

2021

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 Bunurong and Woiwurrung (Wurundjeri) Peoples of the Kulin Nation as the traditional custodians of the lands and waters on which our office is based.

Front Cover:

NC Qin

Birdsong, (detail) 2020

Glass, photography, digital print on aluminium panels | 50 x 80 cm

Image courtesy of the artist © the artist

Presented in *Home is more than a place*, a NETS Victoria digital exhibition presented at Hamilton Gallery, curated by Sophia Cai 2021

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Simone Slee
Rocks happy to help: hold up, hold down 2017
2 hours 4 minutes 15 seconds
Image courtesy of the artist and Sarah Scout Presents © the artist
Presented in *Video Now*, a NETS Victoria touring exhibition 2021

Our Vision & Goals

VISION

Our vision is for regional communities to be inspired and connected through access to authentic and cutting-edge contemporary art that challenges the status-quo, celebrates multiple viewpoints, and is valued as part of the State's vibrant culture and economy.

GOALS

We will deliver a bold, forward-thinking and inclusive Artistic Program that reflects the diversity of contemporary Australian artists and their stories.

We will achieve the funds to grow and support our team through taking an innovative and courageous approach to diversifying our income streams and extending our strategic partnerships.

We will be led by our values and demonstrate our commitment to community engagement, diversity and inclusion in both the work that we do and the ways in which we do it.

OUR VALUES

Collaborative Leadership: We listen and we lead.

Empowerment: We make space for new voices, grow space through our sector development, and capacity building work and hold space through active and authentic allyship.

Radical Transparency: We share openly what we do, why we do it, and how.

Integrity: We demonstrate best practice, respect and ethical courage.

Diversity: We celebrate the diversity advantage and proactively remove barriers to inclusion. A regionally engaged contemporary art audience across Victoria and throughout Australia.

Chair's Report

In March 2021, I was delighted to be elected as the new Chair of NETS Victoria's Board of Management. I am filled with pride for the professional approach of our current Board members and look forward to continuing our work in 2022.

We have seen some excellent appointments this year on the Board including David Sequeira, Director of Margaret Lawrence Gallery; Michael Fox, Arts Accountant; Nasalifya Namwinda, Senior Clinical Psychologist; Tammy Wong Hulbert, Lecturer in Master of Arts at RMIT University; and Isobel Morphy-Walsh, Bendigo Art Gallery's First Nations Curator. I thank departing Chair Penny Teale and Secretary Catherine Pierce for their valued contribution over almost eight years of service on the Board.

Over the past year we have made some exciting changes to the way NETS Victoria operates. We have a new strategic direction in our 2021-2024 Strategic Plan, outlining our inspiring vision for the future. In 2021 we also adopted new goals and values for the organisation. Our goals are to deliver a bold, forward-thinking and inclusive Artistic Program that reflects the diversity of contemporary Australian artists and their stories; to achieve the funds to grow and support our team by taking an innovative and courageous approach to diversifying our income streams and extending our strategic partnerships; and to be led by our values and demonstrate our commitment to community engagement, diversity and inclusion in both the work that we do and the ways in which we do it. Our values are Collaborative Leadership, Empowerment, Radical Transparency, Integrity and Diversity. Leading the organisation through these values has already proven to be a rewarding experience, generating meaningful conversation amongst the Board and staff.

The Board also adopted a new Operational Reserves Policy in 2021, thanks to the leadership of our new Treasurer Michael Fox. This enabled us to strategically tap into a surplus of retained earnings for some key initiatives that the Board and Director were deeply committed to. Whilst this will be reflected as a deficit in this year's Financial Report, we strongly believe that this investment is incredibly significant to ensure operational sustainability and stability.

In 2021 we released new Guidelines for the Exhibition Development Fund, with an emphasis on First Nations voices and supporting often-marginalised voices. I thank the Artistic Program Advisory Committee for their support and guidance in developing these new Guidelines.

In 2021, the Board, staff and committee members participated in Equity Planning in Culture training with Multicultural Arts Victoria (MAV). Honest conversations about the ongoing effects of colonialism have supported an increased commitment to actively addressing cultural equity in the organisation. We thank MAV for their support and recommendations, all of which have been adopted by the Board.

Thanks also to Director Claire Watson and the team for their commitment and professionalism during a year that was not without its hardships. With the challenges of COVID-19, the staff were all working from home for the majority of the year – it was exciting to observe the creative methodologies the staff developed in this new environment.



