

M16 Artspace 2017 Annual Report





Cover Image: *Studio 19, Open Day, Detail, Photo: Greer Versteeg*

## PROGRAM SPONSOR



M16's Gallery Program is supported by the ACT Government through the ACT Arts fund.

## IN KIND LEGAL SUPPORT

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## EVENT SPONSORS



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Former APS Senior Executive and Company Director, Voyaging Pty Ltd,  
specialising in Arts and Cultural Diversity Policy and Training

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Executive Director

Jas Hugonnet

Exhibitions and Promotions Coordinator

Frances Spurgin

Marketing and Administration

Al Munro

## Chairperson's Report

Dear Members

I have now had three years as Chair of M16 Artspace and it has been an eventful, challenging yet personally rewarding journey where together we have achieved much. The Board, M16 Artspace management, our resident artists and workshop representatives have put in place increasingly streamlined operational processes and there is much goodwill from all stakeholders.

M16 Artspace itself is evolving and at a point of change. Our challenges are: continuing reliance on government funding, substantial annual rental increases, staff turnover and our own operating model. However, working effectively to resolve the inevitable challenges confronting any small not-for-profit arts organisation strengthens us.

On the plus side, our assets are our artists and our workshops and we are organisationally stable despite these challenges. Our Executive Director, Jas Hugonnet has supported the Board in navigating the most recent staff changes. We have an energetic, talented, newly appointed Exhibitions Coordinator, Frances Spurgin. The eminently competent Al Munro, now heads our marketing and communications functions. Together these three have welded into a strong, cooperative, high functioning team within a short space of time.

Our Executive Director continues to have overall responsibility for day-to-day operations and, along with the Board, for our strategic direction. Outsourcing our financial administration has proved a move in the right direction and amongst other factors, contributed to a modest surplus in the vicinity of \$26,000 this year. This outsourcing has resulted in a leaner running model, greater shared staff responsibilities for general business and yielded noticeable economies.

Again, staff have successfully met the demands of mounting 47 exhibitions, each with a three-week turnaround. M16 Artspace has showcased a diverse group of artists ranging from newly emerging to seasoned mid-career and professional senior exhibitors. We represented 346 artists and the majority of exhibitors have been ACT artists.

Our exhibitions are well regarded, well balanced and well attended. We continue to deepen our exhibition diversity, particularly to support a stronger Indigenous presence. To this end we are actively building inclusive relationships with our local Indigenous community of artists. An exhibition has been scheduled for later this year, which has a focus on Yurauna artists from CIT. They are working closely in developing this exhibition with M16 resident artist, Carmel McCrow.

Funding has of course been a major preoccupation. It has helped our bottom line that Workspace A is now rented out to Nature Art Lab. More importantly this workshop is a welcome addition to our community workshops, it enriches our arts community, has an enviable reputation and is already attracting artists nationally.

Regrettably however, increased rental costs, as determined by ACT Property Group, will again impact substantially on our bottom line and mean a flow on effect for both our artists and workshops and for artists hiring our spaces. This will result in a flat increase of 6% to all tenancies taking effect from 1 July 2018. This increase is less than the percentage increase being passed on to the organisation itself. Our public programs reach and our annual fundraiser aim to offset its impact.

We are coming up for our third iteration of the Collectors' Series this year and it will take a new direction with a focus on conversations between artists and curators, building on last year's model. We have identified a niche demographic of both would be and established collectors and begun to meet its needs. We are actively encouraging the entry of younger people into the art market, familiarising them with the contemporary art scene and its practice. We plan to build on that success in 2018.

We are also committed to building our M16 members base substantially and will promote this strongly in 2018. Our Open Day saw an attendance of over 600 people, 255 up from last year and our social media followers have also increased along with significant increased traffic on all our social media platforms particularly Instagram. Both will be helpful in promoting attendance, sales and membership.

Our second fundraising dinner got off to a quirky and entertaining twist with our own version of The Insiders, ably hosted by Board member, Mark Kenny and featuring Andrew Probyn and Laura Tingle with the addition of Virginia Haussegger as MC. The continuing success of the fundraiser is welcome and has encouraged us to build this into a regular calendar event for M16 Artspace.

It was good to see some of our workshop and studio artists attending and I look forward to their increased presence at future events. Communication with our studio artists and workshop groups is a priority for the Board with the Chair attending a number of residents meetings and sending out occasional bulletins of information and interest. Staff continue to send out a regular electronic newsletter including information about available arts opportunities and in future this communication will also include a summary of Board meetings.

Representatives of the Board have also met several times with our major funding provider, arts ACT, and have secured funding at our current level into next year. However, one issue, which has been repeatedly raised, is that of potential perceived conflict of interest arising from the makeup of our Board. We have been advised that were we to seek increased ACT government funding, we would need to ensure that our Board was aligned with current best practice models. These preclude representation of artists and workshop members as Board members. They do allow for the option of Advisory sub committees chaired by a Board member. Any such change requires constitutional amendment.

This poses real issues for our joint consideration given our historical roots as an artist run initiative. The Board is considering all aspects of this issue in preparation for foreshadowing constitutional change at this AGM. Consultation with residents and the membership is a prerequisite to any such change and thus a key issue for discussion before and at this AGM.

Last year I stated that our artists and workshop members and their work are both our mainstay and inspiration in the midst of a tumultuous, fast paced and ever-changing art world. Change presents its challenges but this continues to remain true for us, as does our ongoing commitment to community inclusivity and diversity.

It's an exciting time at M16 Artspace. Our scope and future impact is potentially much broader than ever and I feel privileged to work with you all to attain our goals, making us an even more exciting and inspiring arts facility than we are already.

Vasiliki Nihis-Bogiatzis  
Chair  
M16 Artspace

## Treasurer's Report

As discussed in other reports, 2017 was another strong, growth year for M16 even though we have our usual ongoing challenges of managing our increasing property rental costs while still trying to maintain as low as possible tenant rental increases. We also were able to maintain our grant from artsACT of \$43,000, (\$ 43,000 in 2016) and we thank artsAct for this assistance, however negotiations will commence in 2018 for future year's grants, which are very important to the financial wellbeing and viability of M16. Note that tenant occupancy was high, with strong demand, and there was also strong demand for exhibition space. The gallery shows are of high quality and there is great attendance and we recorded good sales again in sales at exhibitions in 2017. There was also a strong involvement with the local community and arts community.

As a result of this activity, I am pleased to report that M16 recorded a reasonable surplus for 2017 of \$ 25,966 (\$349 surplus in 2016). This is a significant movement in the financial health of M16 and the whole M16 team needs to be thanked for this. In addition, we repeated 2 events we started in 2016, the Collectors Series and the M16 Gala dinner, both of which contributed positively to the surplus again in 2017 and we thank everyone involved in these events, which also increased their fundraising from the previous year. As always, we continue to try to keep rental increases in the M16 facility as low as possible, so these additional income streams are much appreciated, and the structural changes the Board made to the business in 2016 have continued to help us lower our costs as well.

M16's Reserves are still reasonably strong at \$187,403 (\$161,437 in 2016) and with a reasonably strong cash balance of \$289,913 (\$242,939 in 2016). This ensures M16 remains on a sound financial basis and is well placed to continue to grow and meet the needs of the tenants, artists, workshop participants and the community. 2018 promises to be another positive year for M16. The M16 Board has recently met and revised our Strategic Plan and Business Plan in order to allow M16 to thrive as well as develop strategies for new income streams to ensure M16 remains healthy and viable.

Many thanks to Jas and the M16 team for the financial good health of the business, and strong fiscal responsibility.

I would also like to thank the Board for their continued support, assistance and wise counsel.

Andy Castle  
Treasurer  
M16 Artspace

## Executive Director's Report

I am please to say that in 2017, M16 Artspace continued to grow and prosper. A special thank you goes to the staff Al Munro and Frances Spurgin and M16's terrific sponsors Bentspoke Brewing Co; Quarry Hill Wines; Minter Ellison; Beyond Bank and TED crating.

