

2020

Annual Report



NETS
VICTORIA.

NETS Victoria respectfully acknowledges and celebrates the continuing culture of Aboriginal and Torres Strait Islanders and extends this respect to all First Nations Peoples across the world.

We pay our respects to Elders past, present and emerging, and acknowledge the Boon Wurrung and Woiwurrung (Wurundjeri) Peoples of the Kulin Nation as the traditional custodians of the lands and waters on which our office is based.

Image on front cover:

Timothy Cook

Kulama 2014

Earth pigments on linen

184 x 224 cm

Courtesy of the artist, Jilamara Arts and Crafts Association and Vivien Anderson Gallery, Melbourne © the artist.

Presented in the La Trobe Art Institute exhibition *One Foot on the Ground, One Foot in the Water*, curated by Travis Curtin. This exhibition received assistance from NETS Victoria's Exhibition Development Fund supported by the Victorian Government through Creative Victoria.

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Deborah Kelly with Wayang Cyber 2, and the children of the Kampung Kolase
Pada Suatu Ketika (Once Upon a Time) (still), 2015

HD Video

Image courtesy the artist

Our Vision & Goals

VISION

A regionally engaged contemporary art audience across Victoria and throughout Australia.

SERVICE DELIVERY TO THE VISUAL ARTS SECTOR

The delivery of contemporary art, craft and design projects through partnerships with curators, artists, arts organisations, metropolitan and regional galleries.

- Co-curate and develop outstanding, thought provoking new projects
- Foster opportunities for Australian artists through exhibitions, residencies and commissions
- Provide inspiring opportunities and mentorships for regional gallery curators and arts workers
- Enhance support services for regional galleries

OUTREACH TO AUDIENCES

The engagement of a diverse audience in regional communities via exhibitions, commissions, learning programs, digital platforms and publications.

- Deepen audience engagement with exhibitions and artistic projects
- Instigate new audience development programs with a focus on artist-led models
- Build audiences for the regional gallery sector

SUSTAINABILITY AND GROWTH

For our organisation and as a consequence for the visual arts sector we service.

- Ensure good governance
- Enhance sustainability and build capacity

Chair's Report

2020 has been a time for embracing change and honest reflection. It was a time of immense challenge.

As we adapted to life under restrictions, the impacts of COVID-19 were felt by all, including our sector and NETS Victoria.

In March 2020, I was delighted to be elected as the new Chair of NETS Victoria's Board of Management, stepping up from the role of Deputy Chair.

I thank departing Chair Adam Harding for his eight years of service on the Board. Adam brought to the board a passion for regional communities and a true understanding of their needs and values. New members joined the Board early in the year including Bec Cole, the Director of Creative Arts, Latrobe City Council and artist and curator Nikki Lam. Their expertise will help give voice to the creative needs of the sector whilst Bec's appointment will provide a regional perspective to the Board.

March also marked a new leadership structure for NETS Victoria with two new advisory committees appointed with a focus on the Artistic Program and Fundraising with a view to increasing cultural diversity amongst the leadership team and building financial sustainability. This new structure welcomed new voices for the organisation including First Nations Peoples to actively shape the future of NETS Victoria.

The newly created Artistic Program Advisory Committee (APAC) is led by the previous Chair of the Board, Adam Harding. This was an irresistible opportunity for Adam to remain invested in the organisation and support a new phase in the life of NETS Victoria. Advisors on this newly created Committee include the Curator of Indigenous Art at the National Gallery of Victoria: Myles Russell-Cook; Kokatha and Nukunu artist Yhonnie Scarce; and artist Zoë Bastin. Board members with curatorial experience are also on the Committee.

The Development and Fundraising Committee is chaired by Architect and Lecturer, Jan van Schaik with the remit to develop strategies for developing new income streams. Longevity and meaningful investment will enable us to effectively support the galleries that we serve. We created our first fundraising activity through the Australia Cultural Fund in 2020 towards supporting a tour of the TarraWarra Museum of Art exhibition *Looking Glass: Judy Watson and Yhonnie Scarce*. The experience will help us build future donors and support the development of our new fundraising strategy.

This year we focused our attention on the 2021-2024 Strategic Plan. Honest reflection through a self-evaluation process of the Board and our organisational strengths and weaknesses helped guide this process. It has been rewarding to be implementing changes which will result in a clear strategic vision underpinned by integrity and inclusive values and practices. I cannot wait for the new vision and our organisational goals to be implemented and for all of our work this year to be articulated for the future. The Board is looking forward to realising these strategic aspirations.

Another key activity of the year was adopting renewed policies: new Terms of Reference and new Rules of Incorporation for the Association. The focus of these efforts was to acknowledge the diversity advantage, develop anti-racism and anti-discrimination strategies and to devise a set of targets to help guide the organisation's focus. I thank the Director Claire Watson for leading this process and the efforts of our esteemed Secretary and Barrister Catherine Pierce for her guidance.

Leading significant and necessary change in collaboration with Director Claire Watson this year has given me great confidence that the future for NETS Victoria will be purposeful and centred around authenticity. It has been a pleasure to work with Claire and the team over the past year. Claire's commitment and dedication and leadership through this difficult period has helped prepare the organisation for its best possible future.

In October we farewelled Lyn Johnson from the Board who had served three years. We thank Lyn for her contribution. In March 2021 I will also be stepping down from the board as it will be seven years of tenure. It has been an honour to be involved in such a dynamic and committed organisation.

On behalf of the NETS Victoria Board, I would like to extend our deepest appreciation and acknowledge the impact of the staff's contribution to NETS Victoria. I thank them for their integrity, creativity and hard work during an extraordinarily challenging year.

I am filled with optimism for a more sustainable, authentic and collaborative visual arts sector for 2021 and beyond.

Penny Teale



Simone Slee

How Long (Frankfurt railway station) from the series *How Long* 2008-14 (ongoing)

Giclee print on archival paper

86 x 58 cm

Horsham Regional Art Gallery Collection, purchased through the HRAG Trust Fund, 2013.

Image courtesy of the artist and Sarah Scout Presents, Melbourne. © the artist.

Presented in *In Her Words*, a Horsham Regional Art Gallery exhibition, toured nationally by NETS Victoria 2019 – 2020.

Director's Report

January 2020 began with a whirlwind of excitement and change. It was fast overtaken by a deadly bushfire haze and then the uncertainty of a global pandemic. Throughout this extraordinary period, the focus of the year for NETS Victoria was collaboration.

As our planned programming was affected by COVID-19 restrictions, we suspended some of our tours and our committed team were not able to physically install our touring exhibitions interstate. To ensure we upheld our ongoing commitment to the regional galleries we champion, we developed a suite of online engagement opportunities. During this critical time, in partnership with regional galleries, we showcased video art by leading artists including Catherine Bell, Xanthe Dobbie, Deborah Kelly, Jill Orr and Kawita Vatanajyankur.

In partnership with the Public Galleries Association of Victoria (PGAV), we presented the Curatorial Intensive, attended by 461 arts workers, this was a 448% increase on the 2018 in-person iteration. A series of webinars and an online networking session, The 2020 Curatorial Intensive titled 'Curating Safe Practices' gave the visual arts sector the opportunity to come together to share learnings on First Nations cultural safety; managing curatorial risk; online engagement; and best practice for working inclusively with artists with disability.