NETS Victoria in Cultural Equity Training with Multicultural Arts Victoria

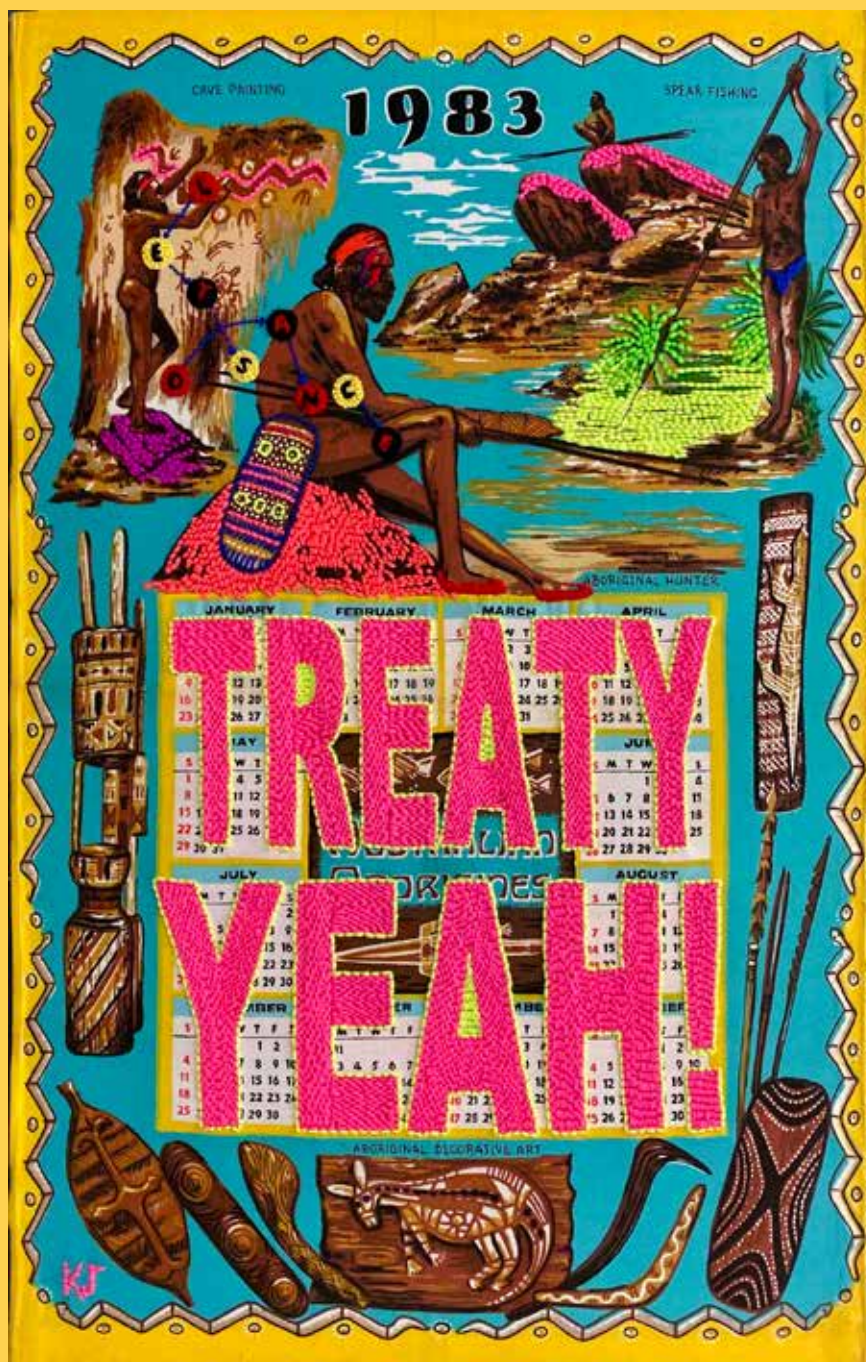
I extend my sincere gratitude to the National Gallery of Victoria (NGV), particularly Tony Ellwood AM, for their continued support, providing office space, IT support and use of their facilities. Thanks also to International Art Services (IAS) who have provided support throughout the year. I thank the many funding bodies and organisations who support our exhibitions on tour, particularly Creative Victoria, the Australia Council for the Arts and Office for the Arts. Special thanks to Creative Victoria for their operational support. On behalf of the Board, I sincerely thank the Honourable Daniel Andrews MP, Premier of Victoria; Danny Pearson MP, Minister for Creative Industries; Andrew Abbott, CEO of Creative Victoria and Deputy Secretary, Creative and Visitor Economies; and Linda Lucas, Manager Arts Investment. Thank you to the Australia Council for the Arts, particularly Adrian Collette AM, CEO; Mikala Tai, Head of Visual Arts; and Karen Rodgers, Manager, Multi-Year Investment, Arts Investment.

I look forward to a vibrant 2022, where the arts will continue to be critical in connecting communities and NETS Victoria will develop new ways to be more accessible to one and all.

Bec Cole



Karima Baadilla
Big Blue Dog 2020
Oil on found painting
52.5 x 68 cm
Photograph: Janelle Low
Image courtesy of the artist
Presented in *Home is more than a place*, a NETS Victoria digital exhibition, presented at Hamilton Gallery, 2021



Kait James

Let's Dance 2019

Wool & cotton on printed cotton

74 x 47 cm

Image courtesy of the artist © the artist

Presented in *Home is more than a place*, a NETS Victoria digital exhibition, presented at Hamilton Gallery, 2021

Director's Report

2021 was another year of changes and challenges. The NETS Victoria team worked tirelessly to deliver a cutting-edge and diverse program, ensuring Victorians across the state – and in particular regional Victoria – were able to access contemporary art. Despite the significant disruptions COVID-19 has caused, NETS toured 8 physical exhibitions, to 12 locations across 3 states and territories. We showcased 216 outstanding contemporary artists to over 27,000 audience members at 15 galleries.

We were also excited to announce the launch of our newly updated website. After working closely with Sweet Creative we redesigned our website to offer easier access to our programs, as well as present past and current projects in a compelling new format. Our recent exhibition pages now integrate project catalogue content, allowing our audiences to freely access the diverse array of artists, essays and images that accompany our touring projects.

Building on the digital initiatives born during the initial lockdowns of 2020, this year the team supported the 50/50 series, a new initiative that invited curators to meet virtually with regional gallery staff in order to learn about publicly accessible collections from home. Independent curators Sophia Cai and Jessica Clark were each paired with a regional Victorian gallery to research their collection and develop an exhibition of up to thirty artworks, where 50% of the works were from the respective gallery's collection and 50% were from living contemporary artists. We also worked with Art Guide Australia to present three podcast episodes for FEM-aFFINITY, expanding the reach of our programs.

As part of NETS Victoria's commitment to supporting First Nations artists and arts workers, we engaged Terri Janke to support the development of our first Reconciliation Action Plan. Staff, board and committee members recently participated in a thought-provoking development session and we look forward to further developing the Plan in the new year.

2021's applications to the Exhibition Development Fund (EDF) were incredibly diverse and strong. The three selected programs – through Monash University Museum of Art, Bunjil Place and the City of Greater Dandenong – resonated with the Artistic Program Advisory Committee for their connection to community and strong cultural themes. Investing in the development of these outstanding exhibitions 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.

We were delighted once again to work with our peers in the Arts Industry Council of Victoria Network, NETS Australia and the Public Galleries Association of Victoria (PGAV). This year, NETS Victoria partnered with the PGAV on a submission to the Parliament of Victoria's Inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors. We look forward to future changes in the sector in response to the findings.

In July this year we farewelled Exhibitions Coordinator Shae Nagorcka, and in October we welcomed Erin Mathews into the role. In July we also welcomed Louise Joel to the team into the newly created role of Manager, Partnerships and Communications. November saw staff excitedly return to the office – nothing compares to in-person meetings and discussions!



