kumalie Riley, Sylvia Perrurle Neale, Ellaine Peckham, Sibella Turner, William (Nookie) Lowah and John Hodgson, who offer patience and incredible generosity, allowing us to listen and learn, as we continue to reframe the organisational structure by embedding First Nations governance, consultation and decision making.

As a community of care and responsibility, Watch This Space centres relationships in its work, first and foremost. After years of planning, 2022 saw this flourish with the transition to co-directors. Bridget Chappell and Charlie Freedman, Watch This Space's first test-pilots of this caretaker model, built upon their inaugural year of pandemic-enforced restrictions and a creative local-programming reply. With those restrictions eased and hard-borders dissolved, 2022 saw a return to the engagement and dialogue between those living and making here on Arrernte land, and exhibiting artists and artists-in-residence from interstate and beyond. It allowed for an incredibly rich program of exhibitions and showings, residencies, discussions and provocations, as well as the Arts Market, Zine Fair and Walk-in Cinema, Kumalie's Arrernte language classes and the Lofty's, this year awarded to Maria Giacon & Mike Gillam for their decades long commitment to being here, sustainably, and to an artistic and creative life. As we farewelled Bridget and Charlie, we thank them for showing us what co-directors can do, finding its parameters and challenges, across that time and shared tenure. They both held true to and invested in a spirit of Watch This Space, whilst simultaneously expanding its definition, what it does, who it supports, who it welcomes, whose stories it tells and how they are told.

We were thrilled to transition to a new chapter of caretaking, with the appointment of Saar Amptmeijer as a new co-director, along with Emma Collard in 2023. They bring an incredible generosity, openness and welcomeness, understanding the importance of this creative community both at the individual and collective level, as practitioner, organiser, and supporter of others. They started immediately into the weight of funding applications, development of the 2023 creative program and early stages of re-securing a physical location for Watch This Space to call home.

And with that we enter a new chapter again, as we solidify new funding opportunities, the result of deepening relationships with our major funders the Northern Territory Government and Australia Council for the Arts. This coincides with the development of a new strategic plan for 2025 - 2028 where the board, staff and other co-conspirators invested in a rich process of reflection, questioning, reimagining, and articulating what Watch This Space has been and what we want it to be - a space to create, that is safe, sustainable and centres responsible practice.

I thank the board, with particular acknowledgement to outgoing chair Gabriel Curtin, for his incredible commitment to and deep care for this space, and to James B Young and Alex Burgess, who have served on the board for four years and two years respectively. Both have vacated their positions since the 2022 AGM and we are indebted to them for their contribution. I'd also like to thank past and present co-directors, including Zoya Godoroja-Prieckaerts, and Caddie Brain, for their support of the funding application and strategic planning processes.

Watch This Space never exists in a vacuum. It exists as part of a national collective of artist-run initiatives and a local creative ecosystem that gently supports, enriches and sustains one another. I deeply thank our many funders partners & supporters - Arts NT and Australia Council for the Arts as already mentioned, Screen Territory, 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, West space, Situate, FELTspace, Teh Cha, Central Craft, Red Hot Arts Central Australia, Centralian Seedlings, Stickmob and Intervention Rollback Action Group - for their diverse contributions that make our work

possible. We look forward to working with you again throughout 2023.

Watch This Space is continually being reinforced and recast by all who share in it. In 2022, its shape and form was thanks to our First Nations advisory group, members, exhibiting artists, artists-in-residence, studio artists, performers, the board, curatorial committee, volunteers, contractors and

all who walked through the door at 8 Gap Rd, walked in for the cinema, stopped at the notice board, or the gardens (thank you Jorgen). To everyone who has contributed in 2022, we thank you.



# CO-DIRECTOR'S REPORT

## Saar Amptmeijer

2022 has been a year of change for WTS, with the first two co-directors moving on. I'd like to thank Charlie and Bridget, for all they've done and brought to the space. Such an immense amount of work, creativity and critical thought. It's a sign of agility and confidence simultaneously, when witnessing the transformations and robustness this space holds, whilst many humans move through its many seasons.

In the first few months of working here, I was instantly confronted and overwhelmed by the entrapment and the engagement with bureaucracy in the art 'sector' (referencing former co-director Charlie's co-director's report 2020). The world of bureaucracy, with its endless hunger for excel grits, that operate like measurable 'safety' nets. Art, DIY, Artist Run Initiatives and spaces that prioritise collective making, meeting, learning etc. are immeasurable. The daily interactions, social complexities and necessities, expression and relevance do not fit in this unnatural grit-like-shape.

Art for art – making for making. I feel protective of how much of the bureaucratic desires we allow to drip through the walls of expectations that are placed on a small artist run initiative and its artists, operating in a world that realistically, needs capital. 'Sustainable operations', 'Support for artists', are significant terms, however, often translate into a need for cash and measure. When our practices are ultimately based upon this; measurable goals, KPI's and so forth, it defies the goals of labour, or making.

Watch this space and particularly the roles of co-director's, operate in this opposition. As a mirror we reflect back what is needed, the quantification of 'goals', calculating art and practices into sums and budgets.

On the contrary, WTS operates like a lens, a

conduit and a vessel where possibilities are generated within the immeasurable realms of connection, expression and making. How can we stay attuned to our values and operate within this duality?

Don't get me wrong, the opportunities that we gain, the redistribution of capital towards artists, art makers, arts-workers, whatever, that this small ARI makes possible due to our funding possibilities are exquisite. Clearly it is not the funding that is at fault, but the larger system that forces us into compromise whilst we seek out what it means to create.

The closer the ground, the clearer we can hear. Watch this space for now, will continue to dedicate itself to its grassroots, engaged with the immeasurable; soft interactions and critical dialogue, art for art making - with a dedication to keep queering institutions even though we have a clear leg in.

So, let me end with thanking our funders, Arts NT, Australia council and screen territory for all their dependable support, which makes our operations and current creative programming possible in the present-day climate.

And an endless thanks to all of what is WTS. It's members, board, staff, artists, incidental and well-seasoned.

And lastly and most strongly, I'd like to thank the Arrernte peoples and land on which we create, make and critique. Whom have suffered from bureaucratic nonsense in a way I can only imagine. Always was, always will be.



## IMAGES

1. Lionel Fogarty exhibition install shot 'A thousand rivers collided and changed direction within my chest'  
Image courtesy by Martina Capurso.
2. Rug making workshop
3. Kumalie Riley opening shot 'Footy show'  
Image courtesy by Martina Capurso.
4. Zine fair 2022 opening shot  
Image courtesy by Martina Capurso.
5. Coober Pedy Artist Camp, Traveling Artist shot.
6. Chelsea Farquhar 'Traveling Artist in Residence (TAiR)' studio shot
7. Sylvia Neale performance shot 'My history, Your history, Our history.'  
Image courtesy by Martina Capurso.
8. Coober Pedy Artist Camp, Site visit.
9. Annual Lofty awards performance shot of Alice Sings Community Choir and WTS audience.  
Image courtesy by Sara Maiorino

## 'WTS COMMUNITY FONT'

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