Participants and presenters reflected on the ways we have dealt with altering our practices and how we can continue to evolve with a view towards increased access and more respectful ways of working. The program was supported by the Victorian Government through Creative Victoria. 93% of survey participants agreed that the session was well produced and presented whilst 88% of survey participants agreed that they gained new knowledge, ideas and insights from the session that they attended.

Working collaboratively with Museums & Galleries NSW, we created a new Risk Resource to assist curators in developing a risk management strategy for exhibitions that may contain content that could be perceived to be controversial or provocative. The “Risk Assessment and Management for Exhibition Content” Resource was launched as a part of the Curatorial Intensive and will serve as a useful tool for curators across Australia.

This year we also commissioned new artworks by seven contemporary artists: Amrita Hepi, Bronwyn Hack, Christopher Langton, Eugenia Lim, James Nguyen, Steven Rhall and Zoë Bastin that involve inflatables in a project titled ‘Conflated’. Conceived by Zoë Bastin and I, the artists have enjoyed professional consultation on inflatables from Professor David Cross from Deakin University. The project has been supported through Creative Victoria’s Strategic Initiatives Fund, and we hope their creative outcomes will tour regional Australia.

The team and I have also been working behind the scenes on an exhibition series titled 50/50 a new initiative that invites curators to virtually meet with regional gallery staff and to learn about publicly accessible collections from home. Three independent curators have been paired with a regional Victorian gallery to research their collection and to develop an exhibition of up to 30 artworks where 50% of the works are from the venue’s collection and 50% are from living contemporary artists. I’m looking forward to seeing the results of their research in 2021.



Installation view:
Great Movements of Feeling at Latrobe Regional Gallery.

A NETS Victoria touring exhibition, curated by Zara Sigglekow and toured nationally by NETS Victoria 2019-2021.

Photograph:
Christo Crocker

We were heartened by the diversity and strength of the applicants to our Exhibition Development Fund (EDF) in 2020. The selected projects resonated with our Artistic Program Advisory Committee for their connection to community and strong curatorial themes. Investing in the development of these outstanding exhibitions produced by La Trobe Art Institute, Blak Dot Gallery and Bus Projects will enable new ideas to thrive and increase exposure for curators and artists alike. We thank all the exceptional applicants this year for their considered submissions.

In 2020 NETS Victoria undertook some of its most meaningful behind the scenes work. We reviewed every policy and process and implemented an extraordinary amount of change to support a more inclusive future. Importantly, we adopted targets for cultural diversity on our Board including First Nations representation.

This year we were excited to be growing our team. We warmly welcomed Jenna Rain Warwick to our new role of First Nations Engagement Coordinator. This signalled a new path for NETS Victoria which acknowledges the critical role of First Nations communities and staff in developing culturally safe processes and authentic support for the First Nations creatives and communities we work with. We also welcomed Jessica Row into the role of Exhibitions Coordinator and farewelled Zoë Bastin who had been supporting administration.

Our team toured 6 physical exhibitions, to 12 locations across 5 states and territories. We showcased 88 outstanding contemporary artists to 78,669 audience members at 12 galleries. We refreshed our brand with leading expert Sweet Creative and worked with them throughout the year to update our website to be unveiled in early 2021. We will continue to explore what online ingenuity means in communities across Victoria and regional Australia further in 2021.

This year, NETS Victoria joined the Arts Industry Council of Victoria Network, an important network of peak bodies for the arts. This involvement was crucial in connecting with and advocating to, different levels of government regarding the effects of COVID-19 on the arts.

Our team of professional staff have adapted tremendously during the year, creating online exhibitions, providing new presentation formats and problem solving. I thank Jenna Rain Warwick, Shae Nagorcka and Jessica Row for being outstanding ambassadors for the organisation and for their commitment to the values of the organisation.

I thank the Board of Management for their proactive and collaborative approach as we devised new ways for serving public galleries during this challenging time. Special thanks to the Board, particularly the Chair Penny Teale who has provided significant support and leadership through the establishment of our new committees.

NETS Victoria could not provide a national network to deliver extraordinary touring exhibitions of contemporary visual culture to remote and metropolitan communities throughout Australia without the support of all our partners.

NETS Victoria is grateful to The National Gallery of Victoria for their continued support. The NGV provides office space, IT support and use of their facilities. I thank the many funding bodies and organisations who support our exhibitions on tour, particularly Creative Victoria, the Australia Council for the Arts and Visions of Australia, as well as our art courier partner: International Art Services (IAS).

Creative Victoria's operational support has been critical to our ongoing success. We sincerely thank the Premier of Victoria, the Honourable Daniel Andrews MP; the Minister for Creative Industries, Danny Pearson MP; and Andrew Abbott, CEO of Creative Victoria and Deputy Secretary, Creative and Visitor Economies; and Linda Lucas, Manager Arts Investment.

Operational support from the Australia Council for the Arts has also been crucial. We thank CEO Adrian Collette AM; Mikala Tai, Head of Visual Arts; and Karen Rodgers, Manager, Multi-Year Investment Arts Investment.

It has been a fulfilling year overseeing a range of organisational changes at NETS Victoria. I am excited to spend more time in 2021 visiting and listening to the staff at the galleries that we support, and helping to build a healthy and vibrant visual arts sector for the future.

Claire Watson



Yhonnie Scarce

Hollowing Earth 2016

blown and hot formed Uranium glass

dimensions variable

Photograph: Andrew Curtis

Courtesy of the artist and THIS IS NO FANTASY, Melbourne

Presented in *Looking Glass: Judy Watson and Yhonnie Scarce*, a TarraWarra Museum of Art exhibition, touring nationally by NETS Victoria 2020 – 2023, curated by Hetti Perkins

Operations at a Glance

Each year the NETS Victoria team works alongside a number of partner galleries and venues across the state and country. These collaborations include numerous hours of dedicated teamwork with the many talented artists, curators, gallery directors and their staff and volunteers who help deliver extraordinary exhibitions throughout the year to our growing regional audiences.

2.6 equivalent full-time staff

88 artists

274 artworks

7 curators

78,669 exhibition visitors

5 digital touring exhibitions

6 exhibitions on the road

12 destinations

1 supported exhibition

5 touring partners

7 projects in development

\$30,000 Exhibition Development Funds

Board and Staff

Officers of the Association

- Penny Teale (Chair)
Joined May 2013, elected Chair March 2020
- Clare Leporati (Deputy Chair)
Joined October 2018, elected Chair March 2020
- Ben Macauley (Treasurer)
Joined and elected Treasurer February 2017
- Catherine Pierce (Secretary)
Joined and elected Secretary May 2013

Ordinary members

- Bec Cole
Joined February 2020
- Adam Harding
Joined May 2012 Until March 2020 (Chair)
- David Hurlston
Joined June 2004
- Lyn Johnson
Joined October 2017 Until October 2020
- Nikki Lam
Joined March 2020
- Jan van Schaik
Joined August 2017

NETS Victoria Staff

- Claire Watson
Director
From November 2019
- Jenna Rain Warwick
First Nations Engagement Coordinator
From November 2020
- Shae Nagorcka
Exhibitions Coordinator
From July 2019
- Jessica Row
Exhibitions Coordinator
From January 2020
- Zoë Bastin
Administrative Assistant
From July 2019
Until February 2020



Helen Grogan

splitting open the surface on which it is inscribed 2018

Multi-channel video and sonic recording (14:50 min) synchronized and looped, with spatialised configuration.