Some key points and achievements for 2017 include:

- managing a surplus of \$ 25,966
- obtaining program funding of \$ 43,000 from arts ACT
- obtaining \$ 5,000 plus 1 funding for the refurbishment of Gallery 2
- attracting \$ 3,500 in sponsorship from Beyond Bank
- having 100% occupancy rates for 28 artist studios and five resident community arts organisations.
- showcasing an astonishing 46 exhibitions across a range of media, including painting, drawing, print, ceramics, textiles, fashion, jewellery, photography, sculpture, video and installation. The program highlighted emerging and professional artists in solo and group exhibitions and included local, national and international artists.
- a 30% increase in gallery applications for 2018.
- maintaining in kind support of exhibition openings of \$ 33,700 per annum.
- an increase in attendance figures to 43,224 (41,831 in 2016), (28,613 in 2014).
- updating gallery 3 by painting the amenities wall
- updating walls in all galleries through a major sand and repaint
- in conjunction with the Board, *the Collectors Series* was held raising approx \$ 4,000.
- the annual fundraising dinner raised \$ 5,400.
- the M16, 2017 open day attracted over 600 people (up 225 from 2016)
- subscribers to M16 facebook page increased by 350 to 2627
- subscribers to M16's instagram increased by 569 to 1024
- setting up a collaborative project for 2018 with the Yurauna Centre
- signing a lease with NatureArt Lab for workspace A

Jas Hugonnet  
Executive Director  
M16 Artspace

## **M16 Community Workshops**

### **Artists Society of Canberra**

The Artists Society of Canberra Inc (ASOC) is a not-for-profit association operated by volunteers. ASOC was founded in 1927 by the architects, draughtsmen and surveyors of the ACT. The Society was incorporated in 1957 and registered as a Deductible Gift Recipient in 2015. As a community organisation with around 300 members, ASOC's role is to encourage practice in and appreciation of the visual arts of painting, drawing and associated processes; and sculpture. ASOC arranges lectures, demonstrations, tutorials, workshops and other learning experiences for its members, and invites other members of the arts community to participate. ASOC is committed to running at least two annual exhibitions including: an open art competition in April in partnership with Icon Water and ACT Catchment Groups; a competition and exhibition for members in the Spring; and a week-long Summer School (Art Experience) for about 100 participants each January using experienced tutors, mostly from interstate. ASOC operates a website [www.asoc.net.au](http://www.asoc.net.au) and can be found on Facebook.

### **Hands On Studio**

Hands On Studio provides 81 individuals of varying abilities with access to art making each week (a total of 10 classes are taught per week). In the studio all of classes are taught using the "person centred approach". This approach gives the students the opportunity to explore their creativity thoroughly. Whilst attending classes at Hands On Studio the students have the choice to work independently or in collaboration with their peers and tutor to complete desired projects. One of the studio's objectives is to provide these artists with as many creative opportunities as possible by exhibiting in mainstream gallery spaces and collaborating with practicing artists and creative institutions throughout Canberra.

### **StudioMAP**

studioMAP is a community access art initiative established in 1995 by local artist Jeffree Skewes and has been based at M16 Artspace for more than ten years. studioMAP provides art tuition and art workshops in painting, drawing and illustration to more than sixty students per week, after school and on weekends. Classes cater to children from six years old, through young teens and on to late teen age students. All classes are professionally managed, staffed and equipped to the highest levels of care. During 2017 studioMAP conducted over 300 separate classes and workshops with than 2500 individual student visits and participated in the 2017 M16 Open studios and workshops day by running live classes and art displays. Following studioMAP's successful PokeArt and Manga art Holiday art workshops, studioMAP now also provides specific weekly Illustration classes specialising in graphic, illustration and digital art tablet genres for children. studioMAP was established in 1995 and continues to be a high quality, long-term player in art education for children and young people in the region.

### **Canberra Art Workshop**

The Canberra Art Workshop has a long-standing reputation within the ACT for providing practical and affordable opportunities for the community to develop and practice their interest in the visual arts. Self-directed workgroups are held during weekdays and evenings in an extensive range of genres, especially life drawing and portraiture, and in all mediums, including print, pastel, and painting. The CAW also provides mentored groups, tutored weekend workshops, art talks, group shows and exhibitions. It is open to all ages and skill levels and aims to encourage its members to develop their arts practice. Canberra Art Workshop is a non-profit body which is self-funded and operated by its members. It is managed by an elected voluntary committee.

### **Nature Art Lab**

The newly established Canberra NatureArt Lab is already recognised as a leading player in Canberra's art scene with a strong following for its unique focus on art inspired by nature. The first of its kind in Canberra and in Australia, this privately managed natural history art school offers unique art courses and workshops as well as external partnerships and field work programs. It has established a professional team of nationally and internationally recognized tutors. It provides a fully equipped space for creative art, science and nature studies for all ages and levels of experience. The program offers core tuition on the use of art mediums, special interest courses and workshops on bird illustration, insect illustration, botanical art, wildlife drawing and observation skills, nature photography, special events and school holiday programs. Also on offer are NatureArt trips to overseas locations such as Sabah in Borneo, as well as field trips to sites within Australia. Upcoming initiatives include a range of high quality NatureArt cards and other items.

## **M16 Studio Tennants in 2017**

Suzanne Moss  
Carmel McCrow  
Val Gee  
Angela Bakker  
Sarah Murphy  
Marje Seymour  
Tony Curran  
Jacob Potter  
Bronwyn Davies  
Jane Dunn  
Phil Page  
Fiona Little  
Jodi Cunningham  
Robin Setchell  
Mark Mohell  
David Hempenstall  
Mei Wilkinson  
Ellis Hutch  
Leeanne Crisp  
Di Broomhall  
Derek O'Connor  
Nicola Dickson  
Rose Montebello  
Ella Whateley  
Meelan Oh  
Kerry Shepherdson  
Katharine Campbell  
Andrea McCuaig  
Elizabeth Faul

## **M16 Studio Artists Professional Achievements 2017**

Participation in ACT group exhibitions: 48

Participation in group exhibitions outside ACT: 13

Participation in international exhibitions: 1

### **Solo exhibitions:**

Rose Montebello, Nicola Dickson, Andrea McCuaig, Suzanne Moss, Liz Faul, Derek O'Connor, Mei-Lynn Wilkinson, Jodie Cunningham, Tony Curran

### **Prizes, grants and other funding:**

Suzanne Moss – Queanbeyan Palerang Regional Art Prize

Nicola Dickson – Institut français résidence Cité Internationale des Arts, Paris

### **Residencies:**

Mei-Lynn Wilkinson – M16 Artspace Emerging Artist Studio Residency

Suzanne Moss – Zen painting residency, California

Di Broomhall – Mr Jones' Studio, Bermagui; Nest Workshop, Nambucca Heads

Nicola Dickson – Cité Internationale des Arts, Paris

Derek O'Connor – Megalo Print Studio

### **Collections and Commissions:**

Jodie Cunningham – Canberra Hospital public art commission;

Design Canberra Festival temporary public art installation

Nicola Dickson – Parliament House, Canberra

Rose Montebello – Canberra Museum and Gallery

### **Representation:**

Phil Page – Gallery of Small Things (GoST)

Sarah Murphy – KIN Contemporary Jewellery & Objects, Canberra;

Ihnen Atelier, Sydney; Studio 2017 Project Space, Sydney; Craft ACT, Canberra; Canberra Glassworks

Angela Bakker – KIN Contemporary Jewellery & Objects, Canberra

Suzanne Moss – Nancy Sever Gallery, Canberra

Nicola Dickson – Beaver Galleries, Canberra

Derek O'Connor – Watters Gallery, Sydney and Nancy Sever Gallery, Canberra

### **Post graduate or doctoral studies:**

Phil Page – PhD candidate, Australian National University School of Art & Design

Andrea McCuaig – PhD candidate, Australian National University School of Art & Design

### **Lectures/ artists talks:**

Carmel McCrow – CIT Yaruana Centre

Phil Page – PhD exit presentation, ANU

Angela Bakker – Meet the Artist, National Gallery of Australia

Suzanne Moss – Curator's talk for Material World, M16 tenants exhibition 2017

Derek O'Connor – artist's talk, Watters Gallery as part of Sydney Art Month

### **Conferences and Symposia:**

Phil Page – ANU School of Art & Design Graduate Conference, May

Phil Page – ANU School of Art & Design Graduate Conference, October

Phil Page – Out of the Box, National Gallery of Australia

Nicola Dickson – Continental Shift, Art Gallery of Western Australia

### **Other professional activities**

Phil Page – Higher Degree Student Representative, College of the Arts and Social Sciences, ANU