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

Throughout 2021 the Board of Management were incredibly supportive of staff needs, continuing our free counselling service and ensuring sufficient staffing was in place to meet the growing demands of the organisation. The leadership they demonstrated through accessing discretionary retained earnings was a powerful signal that they understand the organisational needs, demonstrating flexibility during times of strain. Special thanks particularly to Chair Bec Cole who has been an extraordinary support this year. Her inspiring leadership has been felt across the organisation, connecting us all to our new values and ambitions. I would also like to thank the Chair of the Artistic Program Advisory Committee Adam Harding and Chair of the Development and Fundraising Committee Jan van Schaik for their expert guidance, leadership and support.

2022 is set to be a booming year for the NETS Victoria team, and we look forward to presenting a new selection of exciting contemporary exhibitions.

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.

3.4 equivalent full-time staff

216 artists

356 artworks

15 curators

27,862 exhibition visitors

5 digital touring exhibitions

8 exhibitions on the road

15 destinations

8 touring partners

2 projects in development

\$29,200 Exhibition Development Funds

Board and Staff

Officers of the Association

Bec Cole (Chair)

Joined February 2020, elected Chair March 2021

Clare Leporati (Deputy Chair)

Joined October 2018, elected Chair March 2021

Michael Fox (Treasurer)

Joined March 2021

Claire Watson (Secretary)

Joined March 2021

Penny Teale

Joined May 2013, Until March 2021
(Chair: March 2020 - March 2021)

Ben Macauley (Treasurer)

Joined and elected Treasurer February 2017
Until March 2021

Catherine Pierce (Secretary)

Joined and elected Secretary May 2013, Until
February 2021

Ordinary members

David Hurlston (NGV Representative)

Joined June 2004

David Sequeira

Joined February 2021

Nikki Lam

Joined March 2020

Jan van Schaik

Joined August 2017

Nasalifya Namwinda

Joined March 2021

Tammy Wong Hulbert

Joined February 2021

Isobel Morphy-Walsh

Joined September 2021

NETS Victoria Staff

Claire Watson

Director

From November 2019

Jenna Rain Warwick

First Nations Engagement Coordinator

From November 2020

Louise Joel

Manager, Partnerships and Communications

From July 2021

Shae Nagorcka

Exhibitions Coordinator

From July 2019 to July 2021

Jessica Row

Exhibitions Coordinator

From January 2020

Erin Mathews

Exhibitions Coordinator

From October 2021

Artistic Program Advisory Committee & Development and Fundraising Committee

Artistic Program Advisory Committee

Adam Harding (Chair)

Joined March 2020

Bec Cole

March 2020 until March 2021

David Hurlston

Joined March 2020

Clare Leporati

Joined March 2020

Myles Russell-Cook

Joined March 2020

Yhonnie Scarce

Joined March 2020

Nikki Lam

Joined March 2020

Zoë Bastin

Joined March 2020

David Sequeira

Joined November 2021

Development and Fundraising Committee

Jan van Schaik (Chair)

Joined March 2020

Bec Cole

Joined March 2021

Michael Fox

Joined March 2020

David Sequeira

Joined March 2020 until November 2021

Hester Lyon

Joined March 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 2021 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 8 touring exhibitions, 4 digital exhibitions and 1 temporary public artwork. Presented in three states across Australia, these exhibitions have been seen by 27,862 visitors.

All 13 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

Craftivism. Dissident Objects and Subversive Forms

FEM-aFFINITY

Great Movements of Feeling

Looking Glass: Judy Watson and Yhonnie Scarce

From Australia: An Accumulation

Video Now

Notions of Care

One foot on the ground, one foot in the water

Attendance: 24,295

Online Exhibitions on Tour

Catherine Bell: The Artist and the Mermaid

Australian Melting Pot: Moorina Bonini

Home is More than a Place

In and of this Place

Engagement: 2,393

Temporary Public Artworks

Catherine Bell: The Artists

Engagement: 1,174

Venues

12 exhibition venues around Australia presented a NETS Victoria exhibition in 2021

Benalla Art Gallery, VIC

Bunjil Gallery, VIC

Bus Projects, VIC

Flinders University Art Museum & City Gallery, SA

Horsham Regional Art Gallery, VIC

La Trobe Art Institute, VIC

Latrobe Regional Gallery, VIC

Mildura Arts Centre, VIC

Riddoch Art Gallery, SA

Swan Hill Regional Art Gallery, VIC

TarraWarra Museum of Art, VIC

University of the Sunshine Coast Art Gallery, QLD

4 exhibition venues around Australia presented a NETS Victoria online exhibition

Benalla Art Gallery, VIC

Hamilton Gallery, VIC

Shepparton Art Museum, VIC

Swan Hill Regional Art Gallery, VIC

1 exhibition venue in Australia presented a NETS Victoria temporary public artwork

Bunjil 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 VIC
24 November 2018—17 February 2019

Warrnambool Art Gallery VIC
4 March—5 May 2019

Mornington Peninsula Regional Gallery VIC
17 May—21 July 2019

Museum of Australian Democracy ACT
6 September 2019—2 February 2020

Bega Valley Regional Gallery NSW
14 February—24 March 2020

Warwick Art Gallery QLD
2 July—29 August 2020

University of the Sunshine Coast Art Gallery QLD
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 Australia 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 VIC
15 June—20 July 2019

Devonport Regional Gallery TAS
25 January—15 March 2020

Noosa Regional Gallery QLD
25 July—12 September 2020

Horsham Regional Art Gallery VIC
10 November 2020—17 January 2021

Bunjil Place VIC
30 January—14 March 2021

Riddoch Art Gallery SA
22 May—4 July 2021

Benalla Art Gallery VIC
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 VIC
7 September —3 November 2019

Latrobe Regional Gallery VIC
13 November 2020—14 February 2021

Mildura Arts Centre VIC
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.

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.

Artists: Judy Watson, Yhonnie Scarce

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 Australian Government's Visions of Australia program, 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

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

Video Now

A NETS Victoria touring exhibition, curated by Jessica Row, Jenna Rain Warwick, and Claire Watson.