Choreographic score design and development: Helen Grogan. Choreographic score enactment for Gertrude Contemporary foyer site: Shelley Lasica.

Sound Recordist: Liam Power

Image courtesy the artist and ReadingRoom

Installation view: Latrobe Regional Gallery. Photograph: Christo Crocker

Presented in *Great Movements of Feeling*, a NETS Victoria exhibition, curated by Zara Sigglekow and toured by NETS Victoria 2019-2021.

On Tour

The outstanding physical exhibitions that toured in 2020 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, textiles, collage and photography. In partnership with Victoria’s leading arts organisations and curators, our team were responsible for the development, interpretation and delivery of six touring exhibitions and one supported exhibition. Presented in five states across Australia, these exhibitions have been seen by 78,669 visitors.

All six exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences throughout the year with extraordinary contemporary art, craft and design.

EXHIBITIONS ON TOUR

I hope you get this: Raquel Ormella

Craftivism. Dissident Objects and Subversive Forms

FEM-aFFINITY

Great Movements of Feeling

In Her Words

Looking Glass: Judy Watson and Yhonnie Scarce

Attendance: 78,669

ONLINE EXHIBITIONS ON TOUR

Catherine Bell: The Artists

Xanthe Dobbie: Desktop Holiday

Deborah Kelly: Pada Suatu Ketika (Once Upon a Time)

Jill Orr: Antipodean Epic

Kawita Vatanajyankur: The Scale of Justice

Engagement: 1,304

Venues

12 exhibition venues around Australia presented a NETS Victoria exhibition

Bega Vallery Regional Gallery, NSW

Devonport Regional Gallery, TAS

Horsham Regional Art Gallery, VIC

Latrobe Art Institute, VIC

Latrobe Regional Gallery, VIC

Logan Art Gallery, QLD

Museum of Australian Democracy, ACT

Noosa Regional Gallery, QLD

Penrith Regional Art Gallery, NSW

TarraWarra Museum of Art, VIC

University of the Sunshine Coast Art Gallery, QLD

Warwick Art Gallery, QLD

4 exhibition venues around Australia presented a NETS Victoria online exhibition

Bega Valley Regional Gallery, NSW

Benalla Art Gallery, VIC

Horsham Regional Gallery, VIC

Mornington Peninsula Regional Art Gallery, VIC

Craftivism. Dissident Objects and Subversive Forms

A Shepparton Art Museum exhibition, curated by Anna Briers and Rebecca Coates, touring nationally by NETS Victoria.

Artists: Catherine Bell, Deborah Kelly, Debris Facility, Erub Arts, Hiromi Tango, James Tylor, Jemima Wyman, Karen Black, Kate Just, Michelle Hamer, Paul Yore, Penny Byrne, Ramesh Mario Nithiyendran, Raquel Ormella, Slow Art Collective, Starlie Geikie and Tai Snaith.

Craftivism. Dissident Objects and Subversive Forms presents the work of 18 contemporary Australian artists who utilise craft based materialities with a political intent. Broadening our understanding of craft-making traditions, the artists in this exhibition subvert and extend these forms into the realm of activism and social change, reflecting on the world in which we live. While some respond directly to artistic or political movements, others encourage social connection between community members or require participatory activation through collective processes. Drawing on a long historical lineage, *Craftivism. Dissident Objects and Subversive Forms* enables viewers to rethink craft in a new light.

The exhibition is accompanied by a fully illustrated catalogue featuring a curatorial introduction and three commissioned texts

by David Cross, Jessica Bridgfoot and Amelia Winata.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

Venues

Shepparton Art Museum
24 November 2018—17 February 2019

Warrnambool Art Gallery
4 March—5 May 2019

Mornington Peninsula Regional Gallery
17 May—21 July 2019

Museum of Australian Democracy
6 September 2019—2 February 2020

Bega Valley Regional Gallery
14 February—24 March 2020

Warwick Art Gallery
2 July—29 August 2020

University of the Sunshine Coast Art Gallery
20 November 2020—16 January 2021



Hiromi Tango works with USC Art Gallery education staff as part of her *Healing Garden* public workshop for USC Art Gallery.

Presented in *Craftivism: Dissident Objects and Subversive Forms*, 2018 a Shepparton Art Museum curated exhibition, toured nationally by NETS Victoria 2019 – 2021

Photograph: Megan Williams



(Top)
Installation view:
Child engaging with
Slow Art Collective's
Archiloom 2018 at
Mornington Peninsula
Regional Gallery



(Bottom)
Penny Byrne
#EuropaEuropa 2015
antique porcelain
serving platter,
vintage porcelain
figurines, epoxy putty,
epoxy resin, enamel
paint
Darebin Art Collection
© Penny Byrne
Copyright Agency,
2018
Photograph: Angela
Bailey

(Top + Bottom)
Presented in
*Craftivism: Dissident
Objects and Subversive
Forms*, 2018 a
Shepparton Art
Museum curated
exhibition, toured
nationally by NETS
Victoria 2019 – 2021

FEM-aFFINITY

An Arts Project Australia exhibition, curated by Catherine Bell, touring nationally with NETS Victoria

Artists: Bronwyn Hack, Cathy Staughton, Dorothy Berry, Eden Menta, Fulli Andrinopoulos, Heather Shimmen, Helga Groves, Jane Trengove, Janelle Low, Jill Orr, Lisa Reid, Prudence Flint, Wendy Dawson and Yvette Coppersmith.

FEM-aFFINITY brings together female artists from Arts Project Australia and wider Victoria whose work share an affinity of subject and process. By situating female Arts Project studio artists alongside other female contemporary artists, the exhibition uncovers shared perspectives on female identity. Drawing upon interdisciplinary and collaborative approaches, and understanding artworks as a complex and nuanced way of thinking about embodied knowledge, the exhibition reveals how feminism materialises in distinctive and uncanny ways.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

Venues

Arts Project Australia
15 June—20 July 2019

Devonport Regional Gallery
25 January—15 March 2020

Noosa Regional Gallery
25 July—12 September 2020

Horsham Regional Art Gallery
10 November 2020—17 January 2021

Bunjil Place
30 January—14 March 2021

Riddoch Art Gallery
22 May—4 July 2021

Benalla Art Gallery
6 August—17 October 2021



(Top)
Cathy Staughton
Catherine Bell Love
Anne Baby Same
(detail) 2019
gouache and
marker on paper
28.5 x 38 cm
Courtesy of the
artist, represented
by Arts Project
Australia,
Melbourne

(Bottom)
Installation View:
Devonport Regional
Gallery
FEM-aFFINITY,
an Arts Project
Australia exhibition,
curated by
Catherine Bell,
toured nationally
by NETS Victoria
2019 – 2021

Great Movements of Feeling

A NETS Victoria touring exhibition, curated by Zara Sigglekow.

Artists: Tim Bučković, Helen Grogan, Megan Cope, Nikos Pantazopoulos, Sriwhana Spong, Stuart Ringholt and Sue Williamson.