Sarah Murphy – Design Canberra Festival, Open Studio

Angela Bakker – Design Canberra Festival, Open Studio

Jodie Cunningham – Adv. Diploma Adult Learning, CIT

Suzanne Moss – Advanced Colour Workshop, Department of Education Distance Education Art Teachers;

Curated Material World, M16 Artspace; Colour like a Champion workshops (3); Caring for the Creative Self workshops (4); mentorship with D. Barlow, artists and Writer, Boston, US; mentor to two emerging artists

Di Broomhall – private master classes

Nicola Dickson – ceramic painting and porcelain modelling course, Manufacture National de Sèvres, Paris

## **2017 Exhibition Statistics**

Number of exhibitions: **47** (2016 - 47)

Number of artists shown: **346** (2016 - 193)

ACT based artists: **336** (2016 - 141)

Interstate artists: **6** (2016 - 50)

International artists: **4** (2016 - 2)

Total sales of work: **\$ 87,309.56** (2016 - \$ 103,341)

Commission on sales: **\$ 26,192.87** (2016 - \$ 30,948)

Total attendance: **43,224** (2016 - 41,831)

## **Studio Tenancies (27)**

Studio Occupancy rate: 100%

Number of Studio artists: 29

## **Workshops (5)**

Occupancy Rate: 100%

Number of community organisations Housed: 5

## **Staff**

Executive Director: 35 hrs per week

Exhibitions and Promotions Coordinator: 18hrs per week

Marketing and Projects Officer: 14hrs per week



## M16 Artspace 2017 Gallery Program

### Block 1

Thursday 19 January – Sunday 5 February 2017

#### Gallery 1

##### ***Intersections***

Bryna Bambury, Nikki Chopra, Eliya Nikki Cohen, Chelsea Kalogiannidis, Holly Tranter, (all ACT)

This exhibition presents the intersection of four peoples' experiences of daily life in their natural environments. Using four different mediums - painting, ceramic, photo prints and lithographs - their experiences are both celebrated and analysed.

#### Gallery 2

##### ***aether***

Lucy Palmer (ACT)

Canberra is hosting the prestigious Ausglass Conference in 2017 and to coincide M16 will be exhibiting colour field glass sculptures by Lucy Palmer. The artist was awarded the 2016 Australian Decorative and Fine Arts Society's grant, which is supported by Canberra Glassworks. In 2014, Palmer graduated from the University of South Australia with Honours in Visual Arts, majoring in glass.

#### Gallery 3

##### ***The Earth Element***

Marilyn Stretton (ACT)

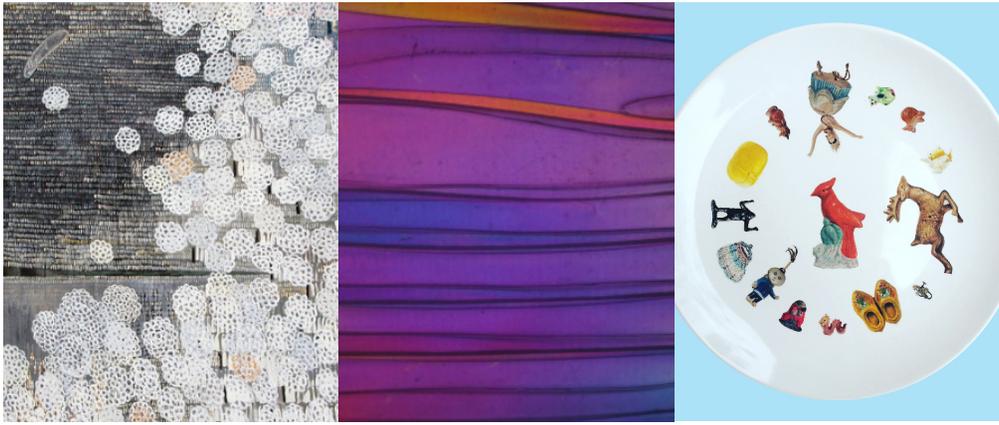
Having previously investigated the elements of air and water, Marilyn Stretton explores the micro aspects of the elements of earth. This exhibition is a continuation of her series of exhibitions relating to the four elements.

Images l-r

Chelsea Kalogiannidis, *Untitled*, (detail) 2016 Oil and synthetic polymer paint on canvas, 15 x 15cm. Photo: Bryna Bambury.

Lucy Palmer, *Sky Wedge*, kiln formed glass 20 x 12 x 4.2cm. Photo: Dorian Photographics

Marilyn Stretton, *Silver Bark Study 1*, acrylic on canvas, 2016, 40 x 30 cm. Photo: courtesy of the artist.



## Block 2

Thursday 9 February – Sunday 26 February 2017

Gallery 1

### ***Orpheus Island***

Kurt Brereton (NSW)

*Orpheus Island* is a mixed media exhibition that highlights coral bleaching on the Great Barrier Reef and other coastal reefs in Australia. Alongside this, the exhibition explores the implications of beach erosion. Consisting of wall based embroidery on oil and encaustic paintings and installation/ performance videos, the exhibition seeks to raise awareness of how unique tourist meccas are being destroyed before our eyes. Kurt Brereton is a mid career artist and writer who works across a range of digital and traditional media, including wax and oil symbolic of both global warming and climate change due to fossil fuel consumption and emissions.

Gallery 2

### ***Polarising Colour***

David Keany (ACT), Georgiy Potopalsky (Ukraine)

This exhibition is an international collaboration between Canberra artist David Keany and Ukrainian sound artist Georgiy Poltapalsky producing a sound and light installation. This installation is the realisation of many years' experimentation and research into the aesthetic possibilities of light waves and polarising filters.

Gallery 3

### ***The Plate Show***

Various artists (ACT)

*The Plate Show* is version two of the *Bookplates* exhibition, which was held at Electric Shadows Bookstore in 2015. The original concept was art on plates produced by a group of Canberra artists that regularly eat together. This second iteration, curated by Katie Hayne and Ursula Frederick, will similarly include contemporary art responses by local artists to the dinner plate. Artists from the original group are Fiona Edge, Kirsten Farrell, Caren Florance, U.K. Frederick, Katie Hayne, Nicci Haynes, Stephanie Jones, Sarah Rice, Megan Watson and Naomi Zouwer. Each artist will create up to three art plates and will also invite an additional artist to contribute.

Images l-r

Kurt Brereton, *Coral Zooxanthellae*, 2009, oil on canvas, 122cm x 168cm. Photo: courtesy of the artist.

David Keany, *Polarising Colour*, 2016, still from installation, 35 mm slide, polarising filter, dimensions variable. Photo: courtesy of the artist.

Naomi Zouwer, *Domestic Archeology 1*, 2017, digitally printed decals of original paintings on plate, 20cm dia. Photo courtesy of the artist.



### Block 3

Thursday 2 March – Sunday 19 March 2017

Gallery 1a

#### **8 Paintings**

Yanni Pounartzis

In *8 Paintings* Pounartzis' continues his project focussing on the creation of mystery through illusionary forms. This series sees Pounartzis deviate from his previous works which focused on a series hovering planes to shapes which actually penetrate the canvas.

Gallery 1b

#### **Kinetic Light**

John Carolan & Dominic Aldis

*Kinetic Light* is an exhibition featuring the work of Canberra-based artists John Carolan and Dominic Aldis. They examine the way we perceive projected light forms through movement, interaction and materiality using interactive technology, and mixed media traditional art forms.

Gallery 2

#### **Faded Crush**

U.K. Frederick (ACT)

*Faded Crush* is an exhibition of video, print and mixed media works exploring fandom, celebrity and desire expressed through popular music cultures. This exhibition aims to bring into focus the personal experiences and emotions that underpin the mass production and consumption of popular music. It explores the relationship between fame and anonymity and the iconic and mundane by engaging with ideas of fandom and the vernacular expressions it generates.

