

2022 Annual Report



Adelaide Contemporary Experimental

ACE tampinthe, ngadlu Kurna yartangka panpapanpalyarninthe (inparrinthe). Kurna miyurna yaitya mathanya Wama Tarntanyaku. Parnaku yailtya, parnaku tapa purruna, parnaku yarta ngadlu tampnthe. Yalaka Kurna miyurna itu yailtya, tapa purruna, yarta kuma puru martinthe, puru warri-apinthe, puru tangka martulayinthe.

ACE respectfully acknowledges the traditional Country of the Kurna people of the Adelaide Plains and pays respect to Elders past and present. We recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today.

Image: Ash Tower, *Studios: 2022* (2022), installation view, Adelaide Contemporary Experimental. Photography by Sam Roberts.

Cover image: Allison Chhorn: *Skin Shade Night Day* (2022), installation view, Adelaide Contemporary Experimental. Photography by Grant Hancock.

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About ACE

Located in Adelaide's iconic Lion Arts Centre precinct, Adelaide Contemporary Experimental (ACE) is South Australia's leading independent contemporary visual arts organisation, proudly supporting artists to develop and present work on Kurna Yarta (Kurna Country).

Established through the merger of Contemporary Art Centre of South Australia (CACSA) and the Australian Experimental Art Foundation (AEAF) in 2017, ACE builds upon the legacy of over 100 years of innovative experimental arts practice in South Australia. Through our exhibitions, studios, public programs, education, professional development opportunities and publications, ACE expands the edges of contemporary visual art practice, embraces diversity and provides a space for artists to take risks.

Our Approach to Programming

Since its inception, ACE's program has explored many timely issues, driven by the question: what is urgent to discuss today and who should be telling these stories? We recognise that contemporary art takes many forms, and have built a reputation for presenting new and important processes and methodologies for artistic practice.

Our Audiences

ACE believes everyone has a right to access artistic expression and take part in South Australia's cultural life. We invite audiences to experience contemporary art in an environment that is simultaneously engaging, challenging and welcoming. ACE is committed to ensuring our programs and activities are as accessible as possible, for as many people as possible.

Our Role in the Sector

ACE plays a vital role within the South Australian arts sector and cultural ecology, and champions best practice in a wide range of arts activities. We serve as a scaffold for building local artists' careers and are quickly growing a legacy of new work commissions which continue to circulate in galleries and collections across Australia. We believe that, by strongly supporting local artists and communities, and connecting them to our national and international peers, we can create greater opportunities and more expansive contexts for a diversity of art practitioners in South Australia.

Image: Ryan Presley: *Fresh Hell* (2022), opening night event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.

Our vision is to understand, expand and transform our world through contemporary art.

Mission

To be South Australia's leading contemporary art space, nationally renowned for supporting artists, promoting artistic excellence and enriching audience experience.

We will achieve this by:

- Presenting and premiering new works from local, national and international artists.
- Nurturing the careers of artists to elevate their practice.
- Fostering conditions for critical engagement and explorations.
- Creating spaces and projects that are accessible, respectful and reflect Australia's diversity.
- Securing a sustainable future through strong management practices and strategic partnerships.

Values

Openness

We believe in making contemporary art accessible to everyone, inviting artists and audiences to experience contemporary art in an environment that is as engaging and challenging as it is welcoming.

Artistic Freedom

We respect and nurture creative and cultural processes. We believe in the rights of artists to express themselves freely, as well as the general public's right to access artistic expressions and take part in cultural life.

Diversity

We believe in providing equal opportunities regardless of race, colour, gender, identity, sexual orientation, religion, age or disability. We are committed to making our activities inclusive and celebrating diversity in our programming, workforce and audiences.

Message from the Directors

In 2022 ACE focused on expanding opportunities for artists and connecting them with new interstate networks, further growing our Studio Program, and refreshing our brand to better reflect our role in the sector and reconfirm our commitment to contemporary and experimental arts practice. Our artistic program addressed many timely issues, including the conditions of techno-capitalism, First Nations rights, migrant experiences and queer perspectives; and continued our commitment to commissioning new work.

The many outcomes achieved across 2022 were supported by new and existing partnerships, growing philanthropy, multi-year funding from Arts SA and the Australia Council for the Arts, as well as significant Arts SA Arts Recovery funding.