Artists: Catherine Bell, Moorina Bonini, Megan Cope, Dean Cross, Matthew Harris, Honey Long and Prue Stent, Simone Slee, Sriwhana Spong, Kawita Vatanajyankur.

NETS Victoria has a rich history of supporting video artists, touring their work to galleries throughout Australia, often with guest curators, in a variety of contexts. This showcase explores a selection of these artists and more. Video Now presents a wide array of video-based practices, from explorations of bodily experience and reflections on the fleeting nature of time, to symbolic acts of endurance and social relations. The exhibition posits that contemporary video can be captivating, provocative and confounding. Be enthralled by an overview of video art today and its generative nature as an art form of our times.

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

Venue

Swan Hill Regional Art Gallery VIC
20 August—3 October 2021



Kawita Vatanajyankur
Knit 2019
Video: 25 minutes 47 seconds
Image courtesy of the artist. © the artist
Presented in *Video Now*, a NETS Victoria touring exhibition 2021



Dean Cross
REFLECT (Self Portrait as an Australian Painter) (still), 2020
Video: 8 minutes 44 seconds
Courtesy the artist and Yavuz Gallery © the artist
Presented in *Video Now*, a NETS Victoria touring exhibition 2021

From Australia: An Accumulation

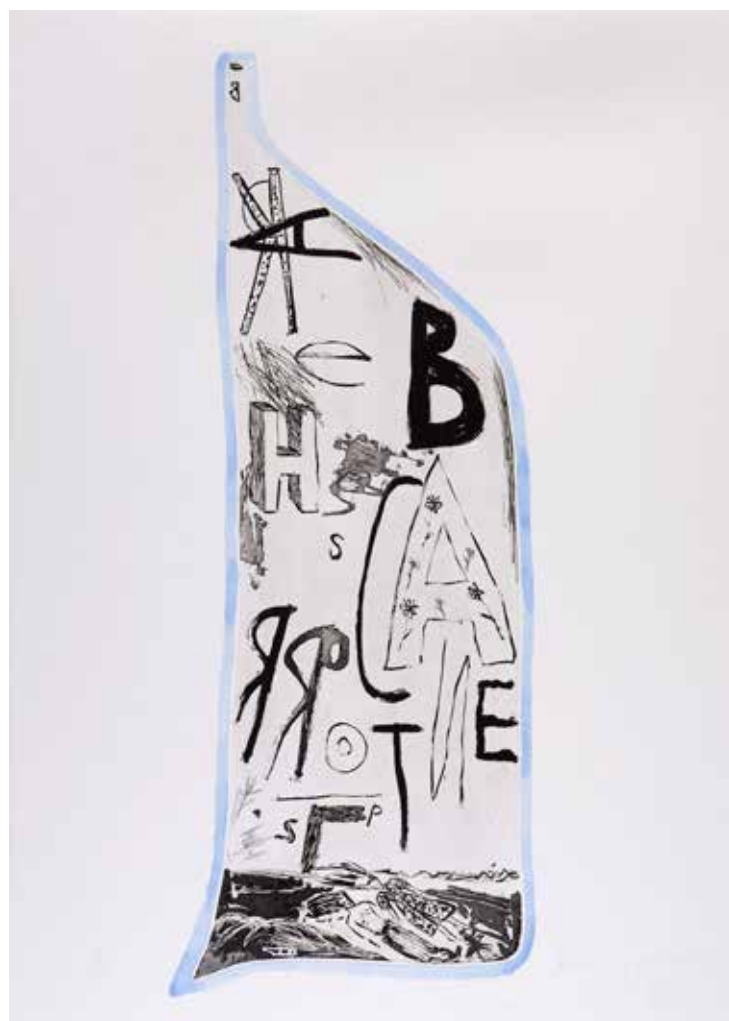
*A Negative Press exhibition, touring with
NETS Victoria.*

Curator: Trent Walter

Artists: Alison Alder, Brook Andrew, Mabi Jack Andrew, Bryan Andy, Lizzie Boon, Belinda Briggs, Harriette Bryant, Maddison Chisholm, Joel Crosswell, Selena de Carvalho, Margaret Ngilan Dodd, Sheena Dodd, Richard Dunn, Quinn Edwards, Robert Edwards, Robert Fielding, MJ Flamiano, Jacqui Gordon, Jan Hogan, Dianne Kiddell, Vivien, Georgina Glanville and Jethro Harcourt, Taylah Kilpatrick, Kelsey Latham, Rosaline La Vie, John Lethbridge, Charlotte Lindenmayer, Chips Mackinolty, Tash Newman, John Nixon, Britney Noonan, Donna O'Callaghan, Harry O'Callaghan-Graham, Mike Parr, Danielle Pumani, Michelle Prezioso, PollyannaR, Vivienne Shark LeWitt, Beth Sometimes, Simon Spain, Edward Timmins, Janice Timmins, Esther Toubert, Esther Toubert and Simon Spain, Peter Tyndall, Ken Unsworth, Bec Vandyk, Claude Walter, Trent Walter, Deborah Walsh, Pauline Minmilla Wangin, Sheila Wangin, Cynthia Ward, Ky Warner, Jenny Watson, Catherine Webb, Gail Wilson, and Puna Yamina.

Venue

Latrobe Regional Gallery VIC
22 May—1 August 2021



Jenny Watson
The bottled memories 2, 1988.
Etching, aquatint and watercolour on paper | 100 x 70cm
Photographer: Matthew Stanton
Image courtesy of the artist and Anna Schwartz Gallery
© the artist
Presented in *From Australia: An Accumulation* a Negative Press
exhibition, toured by NETS Victoria 2021.



Installation View: Latrobe Regional Gallery
From Australia: An Accumulation, a Negative Press exhibition,
 toured by NETS Victoria 2021.
 Photograph: Matthew Stanton

From Australia: An Accumulation features new print commissions from some of Australia’s most renowned contemporary artists, alongside selected works from the seminal print portfolio ‘Aus Australien’, produced by René Block in 1988.