Gallery 3

#### **Time Takes Too Much Time**

Dean Cross (NSW)

Through drawings, collage and video the scars in our landscape have been translated, embodied and realized in two-dimensional form. The ever-present understanding that there is no separation between landscape and self in Indigenous culture complicating the pictures and drawing attention to rapid and expansive changes our continent has undergone of the past 200 years. *Time Takes Too Much Time* ambitiously looks forward to an Australia where both physical and cultural scars are no longer sore points, but folds within the strata of our nation. Dean Cross was born and raised on Ngunnawal country, and his ancestral roots lie within the Worimi Nation.

images l-r

Image: Yanni Pounartzis, *Untitled*, 2017, (detail) oil on polyester, 55 x 55 cm. Photo: courtesy of the artist.

John Carolan, *Gesture*, 2017, interactive installation, projection, dimensions variable. Photo: courtesy of the artist.

U.K. Frederick, *Faded Crush: Madonna #1*, 2015, solvent transfer on Rosa Pina paper, 60 x 40 cm. Photo: courtesy of the artist.

Dean Cross, *Untitled* (detail) drawings in archival pigment ink on Hahnmule cotton paper, 2016. Photo: courtesy of the artist.



## Block 4

Thursday 23 March – Sunday 9 April 2017

### Gallery 1

#### **m8**

Joel Arthur, Riley Beaumont, Mikhaila Jurkeiwicz, Chris Burton, Christopher Dalzell (Walrus), Rowan Kane, Milan Pintos-Lopez, Kael Stasce (all ACT)

This exhibition of eight artists highlights the way relationships between each others' practices has evolved and how conceptual and aesthetic inspiration has developed in each individuals' work.

### Gallery 2

#### **The Onlooker**

Meg Keating & Samuel Johnstone (TAS)

*The Onlooker* raises questions about what it means to participate in contemporary screen culture and about the fair use of imagery and image data within this culture. The use and proliferation of imagery is such a mainstream activity however digital visual culture is generally unregulated, increasingly the moral, social, ethical and legal ramifications of this exchange economy are becoming problematic.

### Gallery 3

#### **Paradise Lost**

Caroline Ambrus & Lucile Carson (ACT)

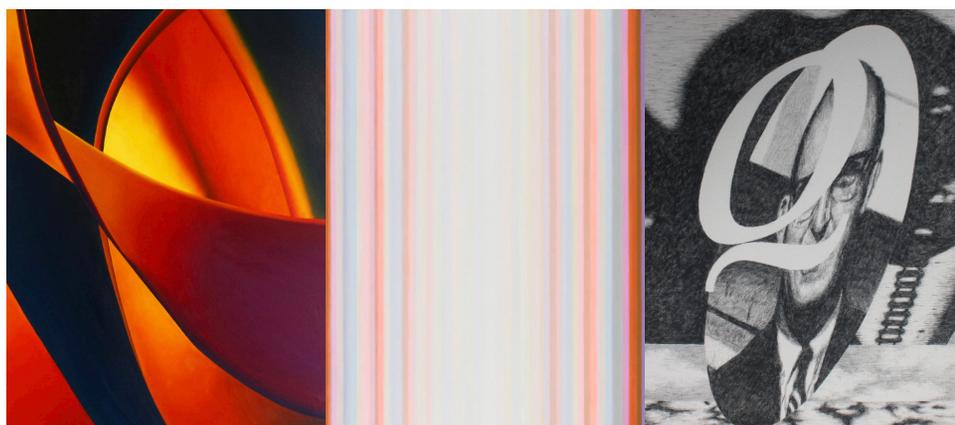
Caroline Ambrus and Lucile Carson examine the results of broad patterns of human behavior on planet earth. Through her process of making Lucile Carson focuses on the individual as a product and a marker both in and on the landscape. Caroline Ambrus has made paintings that are in themselves fragmented as a way of commenting on human greed.

images l-r

Kael Stasce, *Intersection 2* (detail), 2016, steel and acrylic paint, 60 x 68.5 x 22 cm. Photo: courtesy of the artist.

Megan Keating and Samuel Johnstone, *Witness* (image still), 2016, animation video, dimensions variable. Courtesy of the Artists University of Tasmania and MARS Gallery, Melbourne. Photo: courtesy of the artists.

Caroline Ambrus, *Paradise Lost*, 2017, mixed media on hexagonal caneite boards, 5000 x 1500cm, Photo: courtesy of the artist



## **Block 5**

**Thursday 13 April – Sunday 30 April 2017**

### Gallery 1

#### ***Beyond Worlds and Words***

Brooke Jarvis, Chris Ramsey, Julie Delves (ACT) and Kate Bender (NSW)

*Beyond Worlds and Words* is a conversation between four artists who depict their inner worlds with diverse approaches. Both together and in moments of self-reflection, the artists contemplate the philosophical nature of the emotional and spiritual self within a psychological sphere.

### Gallery 2

#### ***Breathing Space***

Ella Whateley

Challenging what a painting is and can do, and what music is and can do, *Breathing Space* offers the visitor an invitation to slow down and contemplate. Ella Whateley's painting *Breathing Space 1: Into the New Creation* hangs in the centre of the exhibition space; the work provides, through its presentation of light and space, and the suspension of gravity, a visual focus for a multi-sensory experience. It is accompanied by a sound piece composed by Benjamin Drury in response to a shared desire to engage the audience in new ways about what it means to be embodied and alive.

### Gallery 3

#### ***New Work***

Philp Alldis (NSW)

Alldis uses drawing in charcoal to explore the direct juxtaposition and visual segmentation of imagery within a single picture plane. Finding interest in images removed from their context. Alldis' accumulation of image-upon-image creates conceptual associations which emerge by chance and move from the impersonal to the personal.

images l-r

Kate Bender, *Untitled (immersed Four)*, 2016, oil on canvas, 122 x 90 cm. Photo: courtesy of the artist.

Ella Whateley, *Breathing Space 1: Into the New Creation*, 2016, acrylic, gouache and oil on linen, 150 x 130cm Photo: Brenton McGeachie

Phil Alldis, *Q*, 2016, charcoal and wax on canvas, 71 x 56 cm. Photo: courtesy of the artist.



## Block 6

Thursday 4 May until Sunday 21 May 2017

Gallery 1a

### ***Recent Small Paintings***

Martin Paull (ACT)

Martin Paull exhibits miniature and small impressionistic and semi abstract oil paintings of Canberra and the surrounding region. The landscapes explore places encountered in daily life, which have been chosen because of the impression they have made on the artist with their metaphoric ability to convey and conjure a sense of place, identity and feeling.

Gallery 1b

### ***Together Apart***

NGA Guides; Keith Bailey, Lex Beardsell, Ian Robertson, Alan Howard, Cherylynn Holmes, Jane Styles (all ACT)

*Together Apart* is an exhibition by a group of Canberra-based artists who are all voluntary guides at the National Gallery of Australia. The exhibition will be shown during Volunteers Week in the ACT and celebrates diversity and collaboration in art practice.

Gallery 2

### ***The Palm House***

Jessica Bock

This exhibition puts people in unexpected places. With many layers of oil paint they become part of their environments until they've settled in comfortably, even if getting to that point was a bit arduous. They came from other times and places, some real, some less real. They've taken months and months to settle, and truthfully a few are still a little at odds with their new homes. Whether this is a frustration or an interesting quirk, is hard to say.

Gallery 3

### ***Green Space***

Thea Katauskas (ACT)

This new body of work presents street views of suburbia, moments from Canberra's quiet streets, and reflects the importance of the planted environment to our local communities. Continuing Katauskas' interest in recording historic buildings and green spaces of Canberra, these recent paintings seek to capture views of the inner suburbs. A unique sense of space and form make them easily recognisable as old neighbourhoods of the Bush Capital. The compositions include not only examples of iconic architecture from a past era, but also celebrate the significant role of trees and shade in defining our living spaces, both public and private.

images l-r

Martin Paull, *Racecourse*, 2016, mixed media and oil on board, 8 x 10 cm. Photo: Brenton McGeachie.

Lex Beardsell, *Winter Branches*, cotton fabric, 30 x 30 cm. Photo: courtesy of the artist.

Jessica Bock, *Wall*, 2016, oil on canvas, 101 x 76 cm. Photo: courtesy of the artist.