Through the growth of existing partnerships and the initiation of new partnerships, ACE was able to deliver new opportunities for artists and audiences in 2022:

- A new ACE Studio Program outcome from 2022 was the opportunity for a solo exhibition for a selected studio artist at Firstdraft in Sydney. Shaye Dường presented *Telesm* in September and October.
- Ryan Presley's *Fresh Hell* exhibition was the result of a commissioning partnership with Gertrude Contemporary. It supported Presley to create a critically-acclaimed new body of work over a two year period. Presented at ACE from September to October, *Fresh Hell* was re-presented at Gertrude Contemporary in Melbourne in early 2023.
- The new Visiting Curators Program initiative, delivered in partnership with Post Office Projects (POP) and Praxis ARTSPACE, brought five selected curators from prominent Australian contemporary visual arts organisations to Adelaide to visit studio artists at ACE, POP and Praxis ARTSPACE.
- In conjunction with the Visiting Curators Program, ACE partnered with Guildhouse to present the Nice to Meet You speaker series, which featured the visiting curators speaking to their curatorial practice for wider sector learning.

- Ongoing partnerships with the City of Adelaide and Helpmann Academy, along with new partner Adelaide Central School of Art, supported the continued growth of ACE's one of a kind Studio Program.
- In addition to the aforementioned partnerships, the Studio Program continued to be underpinned by the ACE Studio Donors. A partnership with Creative Partnerships Australia through their Plus 1 funding program assisted ACE to grow the Studio Donors by 66% in 2022. This additional support enabled ACE to increase the professional development and presentation opportunities for resident artists.
- A touring partnership with Penrith Regional Gallery saw Bridget Currie's 2021 Porter Street Commission, *Message from the Meadow*, presented there in from December 2022 to 5 March 2023.
- ACE engaged in a new partnership with hospitality expert Mark Kamleh to deliver the Diner Club series. This unique dinner series attracted new partnerships with Festival Hire, Studio Botanic, and Bowden Brewing.
- Existing partnerships with our media sponsor Solstice Media and wine sponsor Charlotte Dalton Wines continued to support ACE all program areas.

While the COVID-19 pandemic continued to impact artist travel and scheduling in the early part of the year, ACE was able to stay responsive to changing conditions. As a beneficiary of the South Australian Government's COVID-19 recovery efforts, ACE was afforded new opportunities through Arts SA's Arts Recovery funding. New programming initiatives and one-off projects employed artists and creatives, allowed for experimentation, laid the foundation for further growth, and made the creation of significant new digital infrastructure possible. New projects and programs included:

- *Offbeat* – a series of live events curated by local contemporary artists who share an interest in performance, community, music, comedy and dance. In 2022 ACE presented 'Inflatable Whisper Orchestra' curated by

Kaspar Schmidt Mumm and 'Cakeism' curated by Truc Truong. A third event curated by Monte Masi is scheduled for 2023.

- The employment of a part-time Education Coordinator from June 2022 until the end of 2023 will support the development and delivery of a multifaceted Education Program targeting secondary and tertiary art students and educators. In addition, the funding supports the employment of South Australian artists to deliver workshops for students and young people. In conjunction with this investment, further support through an Arts SA capacity building grant assisted ACE to undertake research with educators and develop a new educators' network of secondary school arts educators to strengthen relationships with schools and provide feedback on our education program.
- The pandemic highlighted the need for better digital infrastructure to connect with audiences online. ACE's new website, launched in May 2022, offers audiences alternative modes of connection, both from an accessibility point of view, and through digital content and commissioning. As part of this project, ACE launched a refreshed brand and new organisational name: Adelaide Contemporary Experimental, or 'ACE' for short.

We would like to acknowledge the vital and continuing contributions of all our staff, artists, volunteers, supporters, sponsors and audiences, and sincerely thank them for their ongoing support. We would also like to thank and acknowledge the significant role that the ACE Board has played in our achievements across the year.



Image: Louise Dunn (Executive Director) and Patrice Sharkey (Artistic Director) (2022), Adelaide Contemporary Experimental. Photography by Jonathan van der Knaap.