Great Movements of Feeling is a multi-disciplinary project that explores emotion as a cognitive and bodily force. Originally developed for the 2018 Next Wave Festival through the Gertrude Contemporary Emerging Curators Program, the exhibition considers emotion through personal and historical lenses; as a flowing drive that occurs between people, concepts and objects.

This structure brings together the two historical 'camps' of emotion theory: emotion as primarily tied to bodily sensations, and emotion as thought. The works in this exhibition inhabit facets of emotion congealing at different points on this spectrum: sometimes weighted towards a bodily sensation, at other times towards a cognitive judgment, or somewhere in between.

Featuring works from Tim Bučković (Australia), Megan Cope (Quandamooka), Helen Grogan (Australia), Nik Pantazopoulos (Australia), Stuart Ringholt (Australia), Sriwhana Spong (New Zealand / United Kingdom) and Sue Williamson (South Africa) and a Medieval stained glass window (artist unknown).

These artworks wrestle with ideas of emotion, of content that is loaded with feeling, and at times where emotion might sit within art practice, touching on ethical, aesthetic, social, and spiritual dimensions. In all, there is a sense of historical weight threading through: the inheritance of trauma, of love, of the passing down of feeling.

This project has been supported by the Victorian Government through Creative Victoria.

Venues

Hamilton Gallery
7 September — 3 November 2019

Latrobe Regional Gallery
13 November 2020 — 14 February 2021

Mildura Arts Centre
4 March — 9 May 2021



Sriwhana Spong

This Creature (detail) 2016

single-channel HD video, sound 14:55 minutes

Courtesy the artist © the artist and Michael Lett, Auckland, New Zealand

Presented in *Great Movements of Feeling*, a NETS Victoria exhibition, curated by
Zara Sigglekow and toured by NETS Victoria 2019-2021.

I hope you get this: Raquel Ormella

A Shepparton Art Museum exhibition, curated by Rebecca Coates and Anna Briers and toured nationally by NETS Victoria

This exhibition brings together new and recent work by one of Australia's leading contemporary artists, Raquel Ormella.

I hope you get this: Raquel Ormella includes work from a wide variety of media, and particularly draws on her experimental textile works. The exhibition explores key themes that Ormella has consistently focused on: social and environmental activism; human and animal relationships; nationalism and national identity.

These recurrent interests are brought together by a consistent engagement with the artist's voice. Rather than being the site of authority, Ormella's voice simultaneously expresses aspiration for connection, while remaining uncertain about whether the communication will work. The exhibition was accompanied by a fully illustrated catalogue featuring a curatorial introduction commissioned texts by Kyla McFarlane and Reuben Keehan.

This project was assisted by the Australian Government's Visions of Australia program as well as receiving catalogue funding through the Gordon Darling Foundation, and development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

Venues

Shepparton Art Museum
26 May—12 August 2018

Horsham Regional Art Gallery
13 October—9 December 2018

Queen Victoria Museum and Art Gallery
19 January—24 March 2019

Drill Hall Gallery
19 April—9 June 2019

Noosa Regional Gallery
22 June—28 July 2019

Penrith Regional Gallery
30 November 2019—22 March 2020



Raquel Ormella

Poetic possibility #1 2012

reworked flag, cotton, metal

200 x 240 cm

Campbelltown City Council Collection © the artist

Presented in *I Hope you get this: Raquel Ormella*, a Shepparton Art Museum exhibition, curated by Rebecca Coates and Anna Briers and toured nationally by NETS Victoria 2018-2020.

In Her Words

A Horsham Regional Art Gallery exhibition, curated by Olivia Poloni, toured nationally by NETS Victoria

Artists: Anne Ferran, Carol Jerrems, Cherine Fahd, Clare Rae, Deborah Paauwe, Eliza Hutchison, Fiona Foley, Hoda Afshar, Honey Long, Janina Green, Jill Orr, Joyce Evans, Julie Rrap, Karla Dickens, Kawita Vatanajyankur, Kirsten Lyttle, Leah King Smith, Linsey Gosper, Pat Brassington, Polixeni Papapetrou, Polly Borland, Ponch Hawkes, Prue Stent, Sandy Edwards, Simone Slee, Tracey Moffat and Zoe Croggon.

In Her Words is a photographic exhibition focusing on women behind and in front of the camera. Recognizing the significance of feminist photography held by the Horsham Regional Art Gallery, guest curator Olivia Poloni was invited to draw works from the collection alongside key figures in contemporary Australian photographic practice.

In this exhibition we hear from women who are bold in the telling of their flaws, uncertainties and strengths; aiming to get to the core of the female experience, rights and challenges. Through these images the photographers make bold statements about the societies in which they live and work. Key themes include migration, queer culture, Aboriginal life, youth and childhood, the body, domesticity, place, identity and female repressions and expression.

In the wake of recent movements such as #metoo, *In Her Words* celebrates artists who are in control of their own story; whether they are speaking their own truth or re-enacting the accounts of others.

This project is supported by the Victorian Government through Creative Victoria, and received assistance from NETS Victoria's Exhibition Development Fund 2018.

Venues

Horsham Regional Art Gallery
2 March—19 May 2019

Deakin University Art Gallery
11 September—18 October 2019

Wangaratta Art Gallery
2 November—15 December 2019

Logan Art Gallery
31 July—5 September 2020



Hoda Afshar

Portrait #6 (detail) 2015

archival pigment print

122 x 91 cm

Courtesy the artist. © the artist

Presented in *In Her Words*, a Horsham Regional Art Gallery exhibition, curated by Olivia Poloni and toured nationally by NETS Victoria 2019-2020.

Looking Glass: Judy Watson and Yhonnie Scarce

Developed by TarraWarra Museum of Art in partnership with Ikon Gallery (Birmingham, UK) and curated by Hetti Perkins, touring with NETS Victoria.

Looking Glass: Judy Watson and Yhonnie Scarce is both a love song and a lament for Country; a fantastical alchemy of the elemental forces of earth, water, fire and air. Kokatha and Nukunu artist Yhonnie Scarce and Waanyi artist Judy Watson

Watson's ochres, charcoal and pigments, pooled and washed upon flayed canvases, have a natural affinity and synergy with Scarce's fusion of fire, earth and air. Watson and Scarce express the inseparable 'one-ness' of Aboriginal people with Country, a familial relationship established for millennia.

Together these artists offer a far-ranging and holistic portrait of Country where the creation and experience of art recalls the lived, remembered and inherited history of Aboriginal people. Yet, while their works may refer to specific events, their enigmatic and often intimate forms, gestures and marks also imply an immersive timelessness outside of a linear chronology, outside of 'this accidental present'; an existence today that is more than the 'now'. Colloquially, this is often referred to as the Dreaming to imply an 'extra-consciousness', an extraordinary perception of the connection of Country, community and culture.

This project is supported by the Balnaves Foundation and the Victorian Government through Creative Victoria, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund 2019, supported by the Victorian Government through Creative Victoria, and by Creative Partnerships Australia through the Australian Cultural Fund.