Thea Katauskas, *Afternoon Gum and Cherry Blossom*, Ainslie, (detail) 2017, oil on linen, 76 x 51 cm. Photo: courtesy of the artist.



## Block 7

Thursday 25 May– Sunday 11 June 2017

Gallery 1a

### ***Art, Empirical and Ideal***

James Rowell (ACT)

*Art, Empirical and Ideal* is about the differences between ‘empirical’ art and ‘ideal’ art explored through painting. The artist states “... [‘empirical’ art is] where the eye is annoyed by having a general sense of visual confusion compared to ‘ideal’ art, which is much more homogenous and governed by an idea.”

Gallery 1b

### ***The Darkness Torch***

Louisa Giffard

Woodcuts are a black medium, a solid slab of darkness: the black must be removed to create the image, to reveal the light. This exhibition explores the difference between additive and subtractive media - the woodcut, where one must cut away to create light, photography, where the work is created and destroyed by light, and painting, where one frequently adds darkness to create the visual space.

Gallery 2

### ***The Elm Forrest***

Curated by Hannah Webb (ACT)

*The Elm Forest* will explore how two artists’ have collaborated to explore similar paradoxes in their works across different mediums. By combining Janet Angus’ and Fairlie Pearce’s approaches to the exploration of both the sublime and morbid, the exhibition will present a micro-forest of majestic animal human hybrids that have evolved from the artists’ drawings, prints and paintings of forest wildlife. Through this micro-forest, the exhibition will present a seemingly beautiful representation of animals such as foxes, birds, rabbits, elks and nature as we understand it in the physical sense. However, this appearance will also be subtly submerged with more macabre elements of the natural world, such as deformity and anxiety, exploring more sinister yet fundamental elements of nature and the human condition. *The Elm Forrest* will aim to both delight and subtly confront viewers with the darker nature of animals and human existence.

Gallery 3

### ***Labyrinths of the Mind***

Sholto Morton (NSW)

Morton’s *Labyrinths of the Mind* is an exhibition of paintings with complicated compositions, radiant colour and flowing rhythms. There is no one single motif but an abundance of abstract images. The works are produced with no set plan; lines are built in harmony but spiral together en masse to create an intense and obsessive maze of linear agitation. The works seek to explore the interplay of line and colour and metaphorical paths that people seldom wander.

images l-r

James Rowell, *Karl Marx, An ideal version of image No. 1*, 2016, acrylic on canvas, 60 x 45 cm. Photo: courtesy of the artist.

Louisa Giffard, *A Record*, 2013, drawing on photographic paper, 10 x 15cm. Photo: courtesy of the artist.

Janet Angus, *The Void*, 2013, oil on panel, 38 x 50 cm. Photo: courtesy of the artist.

Sholto Morton, *Electric Circuit*, 2016, acrylic on canvas, 30 x 40 cm. Photo: courtesy of the artist.



## Block 8

Thursday 15 June – Sunday 2 July 2017

### Gallery 1

#### ***Underneath Tomorrow***

John Hart, Steve Roper, Gemma Bonshek Kane, Saara March (all ACT)

*Underneath Tomorrow* explores the subconscious imagination. The works all share elements of processing memories, childhood experiences and family myths. Hart pursues ideas around knowledge, truth and uncertainty. Roper looks at childhood fears and anxieties and how they surface in adult life. Kane's sculptures explore the intrinsic connection between people, place, and memory. March uses a diverse range of assembly techniques in exploring thoughts and memories.

### Gallery 2

#### ***6 Cubic Centimeters (of prostate cancer)***

Manuel Pfeiffer(ACT)

*6 Cubic Centimeters (of prostate cancer)* is a drawing exhibition by Manuel Pfeiffer that documents his experience with prostate cancer. Pfeiffer's drawings highlight the process of his cancer from the initial shock of being diagnosed in December 2015 to the aftermath of his operation when it was removed in May 2016. The work encompasses the artist's fears, thoughts and reactions associated with his diagnosis.

### Gallery 3

#### ***Faces In Watercolour***

Jill Mail

As an artist who has always painted in water colour, Mail has taken on the challenge to paint portraits from life in this medium. The artist states 'I attempt to paint swiftly but accurately and to convey a likeness and personality of the sitter. I do not take photographs. Water colour is unforgiving but I continue to persevere & enjoy the struggle with this fascinating medium. Sometimes I am pleased with the result.'

images 1-r

John Hart, *Tathagata Buddha, the Father Buddha said, 'with our thoughts we make the world,* 2016, five colour screen print, 50 x 70 cm. Photo: courtesy of the artist.

Manuel Pfeiffer, *Small 07 Why?,* 2016, pencil on paper, 42 x 59.4 cm. Photo: courtesy of the artist.

Jill Mail, pencil and watercolour on Arches paper, 38 x 28cm. Photo: Meredith Jaffray.



## Block 9

Thursday 6 July – Sunday 23 July 2017

### Gallery 1

#### **Figurative Visions: Three Artists; Three mediums**

Roger Beale, Rick Cochrane, Chan Dissanyake (all ACT)

Three Canberra artists with different styles, using different mediums and with different visions share a commitment to figuration. In this exhibition Cochrane showcases his expressive drawing and printmaking focusing on the figure in action. Dissanyake's work is contemplative – revealing the beauty of Australian light and atmosphere by using the potential of watercolour. Beale's pastels of landscapes and the urban form focus on moments of change and light.

### Gallery 2

#### **Liminal Mindscapes**

Amandeep Kaur (ACT)

In *Liminal Mindscapes* Kaur experiments with digital photomontages that have layers of deliberately constructed liminal spaces in which the concept of the self is explored. The works in this exhibition consist of a video triptych projection and two dimensional works produced with prints, pen, ink and henna.

### Gallery 3

#### **Skating on Thin Ice**

Keith Bailey (ACT)

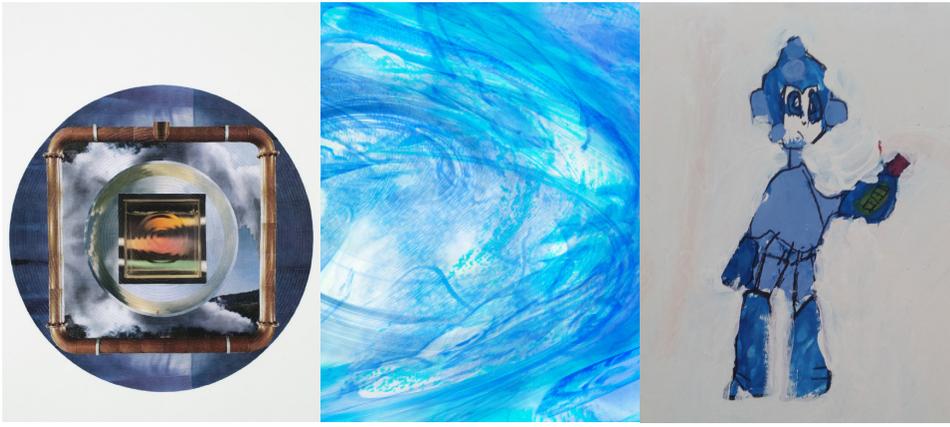
*Skating on Thin Ice* consists of oil paintings alternating with black and white photographs depicting Antarctica, its melting ice and the animal populations that will be greatly impacted. In 2012, the artist travelled to Antarctica on an expedition and experiences on that journey are explored through his body of work.

images l-r

Roger Beale, *Bangkok Tollway*, 2016, pastel on Sennelier paper, 40 x 28 cm. Photo: courtesy of the artist.

Amandeep Kaur, *untitled*, 2016, digital print, dimensions variable. Photo: courtesy of the artist.

Keith Bailey, *Its us or them*, 2012, digital black and white photograph, 21 x 30 cm. Photo: courtesy of the artist.



**Block 10**  
**Thursday 27 July – Sunday 13 August 2017**

Gallery 1  
**M16 Studio Artists' Exhibition** (ACT)  
M16 Studio artists

M16's studio artists present their annual group exhibition. Representing a broad cross-section of Canberra's artistic practitioners, the exhibition highlights the diversity of professional art practice at M16 through paintings, prints, drawings, jewellery and objects produced by both established and emerging artists.