The project also features new artworks generated from creative workshops held across the country since 2019 that reflect on individual and collective notions of Australian identity. Responding to the recent 250th anniversary of Captain Cook’s voyage to Australia, the project engages with diverse communities throughout the country and gives voice to a multiplicity of perspectives around what it means to be from Australia.

This project was supported by the Australian Government’s Visions of Australia program, and the Victorian Government through Creative Victoria.

Notions of Care

A Bus Projects exhibition, touring with NETS Victoria. Curators: Kathryne Genevieve Honey and Nina Mulhall

Artists: Arini Byng, Renae Coles & Anna Dunnill (Snapcat), Polly Stanton, Kate Tucker and Katie West

Notions of Care explores the ways in which art and nurture are interlinked. Through the works of Arini Byng, Renae Coles & Anna Dunnill (Snapcat), Polly Stanton, Kate Tucker and Katie West ways of caring are unfolded, cultivated, and enforced. The exhibition asks questions about the ways that art can care for both viewers and artists.

Throughout the exhibition care is explored through soft bodily forms, bodily interrelations, and enclosed personal spaces. By embracing the coincidences of nature and its welcoming all-embracing landscape and by using different materials and gestural propositions, the exhibition welcomes a personal and intimate reflection of care.

This project is supported by the Victorian Government through Creative Victoria, and received assistance from NETS Victoria's Exhibition Development Fund 2020, supported by the Victorian Government through Creative Victoria.

Venues

Bus Projects VIC
20 April - 22 May 2021

Swan Hill Regional Art Gallery VIC
4 February - 27 March 2022

Ararat Gallery VIC
12 November 2022 - 26 February 2023



Notions of Care Installation view: Bus Projects, 2021
Courtesy of the artists and Bus Projects
Photograph: Christo Crocker

Home is more than a place

A NETS Victoria digital exhibition

Curator: Sophia Cai

Artists: Abdul-Rahman Abdullah, Gwyn Hanssen Pigott, Howard Arkley, Atong Atem, Karima Baadilla, Francis Bacon, Maggie Hensel-Brown, Kait James, Les Kossatz, Holly Macdonald, Kent Morris, Paul Baxter, Chris O'Brien, Anney Bounpraseuth, Margaret Olley, Jess Bradford, NC Qin, James Quinn, Chloe Caday, Elvis Richardson, Nicholas Chevalier, Suwa Sozan, Brian Dunlop, Ishikawa Toraji, Makeda Duong, Katie West, Hannah Gartside, John Bulunbulun.

Home is more than a place pairs artworks from the collection of Hamilton Gallery with works by contemporary Australian artists to broadly consider the meaning of home as both an external and internal experience. The exhibition was borne out of the collective experience of lockdown during 2020 ('stay at home'), but is also inspired by the history of Hamilton Gallery which began as a private collection in the homestead of Herbert and May Shaw.

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

Venue

Hamilton Gallery VIC
13 June—22 August 2021



Atong Atem
Self Portrait on Mercury 2018
Ilford smooth pearl print
150 x 100 cm
Courtesy the artist and
MARS Gallery
© the artist
Presented in *Home is more
than a place*, a NETS Victoria
digital exhibition, presented at
Hamilton Gallery, 2021

In and of this place

A NETS Victoria digital touring exhibition

Curator: Jessica Clark

Artists: Charles Blackman, Arthur Boyd, Lorna Chick, Grace Cossington Smith, Maggie Nakamarra Corby, Janet Dawson, Deanne Gilson, Hans Heysen, Robert Juniper, Richard Larter, Beaver Lennon, Djambawa Marawili, Roy McIvor, Danie Mellor, Alison Murray, Albert Namatjira, Anne Ovi, Gloria Petyarre, Emanuel Phillips Fox, Angelina Pwerle, Lloyd Rees, Tom Roberts, William Robinson, Keith Stevens, Judy Watson, James Tylor

Curated by independent curator and palawa woman Jessica Clark, the exhibition *In and of this place* pairs artworks from the collection of Benalla Art Gallery with works by contemporary Australian artists to broadly consider the earth's topographies, geographies, its natural seasons and cycles, and reflect on humanity's place in the natural world.

The exhibition outcome features a selected group of works by Australian artists from Benalla's extensive collection of landscape painting, that have each been paired with a contemporary work by a First Nations artist that responds to Country. Together, the artworks and their respective pairings present a journey through the Australian landscape – across, below, and above its surface – through varying representations of the land that extend well beyond the physical reality of place.

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

Venue

Benalla Art Gallery VIC
15 July—31 December 2021



Deanne Gilson
Wadawurrung Camping Alongside Werribee River 2015
White ochre, acrylic, gold leaf, and charcoal from my fire on linen
120 x 150 cm
Courtesy the artist and Wyndham City Council
© the artist
Presented in *In and of this place*, a NETS Victoria digital touring exhibition, 2021

Catherine Bell: The Artists

A digital exhibition, touring with NETS Victoria.

Curator: Jessica Row and Claire Watson

Artist: Catherine Bell

The Artists is a silent film by Catherine Bell documenting an artist residency at Norma Redpath House, University of Melbourne in December 2017. 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 film 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.

Dr Catherine Bell is a multi-disciplinary artist and Associate Professor teaching visual art in the Faculty of Education and Arts, Australian Catholic University. Her creative-led research is focused on the role of the artist in the archive, art on the margins, socially-engaged, participatory and relational art practices, redefining and repositioning the female in contemporary society. She is represented by Sutton Gallery, Melbourne.

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

Venues

Benalla Art Gallery VIC
18 May—28 June 2020

Bunjil Place Gallery VIC
30 January—14 March 2021



Catherine Bell
The Artists, (detail) 2018
Black and white film still
Silent film duration: 8 minutes
Image courtesy of the artist and Sutton Gallery, Melbourne. © the artist
Presented in *Catherine Bell: The Artists*, a NETS Victoria digital touring exhibition 2021

Catherine Bell: The Artist and the Mermaid

A digital exhibition, touring with NETS Victoria.