Statistics

90

Artists engaged

6019

Audiences
off site

5916

Instagram
followers

26

New works
premiered

37

Public Programs
delivered

4715

Facebook
followers

8

Exhibitions
and projects
presented

1150

Public Programs
participants

2558

EDM subscribers

4240

Audiences
on site

133

Media mentions

2

Publications
released

Image: *Studios: 2022* (2022), opening celebrations event, Adelaide Contemporary Experimental.
Photography by Thomas McCammon.

Marketing and Media

Website

The below figures combine data from both the old and new website across 2022.

PREVIOUS—

www.aceopen.art

CURRENT—

www.ace.gallery

USERS— **20064**

NEW USERS— **18916**

EDMs

ACE uses Mailchimp for Electronic Direct Mail services.

NUMBER OF EDMS— **61**

SUBSCRIBERS— **2563**

AVERAGE OPEN RATE— **50%**

AVERAGE CLICK RATE— **6%**

Following the re-brand, ACE developed a new EDM strategy including:

- Monthly 'eNewsletter' to Master List: Upcoming exhibitions and events, major announcements, invitations to exhibition openings.
- Bi-monthly 'Friends of ACE' EDM to VIPs, ACE Associates, Donors, Partners, and other stakeholders: extra 'behind the scenes' insights into ACE, including updates from the exhibition program artists and past and current Studio Program artists, artist interviews, and some gems found in the CACSA and AEAF archives by ACE's resident archivist.
- 'Last Days' EDM to Master List: Updates and images from the current exhibition to encourage gallery visits in the final two weeks of the program.
- Program announcements and invitations etc as needed.

Social Media

Instagram

FOLLOWERS— **5916**

NEW FOLLOWERS— **923**

NUMBER OF
FEED POSTS—
211

PROFILE VISITS— **11007**

REACH (POSTS)— **208708**

TOTAL ENGAGEMENTS/
INTERACTIONS—
17825

ENGAGEMENT RATE—
1.42%

Facebook

PAGE LIKES— **4715**

NEW LIKES— **169**

NUMBER OF POSTS— **187**

PROFILE VISITS— **3759**

REACH (POSTS)— **92441**

TOTAL ENGAGEMENTS/
INTERACTIONS—
4020

ENGAGEMENT RATE—
0.45%

Press

ACE engaged local creative agency Super Assembly to deliver press services for the re-brand and for the 2022 Porter Street Commission. All other press activity has been enacted in-house by ACE's Marketing Manager.

MEDIA RELEASES SENT— **11**

TOTAL MEDIA MENTIONS— **133**

Notable press mentions:

- Artist Profile
- ArtCollector
- ArtGuide
- ArtsHub
- CityMag
- InDaily
- InReview
- Russh Magazine
- The Advertiser
- The Guardian
- The Saturday Paper

Snapshot



Metaverse an ace in the whole for gallery program

WORKS by artists including Roy Ananda and Giselle Stanborough will be part of Metaverse, the centrepiece of contemporary gallery ACE Open's 2022 exhibition program.

Metaverse, which will run from April 9 to May 14, draws together dystopian responses to people's inescapable relationship with technology.

Ananda, pictured with Chelsea Farquhar and Patrice Sharkey, says his isometric, diagram-driven installation recalls an earlier era of computing, when the promise of the internet seemed romantic and utopian.

The program kicks off with the annual Helpmann Academy Graduate Exhibition from February 17 to March 19.

ACE Open artistic director Patrice Sharkey says its program is led by new work opportunities for artists.


Following two years of delayed programming and lost gigs across Australia, being in a position to support artists to think afresh and connect beyond borders feels more important than ever," she says.

Other shows will include Skin Shade Night Day by Cambodian-Australian filmmaker/multidisciplinary artist Allison Chhorn from June-August, and Fresh Hell by Adelaide-based Marri Napper/Scandinavian heritage painter Ryan Presley in September-October.

DETAILS AT ACEOPEN.ART

A contemporary arts institution, redefined

With a new name, refreshed brand identity, and new custom built website, arts organisation Adelaide Contemporary Experimental (aka ACE) is celebrating the start of a new era.



Adelaide Contemporary Experimental (ACE) Artistic Director Patrice Sharkey says that the former name was an unhelpful acronym, which was open to interpretation by its community.

Now, ACE is a self-defined fixed acronym, standing for 'Adelaide Contemporary Experimental', which better reflects the organisation's standing as a national and international leader in the field of contemporary art.