Gallery 2  
**New Work**  
Rasha Ajaj (ACT)

Ajaj's work continues to explore the subject matter of diaspora in the sense of separation and displacement. Moreover, the artist focusses on the dissolving and elimination of bodily and cultural existence.

Gallery 3  
**Hands on Studio**  
(ACT)

This exhibition showcases works by Hands on Studio members. The works explore story-telling and were all produced from Hands-On classes in 2017.

Hands On Studio is an arts organisation at M16 Artspace which seeks to "provide people with disabilities access to an art education. One of the studio's objectives is to provide these artists with as many opportunities as possible to exhibit in mainstream gallery spaces."

Images l-r  
Rose Montebello, *Safe Passage*, 2014, laser copy prints, paper, wood, 23 x 45 cm. Photo: courtesy of the artist.  
Rasha Ajaj, *Limbo*, 2001, mixed media on acetate (transparent), 2 x 1 m. Photo: courtesy of the artist.  
Harrison Boyd, *Mega Man*, acrylic on canvas, 14 x 21 cm. Photo: courtesy of Hands on Studio.



## Block 11

Thursday 17 August – Sunday 3 September 2017

### Gallery 1

#### ***Lines of Site: Finding the Sublime in Canberra***

Curated by Grace Blakely Carrol

Artists: Jacqueline Bradley, Cathy Franzi, Kirstie Rea, Mark Mohell, Annika Harding, Caren Florance and Melinda Smith (all artists ACT)

Lines of Site: Finding the Sublime in Canberra features the work of seven diverse artists whose practices are informed by Canberra. The exhibition includes a variety of media: glass, photography, video art, painting, ceramics, sculpture, letterpress and poetry. Each artist has found the sublime in Canberra, and in some cases it is not where you might expect.

### Gallery 2

#### ***Transit Lane***

Christine Jarrett, Jeanette Zvargulis, Joanne Hogan, Leeanne Jeffcoat, Jacqueline Wilkinson

*Transit Lane* represents the journeys of four women and their teacher through their Diploma of Visual Arts.

### Gallery 3

#### ***The Structure of Things***

Al Munro

The paintings in the exhibition, *The Structure of Things*, continue Munro's interest in exploring the way textile characteristics, such as pattern and structure, allow us to reconsider the spaces of scientific imaging. This work draws on research into the relationship between various weave structures and the structures which inform molecular matter to explore connections between the two.

images l-r

Jacqueline Bradley, *Windy Shoes* (detail), 2016, shoes, silk, velvet, cotton, found dry plant, 15 x 78 x 27 cm. Photo: Brenton McGeachie.

Leeanne Jeffcoat, *Transition 1*, 2017, mixed media on paper, 62 x 42 cm. image courtesy of the artist.

Al Munro *Weave Distortion* (Homage to Anni Albers), 2017. Image, courtesy of the Artist



**Block 12**  
**Thursday 7 September – Sunday 24 September 2017**

Gallery 1  
***Internationalist***

Vanessa Alessi (Italy), Shannon Goff (USA), Chihiro Gompei (Japan), Nicci Haynes (ACT), Dan Maginnity (aka byrd) (ACT), and Sarah Rice (ACT).  
 Curated by Kirsten Farrell.

What does it mean to be an artist in Canberra in a globalised world? Does work made in Canberra match it with contemporary art practice in other parts of the world or are we still just gazing longingly at the centre from the margin?

Internationalist is a speculative curatorial experiment, curated by Kirsten Farrell, in which three Canberra artists are paired with an international artist to test these ideas. The six artists have engaged with each others' practices to produce work for the exhibition at M16 Artspace.

Gallery 2  
***The unconscious is a rectangle***  
 Tony Curran (ACT)

This exhibition shows recent drawings and paintings made with the assistance of a digital program made by the artist named *The unconscious is a rectangle*. The program acts as a generator of compositions derived from shapes and colours that Curran has drawn from life, which are then recombined into random compositions that form the basis of new paintings and drawing. *The Unconscious is a rectangle* is the first public display of the artist's post-doctoral research at the Australian National University as a Vice Chancellor's College Visiting Artist Fellow.

Gallery 3  
***Empty Vessels and Full***  
 Kerry Shepherdson & Georgina Wyatt (ACT)

This exhibition explores the different shapes and forms of mass-produced packaging through mixed media installation works. In this collaborative body of work, both artists repurpose products and packets to re-contextualise their usefulness and meaning .

images l-r

Internationalist Image: courtesy of [www.freeimages.co.uk](http://www.freeimages.co.uk)

Tony Curran, *No need to keep the Sabbath 'holy'. You'll ruffle the Californians but the Colombians will turn things around. (10)*, 2016, oil on linen, 113.5 x 83.5 cm. Photo: courtesy of the artist.

Kerry Shepherdson, *Tall Timber Tales 2 (detail)*, 2016, acrylic on canvas, 60 x 60 cm. Photo: courtesy of the artist.



**Block 13**  
**Thursday 28 September – Sunday 15 October 2017**

Gallery 1

***Self ID***

Curated by Tilly Davey (ACT)

*Self ID* is an exhibition by residents of Ainslie Village and Canberra-based artists Tilly Davey, Lee Grant and Blaide Lallemond. The exhibition documents and explores different forms of self identity with the residents of Ainslie Village, which is directed by Tilly Davey and located in Campbell. Ainslie Village is a social housing complex that accommodates and provides services for disadvantaged individuals. Many residents of Ainslie Village live with no sense of self identification and have faced numerous roadblocks such as addiction, homelessness and mental health issues, which has left them feeling like outsiders. This exhibition demonstrates the artistic talent of the Ainslie Village residents and shows how art can create for individuals a sense of self identity and belonging. Gallery visitors will be invited to collaborate with this exhibition by writing or sketching an image which they see as representing themselves. These remnants of self from the visitors will be placed on a large canvas with a thick black outline of a portrait in the gallery space. This exhibition seeks to promote the value of being self aware and how every person has their own unique self ID.

Gallery 2

***Templum***

Michelle England (ACT)

*Templum* is an exhibition in a darkened space offering a seat and a place to contemplate a world with wilder weather, hotter oceans and all that brings. These situations are explored through retablos, altars, objects and assemblages interlaced with sound and projections.

Gallery 3

***New Work***

Andrea Mc Cuaig (ACT)

*New Works* is a body of work that addresses themes of dance and gestural painting. The artist states, "In my art practice I am constantly researching potential relationships between dance movement and gestural painting. I am searching for relationships, commonalities and differences between movement in 3 dimensional space and the potential trace effects of these movements in 2 dimensional works of art." Viewers are encouraged to walk by the work using their own movement as a vehicle for encounter with the works. The process of walking alongside these paintings will reveal illuminated highlights in the paintings. Using the natural physical engagement between the space and the audience, the artist's aim is to enable the viewer to feel as though they have animated the gesture in the paintings and that they are situated within the works themselves.

images l-r

Self ID Photo: courtesy of Tilly Davey.

Michelle England, *Premium Grade*, 2014, oil on ceramic, cling wrap, styrofoam, paper, silk, polyester filling, 13 x 14 x 14 cm.

Photo: courtesy of the artist.

Andrea Mc Cuaig, *Untitled*, 2016, acrylic on board, 90 x 120 cm. Photo: courtesy of the artist.



**Block 14**  
**Thursday 19 October – Sunday 5 November 2017**

Gallery 1

***Drawing Comfort Group***

Curated by Annie Trevillian

Talei Emberson, Dimity Kidston, Valerie Kirk, Suzanne Knight, Sharon Peoples, Annie Trevillian (all ACT)

This exhibition features the work of six artists who explore relationships between drawing, textiles and comfort. Referencing English anthropologist Daniel Miller's *The Comfort of Things*, the exhibition poses the questions of how is drawing relevant and integral to the processes of textiles and how we obtain a sense of comfort from objects.

Gallery 2

***Entangled Mysteries***

Sally Blake (ACT)

*Entangled Mysteries* is a new body of three-dimensional textile works by Sally Blake. The works reference author Craig San Roque's stories about the Kore Story/ Persephone's Dog, alongside the ancient Greek myth of Demeter and her daughter Persephone. These myths are a personification of the cyclic patterns of decay and renewal and seasonal changes and patterns which have a particular contemporary relevance as we live through the effects of human-induced climate change. Using traditional craft practices - looped, woven and crocheted textile techniques - the artist seeks to engage with these contemporary issues that face the 21st Century.