Venues

TarraWarra Museum of Art VIC
28 November 2020—8 March 2021

Flinders University Museum of Art SA
26 April—2 July 2021

Cairns Art Gallery QLD
11 December 2021—20 Feb 2022

Queensland University of Technology (QUT) Art Museum QLD
12 March—15 May 2022

Plimsoll Gallery TAS
12 August—23 October 2022

Latrobe Regional Gallery VIC
19 November 2022—12 March 2023

Mildura Arts Centre VIC
8 June—6 August 2023

Wangaratta Art Gallery VIC
26 August—22 October 2023



(Top)
Yhonnie Scarce
Strontium 90 2016
Hand blown glass, acrylic &
found hospital cribs, wallpaper
Dimensions variable
Installation view at THIS IS NO
FANTASY, Melbourne.
Photograph: Janelle Low
Courtesy of the artist and THIS
IS NO FANTASY, Melbourne



(Bottom)
Judy Watson
standing stone, grevillea 2020
synthetic polymer paint,
aquarelle and graphite pencil
on canvas
247 x 181 cm
Image courtesy of the artist
and Milani Gallery, Brisbane ©
the artist
Photograph: Carl Warner

Both works presented in
Looking Glass, a TarraWarra
Museum of Art exhibition,
touring nationally by NETS
Victoria 2020 – 2023, curated
by Hetti Perkins

Catherine Bell: The Artists

A digital exhibition, touring with NETS Victoria.

The Artists is a silent film by Catherine Bell documenting an artist residency at Norma Redpath House, University of Melbourne. Undertaken by artist collaborators Cathy Staughton and Catherine Bell, who have been each other's muse since 2009, both artists explore the lived experience and female identity in their painted and video portraits. This film documents the first time "The Artists" have lived together and produced artworks outside of Cathy's studio at Arts Project Australia.

For a brief time in history, the silent film genre provided an inclusive experience for the hearing impaired who could fully participate in this cultural form as equal members of the audience. *The Artists* focuses on communal daily rituals, and how "The Two Cathies" co-exist with Catherine Bell's dog Archie; and interact when they are not making art, using a combination of sign language, lip reading and visual communication. The film explores how feminist ethics play a role in their participatory practice and illuminates concepts of interdependence, reciprocity, trust, friendship, and embodiment. The film advocates for feminist ethical and theoretical approaches to collective, participatory, relational, community-engaged and collaborative practices.

This project is supported by the Victorian Government through Creative Victoria.

Venues

Benalla Art Gallery
18 May—28 June 2020



Catherine Bell
The Artists (still), 2018
Silent digital film: 8 minutes
Courtesy of the artist and Sutton Gallery, Melbourne

Xanthe Dobbie: Desktop Holiday

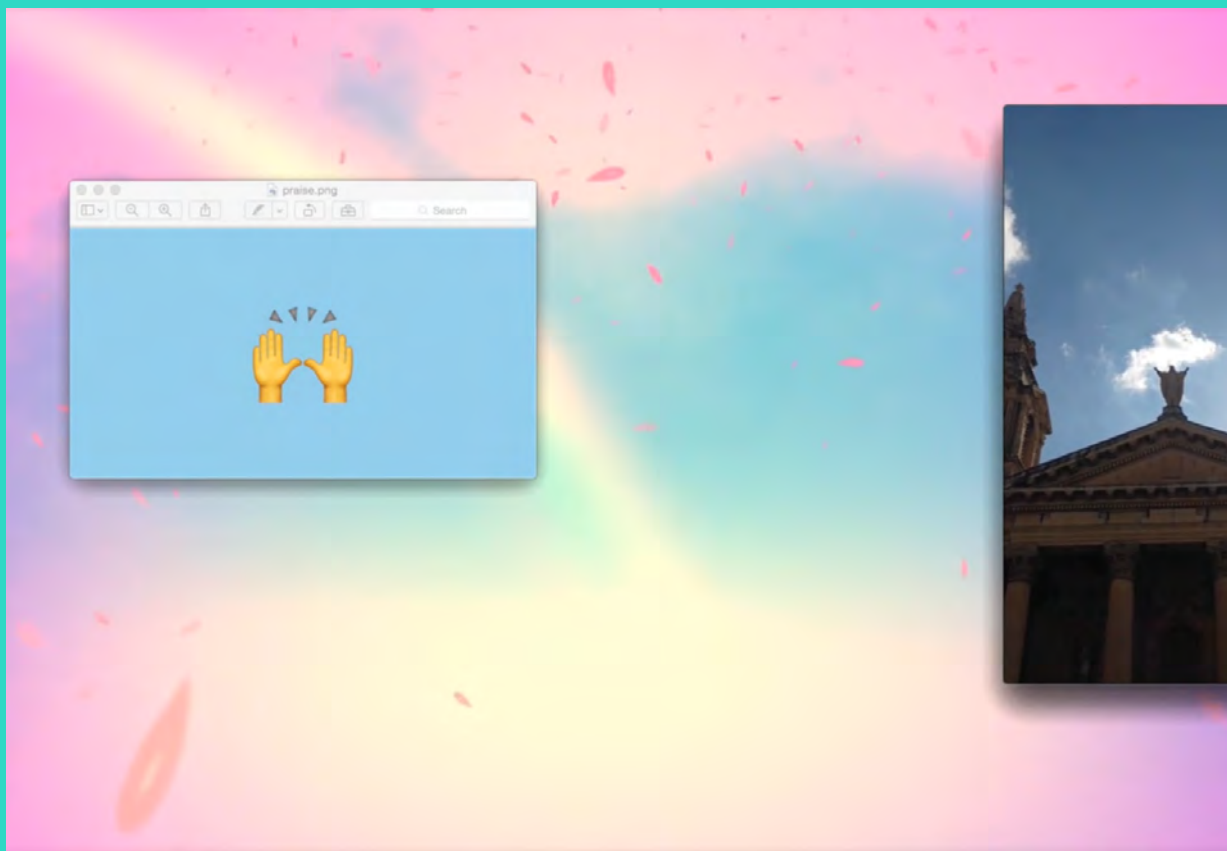
A digital exhibition, touring with NETS Victoria.

Xanthe Dobbie's *Desktop Holiday* is a triptych of digital collage loops. The three parts explore notions of fractured identity in the age of globalisation and instant travel. The work juxtaposes hyper-stimulating queer internet aesthetic with religious iconography, historical imagery and gathered footage of natural structures. Audiovisual fragments are carefully curated in an unsettling mix of holiday snapshots, emojis, relaxation tracks, and ever-impending message alerts.

Desktop Holiday plays on ideas of a plugged-in society. Incapable of switching off, it continues infinitely – mesmerising, banal and infuriating. Each loop is made up of sourced digital content and recorded footage of the Catholic Island of Malta, shot by the artist in late 2016 on an iPhone 5. The collages are then superimposed onto “paradise themed” stock backgrounds; these include ‘Welcome to Heaven’ and ‘Holiday Sparkle’.

Venues

Mornington Peninsula Regional Gallery
12 May—21 June 2020



(Top and Below)
Xanthe Dobbie
Desktop Holiday
(details) 2017
Digital video:
endless loop
Courtesy of the
artist

Deborah Kelly: Pada Suatu Ketika (Once Upon a Time)

A digital exhibition, touring with NETS Victoria.