"In changing our name to a fixed acronym and re-launching our brand, we are matching ACE's visual language to the energy and maturity of our artistic programming and signalling our special place in the world."

ACE
Lion Arts Centre, North Torrens.



Ghostly shade house tells a story of the past and present


Adelaide Contemporary Experimental (ACE) artist Allison Chhorn works across film, photography, painting and installation to tell her story of migration, skin shade night (the current name of ACE), the past, the present, the future, and the story of her family.

The multi-sensory installation is a result of her award-winning 2021 film 'Skin Shade Night Day'.

ACE is proud to support new artists to South Australia.

The 2022 ACE Open exhibition is a part of the South Australia Film Festival.

Today's top stories



Revenge fantasies for colonised Australia

Australia's history of violence against Indigenous people is being revisited in a new way, with artists like Ryan Presley and Ash Towner creating works that explore the complexities of race and identity.

Presley's work, 'The Day the Hill Will Be the Hill', is a young mother's bloody protest song set in the hills of Adelaide, inspired by a real-life incident in 1978.

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Green Room: ACE art, Tarnanthi on tour, Rubies callout

SA arts and culture news in brief: \$20,000 contemporary art prize recipient announced, 2022 Illumina Adelaide hailed as a success, nominations open for the Ruby Awards, Tarnanthi to present national touring production, mental health support for musicians, and a celebration of First Nations art and stories at the Adelaide Centre.

Written by Sophie Ross



Allison Chhorn

Adelaide Contemporary Experimental (ACE) artist Allison Chhorn works across film, photography, painting and installation to tell her story of migration, skin shade night (the current name of ACE), the past, the present, the future, and the story of her family.

The multi-sensory installation is a result of her award-winning 2021 film 'Skin Shade Night Day'.

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The 2022 ACE Open exhibition is a part of the South Australia Film Festival.



HIRSUTE PURSUIT FOR WORLD GLORY

A young woman's journey of self-discovery and resilience is explored in this powerful work by artist Megan Ross.

Ross's work, 'Hirsute Pursuit for World Glory', is a young woman's journey of self-discovery and resilience, inspired by her own experiences.

The work is a powerful exploration of identity, belonging, and the search for a sense of home.

Meet the artists of ACE's 'Studios: 2022' (part one)

The five artists selected for Adelaide Contemporary Experimental's year-long residency program are now exhibiting their work, so we've asked Dani Reynolds, Ash Towner and Chelsea Farquhar how their time at the arts institution has influenced their practice.



Adelaide Contemporary Experimental's annual artist residency returned in 2022, with work from the five artists selected by guest curator Megan Ross now on show at the gallery.

Called Studios: 2022, the exhibition features artists Dani Reynolds, Ash Towner, Chelsea Farquhar, Shawn Dronz and

Words: Anthony van Zanten
Pictures: Thomas McCann
Caption: Alyce Van Derg



Exhibition: Allison Chhorn: Skin Shade Night Day

An immersive installation featuring the rituals of family life from an Australian-Cambodian artist.

11 Aug 2022
Megan Koch

In Allison Chhorn's personal and poignant work, impressions of the past play out in echoes, shadows, and shifting light. Inspired by the daily rituals of her parents and grandparents (who lived in Cambodia under the Khmer Rouge regime before migrating to Australia), *Skin Shade Night Day* is an immersive video and sound installation that plays with the idea of the 'shade house'. This simple cloth structure, used by gardeners to provide shelter to their plants, becomes a repository for memories and a symbol of hard-won security and protection.

A visit to *Skin Shade Night Day* is a multi-sensory experience. Chhorn's shade house – a ghost-like configuration of draped cloth held together with rope and fishing wire – stands in the centre of a still, dark room, illuminated from within. As soon as the viewer steps cautiously inside this tent, their shadow joins the hazy spectres projected on the walls, and their steps – muffled by the loamy layer of coconut coir underfoot – reverberate alongside the rhythmic noises of domestic labour emanating from speakers around the room.

Chhorn, whose background is in narrative and documentary film, has for this work designed 45-minute footage that plays out on all four walls of the structure. Sometimes the images are of cultivated soil and sprouting plants, the shade house seeming to spread out beyond the walls in all directions.