Gallery 3

***Infrastructure***

Christopher Oates (ACT)

Oate's exhibition comprises of landscapes of contemporary Canberra with a focus on the interaction of bush, gardens, buildings and infrastructure. The artist aims to highlight the contrast between the order of the roads, structures and utilities and the confusion of foliage. A particular inspiration for Oates is the uniquely clear light of Canberra. One of his aims as a painter is to show how this light falls on different forms and the angles and shadows it creates on different surfaces, both hard and soft.

images l-r

Suzanne Knight, *Untitled 3* (detail), gouache on screenprinted paper, 16 x 28.5 cm. Photo: courtesy of the artist.

Sally Blake, *Reddening*, 2015, wire, paper, yarn, ink, 130 x 130 cm. Photo: courtesy of the artist.

Christopher Oates, *Cotter Road* (detail), *Winter*, 2015, gouache on paper, 70 x 50 cm. Photo: courtesy of the artist.



**Block 15**  
**Thursday 9 November – Sunday 26 November 2017**

Gallery 1  
**Tar Love- What Lies Beneath**  
 Curated by Chris Holly (ACT)

This exhibition is a photographic review of what we commonly look down upon. Tarmac covers an estimated 20 percent of the Australian continent. In its various forms it is a compelling surface to study photographically. This body of work is a playful and reverential study of details of surfaces we rely on to support our daily transportation through towns and cities, which are often overlooked or ignored.

Gallery 2  
**Bled**  
 Scott Pollock (NSW)

*Bled* is an exhibition borne out of the result of Pollock having an aneurysm with a small bleed to the brain. The artist then had an episode of hypomania as a side effect of an operation. One of the symptoms of hypomania is the release of heightened creativity. Although Pollock had dabbled in sketching and writing before, never had he felt such passion or inspiration. From that moment on, the artist went into a whirlwind of painting and writing. After experiencing this he became fascinated with mental states and how they can influence not only the creative process, but also everything in life. They can also be the catalyst for social issues. Pollock's body of work for this exhibition depicts heightened emotions, social issues and creative spontaneity.

Gallery 3  
**KW@N3\$**  
 Mimi Fairall

Fairall's exhibition KW@N3\$ is an exhibition of portraits that celebrate and show appreciation for the powerful support network of women in her life.

Each mixed-media work focuses on an individual close to her and how their personalities, style, manner, and context within Fairall's life influence and enrich her own qualities and perception of herself. Fairall's portraits are made up of a large range of materials, colours, textures and shapes that she recognises as being associated with each individual. The amalgamation of these components portray an abstract and personalised visualisation of who and what the women in her life represent.

images l-r  
 Chris Holly, *Tar Love - What Lies Beneath* (detail), 2016, black and white and colour photographic prints and inkjet on fabric, 50 x 100 cm each. Photo: courtesy of the artist.  
 Scott Pollock, *Jack*, 2015, mixed media on canvas, 34 x 25 cm. Photo: courtesy of the artist.  
 Mimi Fairall, *Un-i-digi-fied*, 2016, spray paint, collage, oil pastel, acrylic, screen-print and marker on paper, 70 x 100 cm. Photo: courtesy of the artist.



## Block 16

Thursday 30 November- 17 December 2017

### ***The 2017 M16 Drawing Prize***

Galleries 1 & 2

This highly acclaimed prize, which has been running since 2006, includes an array of work produced on paper or other surfaces using either traditional or non-traditional drawing materials and techniques. All entries into this year's prize were produced within the past 12 months and the exhibition seeks to examine, challenge and open up a dialogue concerning definitions and perceptions of what drawing can be.

The judges for this year's prize are Elspeth Pitt, A/G Senior Curator, Australian Prints, Drawings & Illustrated Books at the National Gallery of Australia and Tony Oates, Exhibition Curator at the ANU Drill Hall Gallery.

The major prize winner of the Beyond Bank Prize of \$2500 was Nicci Haynes for her video and drawing *Drawing and me*. The CAPO Prize of \$1000 was awarded to Chris Carmody with his work *How to make 8 colours look like 15*. Tony Curran won the Framing Prize of \$500 for his work *Sit together, Alone with obligations, and Cuddles*. Cat Mueller won the Eckersley's Prize of \$300 for her work ; *whether you're a hipster in the capital C; a 90s clubkid; Only 19; or a second amendment loving Dixie patriot on the hunt. Where did you get those mesh booty shorts? I don't ask, don't tell.*

The selected finalists for 2017 were:

Zoya Godoroja-Prieckaerts, Nicci Haynes, Keziah Craven, Fiona Little, Amanda Stewart, Shags, Dean Cross, Tahleasin Parker, Martin Paull, Ellen Sleeman-Taylor, Cat Mueller, Kate Stevens, Chris Carmody, Tony Curran, Iona Walsh, Adrian Gilbert, Annika Harding, Dionisia Salas, and Sanne Koelemij

images l-r

Nicci Haynes *Drawing and me* 2017 Video and drawing 2 mins 33 secs (Still)

Chris Carmody *How to make 8 colours look like 15* 2017 Sunlight on craft paper on wedding album 31.5 x 31cm. Photo: Courtesy of the Artist.

Tony Curran *Cuddles* 2017 Oil pastel on paper 76 x 56cm. Photo: Courtesy of the Artist.

Cat Mueller *whether you're a hipster in the capital C; a 90s clubkid; Only 19; or a second amendment loving Dixie patriot on the hunt. Where did you get those mesh booty shorts? I don't ask, don't tell.* 2017, 25, 230 Hama beads 84 x 70cm Photo: Courtesy of the Artist.

# M16 Incorporated

## Financial Report for the Year Ended 31 December 2017

### STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017	2016
		\$	\$
<b>Revenue</b>	2	<b>355,067</b>	<b>322,506</b>
<b>Expenses</b>			
Accounting and audit expenses		9,000	5,866
Advertising		1,998	1,703
Bank fees and charges		1,545	1,544
Building expenses		154,265	137,439
Catering		5,464	4,568
Depreciation		10,833	8,438
Employment expenses		122,225	139,711
Freight		90	26
Gallery expenses		8,210	5,185
Government fees and charges		-	203
Insurance		6,192	6,162
IT expenses		1,640	2,106
Office furniture and equipment		569	407
Postage		223	237
Printing and design		-	587
Program and project expenses		1,781	2,159
Promotional merchandise		-	161
Stationery and office supplies		2,620	2,212
Subscriptions and memberships		905	1,551
Telephone		1,540	1,892
<b>Total Expenses</b>		<b>329,101</b>	<b>322,157</b>
<b>Net current year surplus attributable to members of the entity</b>		<b>25,966</b>	<b>349</b>

The accompanying notes form part of these financial statements.

**M16 Incorporated**

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2017**

	Note	2017	2016
		\$	\$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	3	289,913	242,939
Accounts receivable and other debtors	4	6,144	1,568
Prepayments	5	490	4,557
<b>TOTAL CURRENT ASSETS</b>		<b>296,547</b>	<b>249,064</b>
NON-CURRENT ASSETS			
Property, plant and equipment	6	13,558	24,391
<b>TOTAL NON-CURRENT ASSETS</b>		<b>13,558</b>	<b>24,391</b>
<b>TOTAL ASSETS</b>		<b>310,105</b>	<b>273,455</b>
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Accounts payable and other payables	7	11,942	15,816
Payroll provisions	8	3,358	1,413
Accrued expenses		1,980	1,870
Deferred Income		5,000	-
Rent in advance		-	1,644
Bonds and deposits held		94,413	80,792
GST liabilities		6,009	10,482
<b>TOTAL CURRENT LIABILITIES</b>		<b>122,701</b>	<b>112,017</b>
NON-CURRENT LIABILITIES			
		-	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>-</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>		<b>122,701</b>	<b>112,017</b>
<b>NET ASSETS</b>		<b>187,403</b>	<b>161,438</b>
<b>EQUITY</b>			
Reserves	10	155,812	155,463
Asset revaluation reserve		5,625	5,625
Retained surplus		25,966	349
<b>TOTAL EQUITY</b>		<b>187,403</b>	<b>161,437</b>

**STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017	2016
	\$	\$
<b>MOVEMENT IN ACCUMULATED SURPLUS</b>		
Balance at the beginning of the year	161,437	161,088
Total comprehensive income for the year	25,966	349
<b>Balance at the end of the year</b>	<b>187,403</b>	<b>161,437</b>

The accompanying notes form part of these financial statements.