Pada Suatu Ketika (Once Upon A Time) is a stop motion collage animation by celebrated Australian artist Deborah Kelly with WayangCyber2 made during workshops with children living in Cikapundung, Indonesia in 2015. The families involved in the project were economic migrants to the area, a community facing constant challenges from government and land developers. *Pada Suatu Ketika (Once Upon A Time)* sees them taking part in a mythic narrative of the David and Goliath struggle, underlining the importance of unity and the perils of unchecked development and growth. The work began as a technical experiment in animating collage with minimal resources, and is the formal precursor to Kelly's award-winning moving image artwork *LYING WOMEN*, which is touring as part of the NETS Victoria exhibition *Craftivism: Dissident Objects and Subversive Forms*.

Venues

Bega Valley Regional Gallery

4 May—29 May 2020



Deborah Kelly with Wayang Cyber 2, and the children of the Kampung Kolase

Pada Suatu Ketika (Once Upon a Time) (still), (detail), 2015

HD Video

Image courtesy the artist



Deborah Kelly with Wayang Cyber 2, and the children of the Kampung Kolase
Pada Suatu Ketika (Once Upon a Time) (still), 2015
HD Video
Image courtesy the artist

Jill Orr: Antipodean Epic

A digital exhibition touring with NETS Victoria.

Jill Orr's *Antipodean Epic* is a poetic journey that incorporates seed both in abundance and scarcity. Utilising costume to create three character creatures, as a means to ask: Are the creatures the end of their species or the beginning of another? Are they displaced or transported viral creations? Are they unwanted interlopers within the seed stock? Are they the carriers of a potential future or remnants of a distant past or both?

Humanities' survival depends on seed, the ultimate container of life but as climate and consequently environment is changing, seed has become contested ground. Political, scientific, environmental and ethical debate surround both GM seed and its reliance on the global monopoly of a few mega agri-businesses. This is starkly contrasted by localized heritage seed closely guarded for its un-tampered quality. Both forms of seed production are charged with the task of feeding populations as they grow exponentially into the future. Here lies part of our challenge.

Performed and adapted for the *Mildura Palimpsest Biennale 10#* 2015, Lorne Sculpture Biennale 2016 and the *Manifesto of International Performance 3 (MIP3)*, in Belo Horizonte, Brazil, August 2016, the video installation was shown at Arthouse North Melbourne for *Inextremis*

2017. Jill Orr's performance installations have been presented across the world and Australia from the late nineteen seventies to now. Orr's work centres on issues of the psycho- social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales.

Venues

Benalla Art Gallery
18 June—26 July 2020



Jill Orr
Antipodean Epic (still), (detail) 2015
Courtesy of the artist
Photographer: Christina Simons for Jill Orr

Kawita Vatanajyankur: The Scale of Justice

A Horsham Regional Art Gallery digital exhibition touring with NETS Victoria. Curated by Olivia Poloni.

In *The Scale of Justice* (2016), Kawita Vatanajyankur becomes a traditional 'beam scale', balancing hanging baskets from her arms and feet. Against the jewel-coloured backdrop of sapphire pink, the baskets fill up and overflow with luscious green vegetables while we watch as her balance and composure are increasingly tested, her corporeal and psychological limits measured.

The Scale of Justice is a part of Kawita Vatanajyankur's *Mechanized* series, in which the artist is a tool, a moving part in a machine. She transforms herself into food production equipment in performance videos that restage processes such as boxing eggs and weighing leafy greens. Like her previously celebrated works, *The Scale of Justice* is graphic and glorious, sharing the same eye-catching allure that enamours us to ads. The confronting nature of her endurance performances, however, interrupts this seductive surface. The repetitive and arduous tasks that Vatanajyankur performs parody a pervasive slippage between human and machine, to foreground the forgotten physical body within a technologically accelerating world.

Beyond this literal translation, these gestures also make visible the invisible mechanisms that govern women's everyday labour in her birthplace of Thailand. In both contexts, pairing seduction and confrontation proves a powerful device in Vatanajyankur's hands—a Trojan horse for tackling entrenched attitudes toward gender, equality and work. Vatanajyankur has exhibited widely across Australia, Asia, America and Europe including the Asia Triennale of Perming Arts; Melbourne, Asian Art Biennale; Taiwan, Bangkok Art Biennale and Saatchi Gallery, London.

Venues

Horsham Regional Art Gallery
1 September—30 September 2020



Kawita Vatanajyankur
The Scale of Justice (detail) 2016
Video (still): 2 minutes 32 seconds
Courtesy the artist. © the artist

In Development

FROM AUSTRALIA: AN ACCUMULATION in partnership with Negative Press

An exhibition facilitated by Trent Walter and Negative Press, that encapsulates printmaking in Australia now. In response to a print portfolio created in 1988 by René Block the exhibition will include works from major contemporary Australian artists, print workshops held across Australia since 2019, as well as video works that capture oral histories Walter has found on his travels.

From Australia: An Accumulation sparks conversation and engagement with notions of Australian identity and nationhood at this critical juncture in our nations' history.

50/50

While NETS Victoria ordinarily focuses on touring physical exhibitions, this concept aims to see curators virtually 'touring' to meet with regional gallery staff and to learn about publicly accessible collections from home. The exhibition series '50/50' invites three independent curators to pair with a regional Victorian gallery to research their collection and to develop an exhibition of up to 30 artworks where 50% of the works are from the venue's collection and 50% are from living contemporary artists. Each curator is encouraged to determine the exhibition theme and each work from the collection should be paired with another work as determined by the curatorial rationale. The pairing may be visual or conceptual.

Each curator will write a curatorial essay discussing each pairing, and explaining the thought process and ideas behind the exhibition. Exhibition catalogues will be designed for digital publication. The host gallery will publish the exhibition on their website. At the completion of the project NETS Victoria's website will also host the project ensuring an ongoing archive of the three exhibitions. Once live, online interviews with the three curators will be held via live webinars and recorded for publication. We are excited that Jessica Clark will be researching Benalla Art Gallery's art collection, Sophia Cai will be researching Hamilton Gallery's art collection and Tamsen Hopkinson will be researching Castlemaine Art Museum's art collection.



Paulin Wangin drawing a portrait of Kunmanara (Mumu Mike) Williams while sitting cross-legged on the floor at Mimili Maku Arts, Mimil, SA. 2019.

The finished artwork will be presented in *From Australia: An Accumulation*, a Negative Press exhibition curated by Trent Walter, touring with NETS Victoria 2021-2023.

Photograph: Trent Walter

In Development

CONFLATED

Curated by Claire Watson and Zoë Bastin.

NETS Victoria commissioned new artworks by seven contemporary artists that involve inflatables in a project series titled *Conflated*. This new commission series seeks to answer: How can artists conflate new ideas with sculptures, performances and installations that are blown up?

A NETS Victoria initiative, the new commissions have been made possible through funding from Creative Victoria's Strategic Investment Fund and will see new works made by artists: Amrita Hepi, Bronwyn Hack, Christopher Langton, Eugenia Lim, James Nguyen, Steven Rhall and Zoë Bastin. The concept was conceived in a collaboration with artist Zoë Bastin a recently appointed member of NETS Victoria's Artistic Program Advisory Committee, and Director of NETS Victoria, Claire Watson.