Curator: Jessica Row and Claire Watson

Artist: Catherine Bell

“The Artist and The Mermaid” (2020) is a silent film that documents the shared artist residency undertaken by “The Two Cathies” at Venus Bay 2020. Cathy Staughton and Catherine Bell are artist collaborators and have been each other’s muse since 2009 when they met at Arts Project Australia. The silent film genre has been selected because for a brief time in history, it provided an inclusive experience for the hearing impaired who could fully participate in this popular cultural form as equal members of the audience.

This silent film is both a documentary and performance artwork. It documents Cathy painting a series of nude portraits of Catherine Bell, while she performs the role of a mermaid that Cathy Staughton discovers on the beach. The film and portraits explore the ageing female body and bodily difference through this mythological character. The seaside is a site where negative body image is often experienced, so selecting the beach setting and mermaid guise aims to promote positive images of older women and dispel negative stereotypes of ageing. Mermaids are usually

depicted as young women and their transition from sea to land involves surrendering their unique anatomy. Cathy’s acceptance of her mermaid friend’s bodily difference subverts this traditional narrative, and through their creative exchange, promotes body positivity, interdependence and empowerment.

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

Venue

Swan Hill Regional Art Gallery VIC
20 August—3 October 2021



Catherine Bell
The Artist and The Mermaid, 2020
Black and white film still
Silent film duration: 6 minutes
Image courtesy of the artist and Sutton Gallery, Melbourne. © the artist
Presented in *Catherine Bell: The Artist and the Mermaid*, a NETS Victoria touring exhibition 2021

Moorina Bonini: Australian Melting Pot

A Blak Dot Gallery digital exhibition touring with NETS Victoria.

Curator: Kimba Thompson

Artist: Moorina Bonini

Moorina Bonini explains *Australian Melting Pot* (2018) demonstrates an intentional action undertaken to understand the construct of the Australian identity. Through uncovering, re-learning and mixing together, the perfect identity stew is presented. Simmering idealistic fantasies rise to the top of the pot and the fire that burns under Nonna's gnocchi pot in addition to cooking the stew, stains the outside surface with black. The same tone that remained after the intentional burning for the desire of regrowth and gain.

The construction of the Other through the colonial practice has shaped our collective perceptions and fuelled stereotypes of Aboriginal people within Australia. Within this artwork, the artist has examined aspects of Australian identity, its function and presence. Continuing on from this, the purpose of decolonisation and the ideology's relational position to space has also been explored.

Australian Melting Pot examines the complexity of living between multiple cultures in Australia.

Cultural identity, how it functions within society and how it relates to individuals has informed the work. Research as a process has been a key element of this study, as action has been a large part of the making. The action is evident through the performing of Aboriginal cultural practices within a defined space.

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri-Woiwurrung Briggs/McCrae family. Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice is driven by a self-reflexive methodology that enables the re-examination of lived experiences that have influenced the construction of her cultural identity. By unsettling the narrative placed upon Aboriginal people as a result of the colonisation of Aboriginal Australia, Bonini's practice is based within Indigenous Knowledge systems and brings this to the fore.

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

Venue

Shepparton Art Museum VIC
1 March—28 March 2021



Moorina Bonini
Australian Melting Pot 2018
Video: 4 minutes 18 seconds
Image courtesy of the artist © the artist
Presented in Moorina Bonini: *Australian Melting Pot*, A Blak Dot Gallery
digital exhibition touring with NETS Victoria

In Development

WILAM BIIK

Wilam Biik means “Home Country” in the Woiwurrung language of the Wurundjeri people. The exhibition will invite visitors to appreciate how First Nations people see, listen and connect to Country.

The exhibition features new work from contemporary artists Paola Balla (Wemba Wemba, Gundjtmara), Deanne Gilson (Wadawurrung), Kent Morris (Barkindji), Glenda Nicholls (Ngarrindjeri and Yorta Yorta), Steven Rhall (Taungurung), Nannette Shaw (Tyereelore, Trawoolway, Bunurong), Kim Wandin (Wurundjeri), Arika Waulu (Gunditjmara, Djapwurrung, Gunnai), Rhiannon Williams (Wakaman, Waradjuri), and the Djirri Djirri Wurundjeri Women’s Dance Group (Wurundjeri, Dja Dja Wurrung, Ngurai Illum Wurrung).

WILAM BIIK is curated by Wurundjeri, Dja Dja Wurrung and Ngurai Illum Wurrung woman Stacie Piper who says the exhibition is about exploring the true spirit of ourselves, which is found within the spirit of Country.

WILAM BIIK is a TarraWarra Museum of Art exhibition touring with NETS Victoria from 2022, curated by Stacie Piper.



Djirri Djirri Wurundjeri Women's Dance Group
(Dancers include Wurundjeri, Dja Dja wurrung, Ngurai illum-wurrung)
'Wominjeka' 2018–20
Video projection
Filmed by Ryan Tews | 2 minutes 26 seconds
Installation view: WILAM BIIK, TarraWarra Museum of Art, 2021
Courtesy of the artists
Photograph: Andrew Curtis

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 saw 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 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
Hermetic Rituals 2020
Digital print on Dibond, found image, found floatation devices, remediated performance, timber.
3 objects: each 57 x 38 x 6 cm
Photograph: Steven Rhall
Courtesy of the artist © the artist
To be featured in the upcoming NETS Victoria touring exhibition *Conflated*, curated by Zoë Bastin and Claire Watson

Exhibition Development Fund

The NETS Victoria Exhibition Development Fund provides up to \$30,000 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 \$9000 – \$10,000 to each of the recipients below.

HOME: City of Dandenong

The City of Greater Dandenong will present *HOME 2022*, an exhibition exploring the journeys and experiences of artists with a refugee background or those seeking asylum, responding to themes of language, text and gesture. Opening in mid-2022, HOME will be the second exhibition at the new contemporary art gallery in Dandenong, featuring artists from across Australia and internationally.