Rebrand

In 2022, Adelaide Contemporary Experimental (ACE for short) entered a new era with a new name, fresh brand identity, and fully accessible custom-built website designed to reflect ACE's rich history and diverse scope of programming.

Name change

With the defined ACE acronym, the organisation recognises and celebrates the 'Experimental' legacy of AEA and the 'Contemporary' vision of CACSA in the year-round program of free exhibitions by practising South Australian, Australian, and international artists.

"In changing our name to a fixed acronym and re-launching our brand, we are matching ACE's visual language to the energy and maturity of our artistic programming and signalling our special place in the world," said ACE Artistic Director Patrice Sharkey.

"The open nature of the ACE Open acronym has always been well intentioned – that is, it served as an open invitation for what the organisation can be and do. After six years of operating, the organisation has grown-up (so to speak) and established its place within the wider arts community. While we remain a flexible and responsive space for art and artists, we also know exactly who we are: situated on Kaurua Land in Adelaide, we support and celebrate art that is contemporary and experimental."

Website

ACE was awarded \$100,000 from Arts SA to invest in new digital infrastructure to offer audiences alternative modes of connection as part of its Covid support and recovery package.

The new custom-built website was designed by Tyrone Ormsby and developed by Rockethouse, and is fully accessible to accommodate auditory, cognitive, neurological, physical, and visual access requirements.

The website sets a benchmark for accessibility and integration of new technology that will allow ACE to move deeper in the digital age to commission and present artworks online as well as dynamic video and interactive artist content.

"We want to ensure that people using the accessibility functions have the same quality design experience. Too often when sites use accessibility plugins they tend to get to a point where they stop working with the design. We have made it so that even if the site is scaled to 300%+, people still get a quality design experience," said Tyrone.

Brand identity

The team at ACE chose to work with the next generation of talented South Australian creatives on the website and brand identity to signal the organisation's new era, including; designer Tyrone Ormsby (Person Books); Adelaide-born type and graphic designer Dennis Grauel; interior and furniture designer Claire Markwick-Smith; and illustrator and designer Jasmin Neophytou.

"From the outset of this exercise it was important that this project would feed back into the local economy and support local artists and creative industries," said Patrice.

ACE's new type-driven brand identity focuses on communication, accessibility, and experimentation. Tyrone undertook extensive research into the archives of CACSA and AEA for inspiration; ACE is the custodian of these archives that contain the historic legacies of CACSA and AEA.

From that, Tyrone and Dennis designed a custom typeface called ACE. The ACE typeface contains humanistic, idiosyncratic, inky letterforms full of the character and warmth found throughout much of the archive's printed matter.

Image: Adelaide Contemporary Experimental, northern exterior (2022). Photography by Jonathan van der Knaap.



Philanthropy

In 2022 the Studio Donor program continued to be ACE's flagship giving program. A Creative Partnerships Australia Plus 1 campaign in early 2022 matched funds raised for the Studio Program. The incentive of matched funds, in conjunction with a strong campaign led by the ACE Donor Support Group, resulted in ACE exceeding a \$50k target, growing the number of donors by 66%, and securing multi-year commitments from several donors.

ACE's philanthropy advisory group, the Donor Support Group (DSG), continued to champion fundraising campaigns and guide donor stewardship throughout the year. In 2022 the DSG was chaired by ACE Board member James Darling AM, and members included Sally Ball, Candy Bennett, Andrew Henderson and Brigitte Lane.

ACE donors are provided with exclusive opportunities throughout the year to meet artists and curators, invitations to ACE's public and VIP events, and are acknowledged on signage in the ACE front room, in print and online.

In 2022 ACE initiated the Diner Club series: a new, ticketed hospitality series that brings together contemporary artists with the very best chefs, restaurants, wineries and breweries of South Australia.

Seated in the gallery amongst art works, guests experience a carefully designed one-of-a-kind dinner experience and menu inspired by the themes in each respective exhibition:

- *Metaverse*, catered by The Summertown Aristologist
- Allison Chhorn: *Skin Shade Night Day*, catered by Topiary
- Ryan Presley: *Fresh Hell*, catered by Africola

The 2022 Diner Club series was made possible thanks to the generosity of Mark Kamleh, Anton Andreacchio, Mia Gambranis, Nadia Travaglini of Studio Botanic, Shane Pope of Festival Hire, Charlotte Hardy of Charlotte Dalton Wines, and Jamie Huffam of Bowden Brewing.