"This new commission series invites artists who have strong conceptual practices to make new works that are blown up. We've asked artists to bring ideas from their unique perspectives to conflate hard hitting contemporary art ideas with the medium of inflatables. Found in our contemporary life – the inflatable innately expresses a sense of fun and wonderment. During the Covid restrictions, this playful theme provides a valuable provocation to hopefully keep artists positive and creatively challenged." Zoë Bastin and Claire Watson (Co-Curators).

The artists have been invited to respond to a set of key themes including regeneration; social distancing; environment; and connection.

"I'm excited to be developing new work for the *Conflated* commission series. Inflatables are something that intrigue me, as in their most basic nature, they sort of have two states. This basic function (or dysfunction) of the inflatable is rich in its analogous potential to explore how many of us tend to view the world through a binary lens. It's great to be connecting with other artists as part of this commission benefitting from discussing inflatables and their relevance to contemporary art, each through our own particular views and subjectivities." Taungurung artist, Steven Rhall

Conflated is supported by the Victorian Government through Creative Victoria.



Steven Rhall.

Air Dancer as Black Body, Bad Boi Edition. 2019

Photo Credit: Dark Mofo/Jesse Hunniford, 2019. Courtesy Dark

Mofo, Hobart, Tasmania, Australia

Indicative Image: *Conflated*, new commissions, curated by Claire Watson and Zoë Bastin

Exhibition Development Fund

The NETS Victoria Exhibition Development Fund provides up to \$10,000 in seed funding to enable innovative contemporary art, craft and design exhibitions to be realised across the state. Three exhibitions were selected from a pool of submissions, representing a diverse range of Victorian curators, galleries and artists. The Exhibition Development Fund is devolved on behalf of Creative Victoria. NETS Victoria provided grants of \$10,000 to each of the recipients below.

ONE FOOT ON THE GROUND, ONE FOOT IN THE WATER: La Trobe Art Institute

La Trobe Art Institute presented *One foot on the ground, one foot in the water*, a group exhibition that explores death and dying as states of transition, presenting art-making as a means of facing mortality. At a time when the universal fact of our mortality has never been more potent, the exhibition presents artwork by leading contemporary artists who challenge us to reckon with death as an inherent part of life. The exhibition was accompanied by a fully illustrated e-catalogue featuring six newly commissioned texts and a photo essay by Sara Morawetz. Exhibiting artists: Catherine Bell, Timothy Cook, French & Mottershead, Mabel Juli, Richard Lewer, Michael Needham, Nell, Patrick Freddy Puruntatameri and Nawurapu Wunungmurra.

NOTIONS OF CARE: Bus Projects

Bus Projects will present *Notions of Care* curated by Nina Mulhall and Kathryne Honey. Featuring artists Arini Byng, Renae Coles and Anna Dunnill (Snapcat), Polly Stanton, Kate Tucker and Katie West, *Notions of Care* explores the ways in which art and nurture are interlinked, asking us to take time, to pause, to contemplate.

EXCHANGE: Blak Dot Gallery

Blak Dot Gallery will present *EXCHANGE* by curator and artist Kimba Thompson, exploring the exchange of ideas between First Nations Peoples, and supporting the validity of knowledge and permissions to access old/living knowledge.

Curatorial Intensive

NETS Victoria developed and presented the 2020 Curatorial Intensive in collaboration with the Public Galleries Association of Victoria (PGAV). Continuing to reach curators across Victoria and beyond to respond to the themes which have shaped 2020, this year's program titled *Curating Safe Practices* featured a series of free one-hour webinars taking place from 10 November – 10 December 2020. The multi-faceted program provided a platform for Australian curators and arts workers to share their experiences and knowledge with one another through a live Q+A forum.

Session one, *Best practice approaches for working inclusively with artists with disability*, explored considerations in working collaboratively with contemporary artists with and without disabilities, and the approaches organisations and curators should consider to meet best practice in this area. Chair Sim Luttin of Arts Project Australia; Dr Catherine Bell, Artist and Curator of *FEM-aFFINITY*; Morwenna Collett, Disability and Accessibility Consultant; and Artists Eden Menta and Jane Trengove, drew upon different types of disability: intellectual, physical and mental health issues, and the different approaches to working inclusively and providing access for these groups across Australia. This webinar took place on Tuesday 10 November, 2:30 – 3:30pm and was Auslan interpreted.

Session two, *Managing Curatorial Risk*, introduced a new resource developed by NETS Victoria and Museums and Galleries of NSW (M&G NSW) aimed to assist with curatorial risk management. The session reflected upon exhibitions' intent to incite conversation, new ideas and debate, while asking the question – what happens when exhibitions contain content that could be perceived to be controversial, provocative or have the potential to offend certain members of the community, audience or stakeholder groups? This session investigated *Conflict In My Outlook* an exhibition curated by Anna Briers which navigated this type of curatorial risk and brought together Chair Adam Harding, Director of CCP and Chair of NETS Victoria's Artistic Program Advisory Committee; Presenters Anna Briers, Curator, University of Queensland Art Museum; Artist Xanthe Dobbie; and Rachel Arndt, Gallery Programs and Touring Exhibitions Manager, M&G NSW. This webinar took place on Wednesday 18 November, 2:30-3:30pm and was live captioned.

Curatorial Intensive

Session three, *First Nations Cultural Safety*, brought together First Nations perspectives in a candid discussion aiming to shift curatorial approaches for the better. The session delved into important questions including, how do we as institutions ensure that First Nations cultural safety is embedded in our institutions? Chair Bec Cole, Director Creative Arts, Latrobe City Council and presenters, Clothilde Bullen, Senior Curator of Aboriginal and Torres Strait Islander Collections and Exhibitions at the Museum of Contemporary Art Australia (MCA); Stacie Piper, First Nations Curator, TarraWarra Museum of Art; and Belinda Briggs, Community Engagement – Indigenous, Shepparton Art Museum, engaged in an important discussion on bringing First Nations art into the spotlight while ensuring safe spaces, considered approaches and accountability. This webinar took place on Wednesday 2 December, 2:30-3:30pm and was live captioned.

Session four, *Online Engagement – Learnings, Pitfalls and Triumphs*, reflected heavily on the challenges that 2020 presented and the need for galleries to use digital technologies to engage audiences in the absence of physical visitation. The session considered how galleries rose to the challenge to adapt to this process, what has been successful, and if online engagement will continue to be a useful tool after the pandemic. Chair Danny Lacy, Artistic Director / Senior Curator, Mornington Peninsula Regional Gallery and presenters: Miriam Kelly, Curator, ACCA; Artists James Nguyen; and Camila Galaz; came together to analyse the move to online tools and how the art community responded to new formats to keep artists, galleries and audiences connected and showcasing art. This webinar took place on Tuesday 8 December, 2:30-3:30pm and was live captioned.