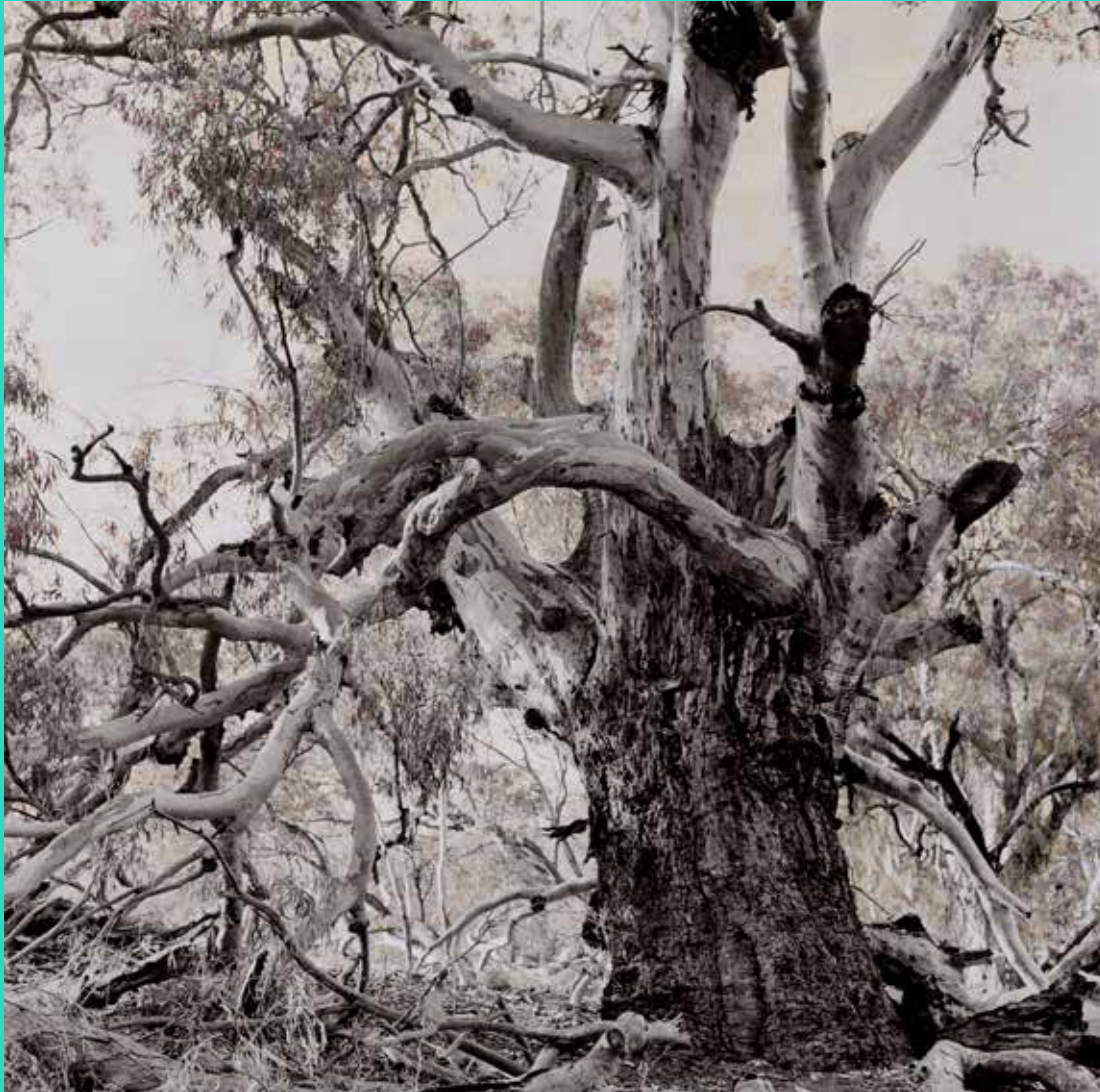
COLLECTIVE MOVEMENTS: Monash University Museum of Art (MUMA)

Collective Movements is conceived as a temporary gathering space to celebrate the importance of collaborative and collective modes of working that are integral to the broad range of Indigenous creative practices of south-east Australia, coming to Monash University Museum of Art (MUMA).

Co-curated by Kate ten Buuren, Taungurung artist and curator; Maya Hodge, Lardil & Yangkaal artist and curator; and N'arweet Dr Carolyn Briggs AM, Boon Wurrung Elder and Traditional Owner and Senior Indigenous Research Fellow, Monash Art Design & Architecture with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab.

New exhibition: Bunjil Place Gallery

Bunjil Place Gallery will host a group of southeastern Aboriginal artists who share deeply layered cultural ties, joining together to make new work to illuminate the powerful narratives of their Country. This exhibition (yet to be titled) will explore connection to Country, connection to each other and to Ancestors, through shared and individual storytelling. The works will be made through journeys together, both physically over Country and conceptually over time, converging to invite audiences into their dynamic cultural landscape.



Nici Cumpston
Great-grandmother Barka 2020,
Adelaide, Kurna Country
Pigment inkjet print hand
coloured with Stabilo crayons
and pencils | 80 x 80 cm
Image courtesy of the artist
and Michael Reid Gallery
© the artist
Nici Cumpston's artwork will
feature in the Bunjil Place
Gallery exhibition

Publications

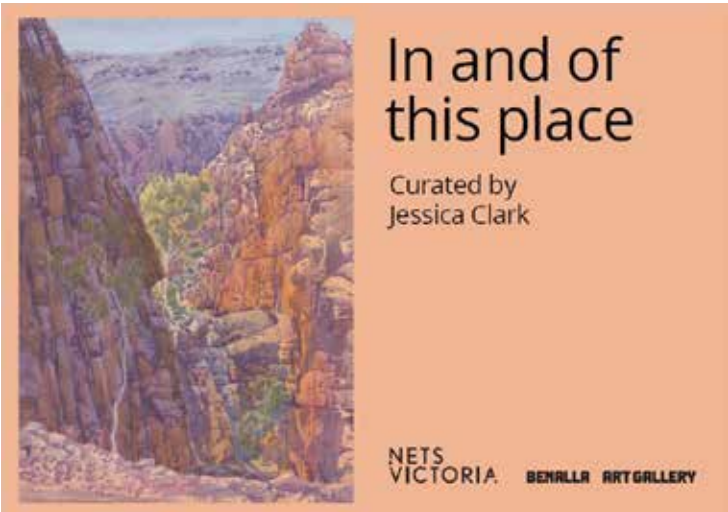
Home is more than a place Digital Catalogue

Published by NETS Victoria, this digital catalogue featured texts by independent curator Sophia Cai, Hamilton Gallery Director Joshua White and NETS Victoria’s Board member Nikki Lam. Supported by the Victorian Government through Creative Victoria.