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of Preparation**

M16 Incorporated (RDR) applies Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: *Application of Tiers of Australian Accounting Standards* and AASB 2010–2: *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements* and other applicable Australian Accounting Standards – Reduced Disclosure Requirements.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Associations Incorporation Act (ACT) 1991*. The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of the financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements have been prepared on an accrual basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

**Accounting Policies**

**a. Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and any impairment losses.

**Plant and equipment**

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present.

The cost of fixed assets constructed within the association includes the cost of materials, direct labour, borrowing costs and an appropriate proportion of fixed and variable overheads.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the association and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss during the financial period in which they are incurred.

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are recognised in profit or loss in the period in which they occur. When revalued assets are sold, amounts included in the revaluation relating to that asset are transferred to retained surplus.

**Depreciation**

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, is depreciated on a straight-line basis over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

**b. Financial instruments**

**Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the association commits itself to either purchase or sell the asset (ie trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transaction costs, except where the instrument is classified "at fair value through profit or loss" in which case transaction costs are recognised immediately as expenses in profit or loss.

**Classification and subsequent measurement**

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

*Amortised cost* is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

*Fair value* is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

(i) *Financial assets at fair value through profit or loss*

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

(ii) *Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) *Held-to-maturity investments*

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the association's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iv) *Available-for-sale investments*

Available-for-sale investments are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

(v) *Financial liabilities*

Non-derivative financial liabilities are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

**Impairment**

At the end of each reporting period, the association assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the association recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

**Derecognition**

Financial assets are derecognised when the contractual right to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged or cancelled, or have expired. The difference between the carrying amount of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

c. **Impairment of Assets**

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

d. **Employee Benefits**

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy any vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

e. **Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

f. **Accounts Receivable and Other Debtors**

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(e) for further discussion on the determination of impairment losses.

g. **Revenue and Other Income**

Non-reciprocal grant revenue is recognised in profit or loss when the association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

The association receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in profit or loss.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of the amount of goods and services tax.

h. **Borrowing Costs**

Borrowing costs directly attributable to the acquisition, construction or production of assets that necessarily take a substantial period of time to prepare for their intended use or sale are added to the cost of those assets, until such time as the assets are substantially ready for their intended use or sale.

All other borrowing costs are recognised as expenses in the period in which they are incurred.

i. **Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

j. **Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

k. **Accounts Payable and Other Payables**

Accounts payable and other payables represent the liabilities outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

l. **Provisions**

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

*M16 Incorporated*

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

<b>NOTE 2: REVENUE AND OTHER INCOME</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
Sales revenue:		
Studio income	172,218	155,333
Gallery hire	76,329	60,596
Sales commission	26,726	31,202
Exhibition entry fees	3,883	4,609
Program income	4,128	8,023
Other gallery income	62	97
Venue hire income	164	173
	<b>283,508</b>	<b>260,033</b>
Other revenue:		
Grant income	43,430	43,000
Membership income	2,401	1,801
Fundraising income	4,794	6,592
Sponsorship income	1,000	
Donation income	14,392	6,778
Interest received	5,541	4,302
	<b>71,558</b>	<b>62,473</b>
<b>Total revenue</b>	<b>355,067</b>	<b>322,506</b>

<b>NOTE 3: CASH AND CASH EQUIVALENTS</b>	<b>Note</b>	<b>2017</b>	<b>2016</b>
		<b>\$</b>	<b>\$</b>
BB-S70 General Trading		-	11,063
BB - monEsaver Account		121,136	36,753
BB-S10 Savings Account		-	130
BB-Visa Debit Card		2,033	1,974
NAB Gallery Account		5,599	35,955
Beyond Bank Term Deposit		160,664	156,865
Petty cash		480	200
<b>Total Cash and cash equivalents</b>		<b>289,913</b>	<b>242,940</b>

<b>NOTE 4: ACCOUNTS RECEIVABLE AND OTHER DEBTORS</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Trade debtors	6,144	1,568
<b>Total Accounts receivable and other receivables</b>	<b>6,144</b>	<b>1,568</b>

<b>NOTE 5: OTHER CURRENT ASSETS</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Prepayments	490	4,557
	<b>490</b>	<b>4,557</b>

*M16 Incorporated*

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

<b>NOTE 6: PROPERTY, PLANT AND EQUIPMENT</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
Plant & Equipment	58,707	58,707
Plant & Equipment Accumulated Dep'n	<u>(45,150)</u>	<u>(34,316)</u>
<b>Total Plant &amp; Equipment</b>	<b><u>13,558</u></b>	<b><u>24,391</u></b>

<b>NOTE 7: TRADE AND OTHER PAYABLES</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Trade creditors	<u>11,942</u>	<u>15,816</u>
<b>Total Accounts and other payables</b>	<b><u>11,942</u></b>	<b><u>15,816</u></b>

<b>NOTE 8: EMPLOYMENT PROVISIONS</b>	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Annual Leave Accrual	<u>3,358</u>	<u>1,413</u>
<b>Total Accounts and other payables</b>	<b><u>3,358</u></b>	<b><u>1,413</u></b>

**NOTE 9: ACCOUNTS PAYABLE AND OTHER PAYABLES**

*Collateral pledged*

No collateral has been pledged for any of the accounts payable and other payable balances.

**NOTE 10: RESERVES**

**General reserve**

The general reserve records funds set aside for future expansion of the association.

**Assets revaluation reserve**

The assets revaluation reserve records changes in fair value of plant and equipment.

**NOTE 11: EVENTS AFTER THE REPORTING PERIOD**

The committee is not aware of any significant events since the end of the reporting period.

**NOTE 12: ASSOCIATION DETAILS**

The registered office of the association is:

M16 Incorporated  
21 Blaxland Crescent  
GRIFFITH ACT 2603

The principal place of business is:

M16 Incorporated  
21 Blaxland Crescent  
GRIFFITH ACT 2603

M16 Incorporated

ANNUAL STATEMENTS GIVE TRUE AND FAIR VIEW OF FINANCIAL POSITION OF INCORPORATED ASSOCIATION

We, *VASILIKI NIKAS POLYMERIS* and *DAVID CHESSELL*

being members of the board of M16 Incorporated, certify that:

The statements attached to this certificate give a true and fair view of the financial position of M16 Incorporated during and at the end of the financial year of the association ending on 31 December 2017.

Signed: *[Signature]*

Dated: *20/3/18*

Signed: *[Signature]*

Dated: *20/3/18*

## *M16 Incorporated*

### INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF M16 INCORPORATED

#### **Report on the Financial Report**

I have audited the accompanying financial report of M16 Incorporated (the association), which comprises the statement of financial position as at 31 December 2017, the statement of profit or loss, and the statement of changes in equity for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the committee on the annual statements giving a true and fair view of the financial position of the association.

#### **Committee's Responsibility for the Financial Report**

The committee of the association is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Associations Incorporation Act 1991* and for such internal control as the committee determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

#### **Auditor's Responsibility**

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

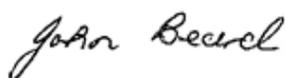
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

#### **Opinion**

In my opinion, the financial report of M16 Incorporated is in accordance with the *Associations Incorporation Act 1991*, including:

- (i) giving a true and fair view of the association's financial position as at 31 December 2017 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements.



Auditor's signature:

Auditor's name: John Beard

Address: 22 Hensman Street LATHAM ACT 2615

Dated this 15th day of March 2018

M16 Incorporated -

CERTIFICATE BY MEMBER OF THE BOARD

I, VERA LIKI NI HAS-BOG, IATZIS  
of M16 ARTS SPACE, certify that:

- a. I attended the annual general meeting of the association held on
- b. The annual statements for the year ended 31 December 2017 were submitted to the members of the association at its annual general meeting.

Signed:

*Mike Bog*

Dated:

*20/3/18*