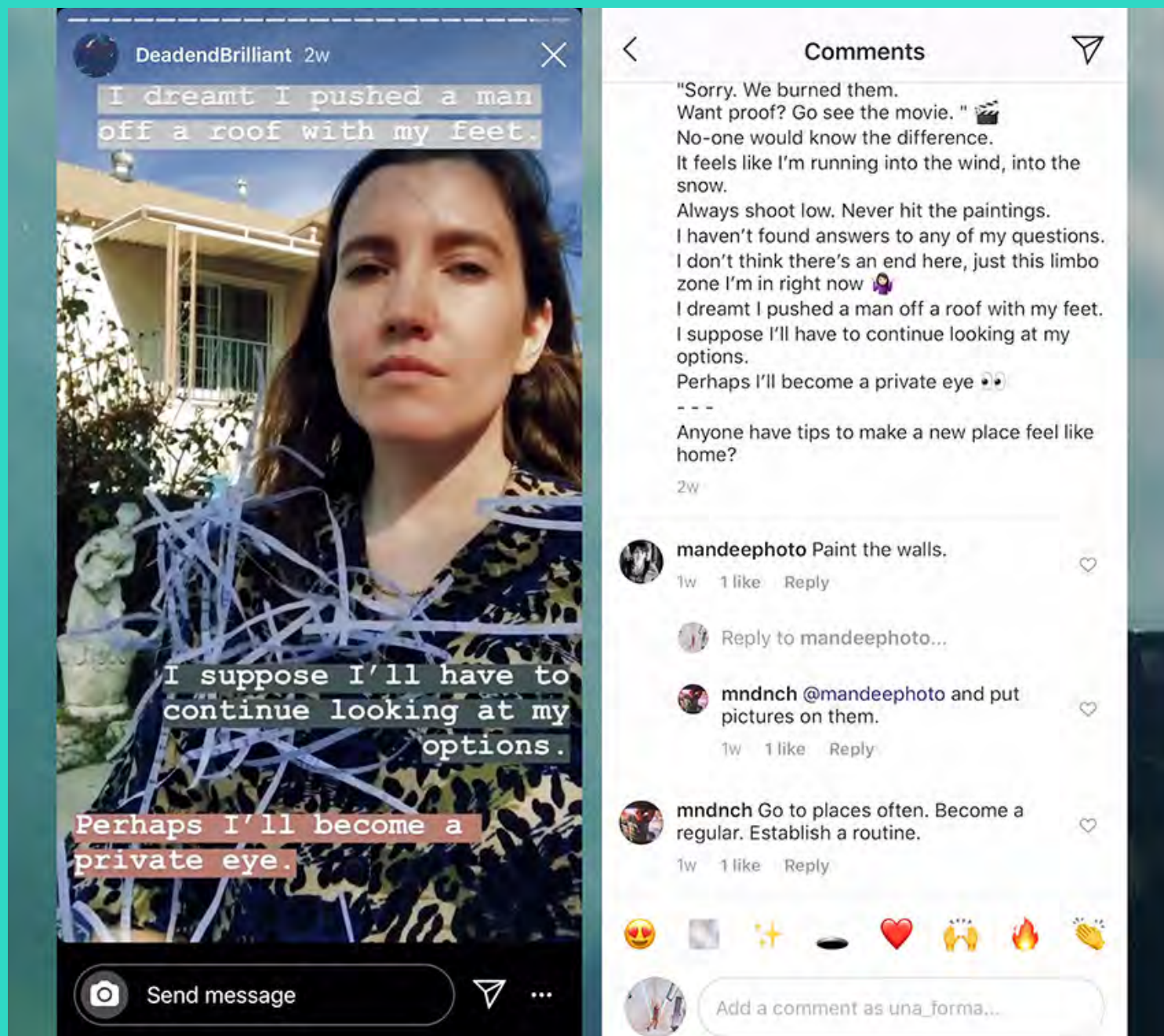
Session five, *Curatorial One-on-One*, saw participants paired up with another curator to discuss topics that have been explored in this year's Curatorial Intensive, hosted by Esther Anatolitis, arts consultant, advocate and writer, bringing like-minded people together to reflect and learn from previous sessions to discuss the issues facing the arts and how we can all learn from each other's experiences. The event took place on Thursday 10 December, 4:00-5:00pm.

The event was supported by Creative Victoria through the Strategic Initiatives Fund.

The presenters tackled some difficult questions with grace and generosity. Anonymous attendee

Really informative and useful webinar. Anonymous attendee

I think this was my favourite seminar of the year — it was a real privilege to listen to the panellists and I'm grateful to them and NETS for the opportunity. Anonymous attendee



Camila Galaz

Dead End. Brilliant. 2020

Video, digital print

Courtesy of the artist. © the artist

CURATORIAL INTENSIVE (Online Engagement – Learnings, Pitfalls and Triumphs)

Publications

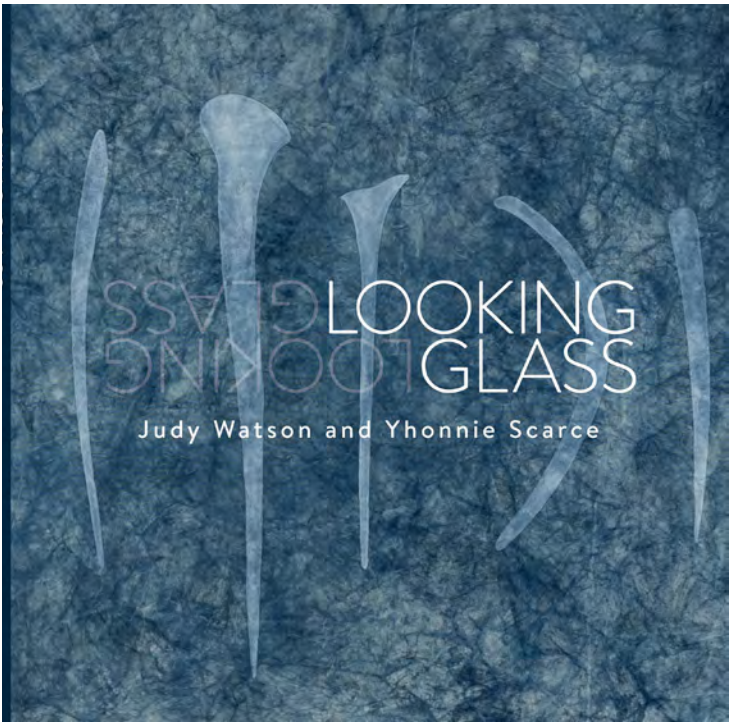
Risk Assessment and Management for Exhibition Content

This resource, prepared by M&G NSW and NETS Victoria, has been produced to assist curators and galleries in developing a risk management strategy for exhibitions that may contain content that could be perceived to be controversial, provocative or have the potential to offend certain members of the community, audience or stakeholder groups.



Looking Glass: Judy Watson and Yhonnie Scarce Catalogue

This exhibition catalogue prepared by TarraWarra Museum of Art in collaboration with NETS Victoria, features a foreword by Myles Russell-Cook, and Victoria Lynn as well as texts by Curator Hetti Perkins and interviews with the artists Yhonnie Scarce and Judy Watson. Supported by the Gordon Darling Foundation.



NETS Victoria pays tribute to the ongoing culture of Aboriginal and Torres Strait Islanders. We pay our respects to Elders past, present and emerging, and acknowledge the Boon Wurrung and Woiwurrung (Wurundjeri) Peoples of the Kulin Nation as the traditional custodians of the lands and waters on which our office operates.

National Exhibitions Touring Support (NETS) Victoria is supported by the Victorian Government through Creative Victoria, and by the Australian Government through the Australia Council, its arts funding and advisory body and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NETS Victoria also receives significant in-kind support from the National Gallery of Victoria.

NETS Victoria is grateful for the generous support of our valued partners.



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