In and of this place Digital Catalogue

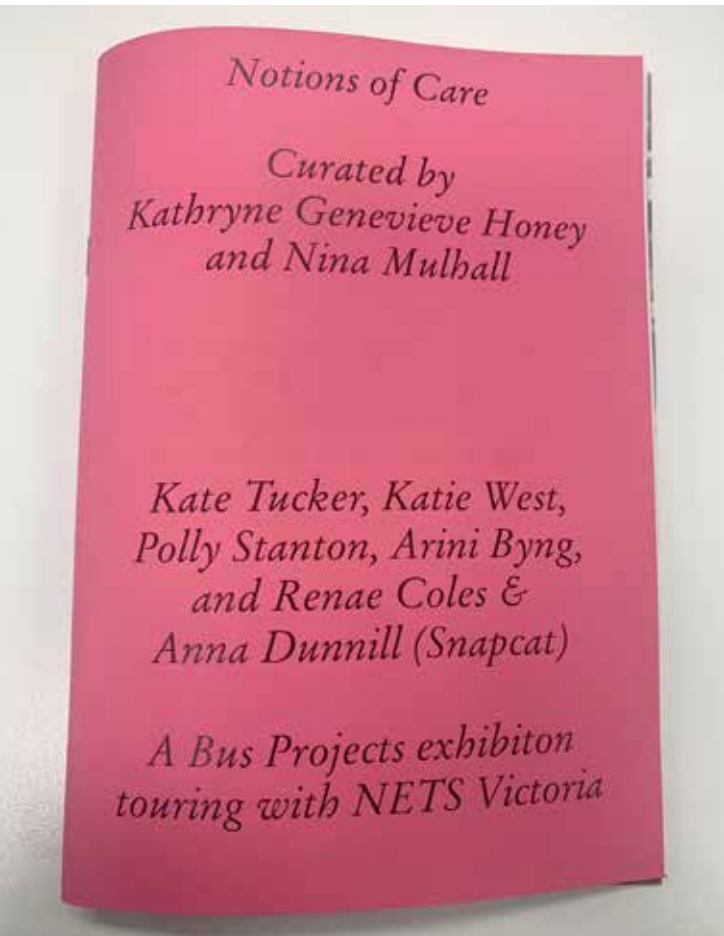
Published by NETS Victoria, this digital catalogue featured texts by independent curator Jessica Clark, Benalla Art Gallery Director Eric Nash and NETS Victoria’s First Nations Engagement Coordinator Jenna Rain Warwick. Supported by the Victorian Government through Creative Victoria.



Publications

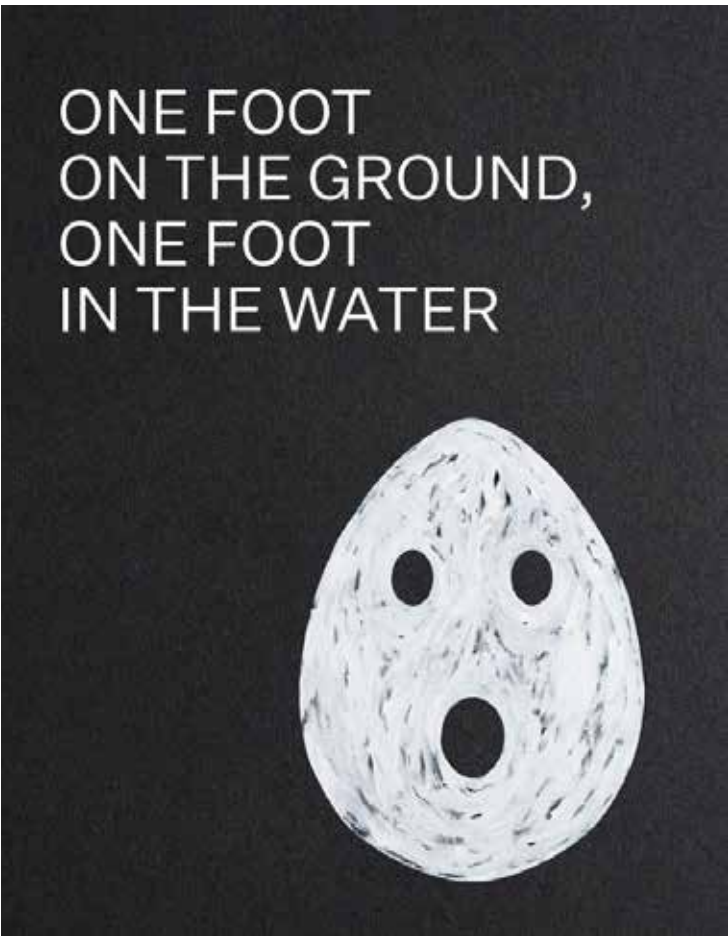
Notions of Care Catalogue

Co-published by Bus Projects and NETS Victoria, this catalogue features an introduction by Acting Co-Director at Bus Projects Jacina Leong, a foreword by NETS Victoria board member Nasalifya Namwinga, and essays by Timmah Ball, Anna Dunnill, Snapcat, Polly Stanton. Supported by the Victorian Government through Creative Victoria.



One foot on the ground, one foot in the water Catalogue

Co-published by La Trobe Art Institute and NETS Victoria, this fully illustrated catalogue features six newly commissioned texts by Yinimala Gumana, Mabel Juli, Wukun Wanambi and Pedro Wonaeamirri. Supported by the Australian Government through the Australian Council for the Arts its arts funding and advisory body and through a NETS Victoria Exhibition Development Fund grant supported by the Victorian Government through Creative Victoria.



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 Bunurong 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.



**NETS
VICTORIA.**

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