Benefactors

David McKee AO & Pam McKee

Commissioning Donors

Andreyev Foundation

2022 Studio Donors

Anonymous x 2, Anton Andreacchio, Susan Armitage, Jane Ayers, Sally Ball, Candy Bennett, Kate Bohunnis & Patrice Sharkey, Angela Carey, James Darling AM, Julia Dowling, Lesley Forwood, Rick & Jan Frolich, Stephanie Grose, Mo & Simon Hardy, Amanda Harkness and Karen Barrett, Andrew Henderson, Kate Irving, Hon Diana Laidlaw AM, James Lake, Brigitte Lane, Stephen Lane, Edwina Lehmann, Ryan McCourt, David McKee AO, Pam McKee, Jane Michell, Ministry of Clouds, Chris Penny, John Phillips, Michael Pocock, Ruth Rentschler, Aidan Rigoni, Louise Rigoni, Venetia Rigoni, Jill Russell, Paul Sutton & Tanya Soetratma, Thelma Taliangis, Tracey Whiting AM

Friends

Isabel Michell

Sponsors

Solstice Media

Bowden Brewing

Charlotte Dalton Wines

Festival Hire

Studio Botanic

Image: Diner Club, *Metaverse* (2022), Adelaide Contemporary Experimental. Photography by Jonathan van der Knaap.

Artistic Program Overview

In 2022, ACE's artistic program continued to be led by our three key activities – exhibitions, public programs and the Studio Program – and firmly upheld by our curatorial approach, focused on the principles of 'artist-led', 'social impact', and 'challenging what art can be and do'.

Our first exhibition for the year, *Metaverse*, brought together local, national and international perspectives to share dystopian visions of our virtual lives as they become merged with the real. The 2022 Porter Street Commission, *Skin Shade Night Day* by Allison Chhorn, explored the personal impacts of intergenerational trauma and cultural displacement. Ryan Presley's solo exhibition, *Fresh Hell*, addressed power, race and colonialism through the appropriation of Christian iconography. The exhibition program concluded with *Studios: 2022*, a group exhibition showcasing a year of exploration and experimentation by artists participating in ACE's Studio Program.

ACE's public programming involves working closely with artists to engage specific groups based on thematic focusses and community relationships. This year, we continued to invest in a responsive model for deepening audience engagement with our exhibition program, presenting a wide range of public programs open to all. We also invested in special stand-alone initiatives, including *Offbeat* (a series of live events curated by local contemporary artists who share an interest in performance, community, music, comedy and dance) and *VERS: On Pleasures, Embodiment, Kinships, Fugitivity and Re/Organising* (a live event and conversation that privileged queer ways of doing and being).

The impact of our programming model and methodology is demonstrated through the scope and reach of opportunities we provided to artists in 2022, including new work commissions, professional development and interstate presentation outcomes.

Image: Dani Reynolds, *World's Widest Wig Work* (2022), performance, *Studios: 2022*, opening celebrations event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.





Metaverse

9 April 2022 – 14 May 2022



ARTISTS—

Roy Ananda
Britt d'Argaville
Giselle Stanborough
Harun Farocki

CURATED BY—

Patrice Sharkey

AUDIENCE— 626

PRESS MENTIONS— 18

Metaverse was a group exhibition that considered what it meant on a human-level to be shaped and governed through the advent of the Internet.

In October 2021 Facebook announced that the company would be rebranding itself, intent on making our virtual lives more seamlessly integrated with our real ones by building the 'metaverse'. In the same month, Facebook whistle-blower Frances Haugen testified before the British Parliament that the company's CEO Mark Zuckerberg 'has unilateral control over 3 billion people.'

Against this backdrop, *Metaverse* brought together a select number of works that foretold dystopian visions in response to our increasingly inescapable relationship to technology. *Metaverse* addressed issues ranging from corporate surveillance, social isolation and conspiratorial tendencies, a sense of latent violence was ever present.

When life is mediated through the ether of digital communications and computer-generated images, what do we understand as truth, reality and selfhood? Intentionally immersive and drawn towards the hand-made and outmoded, *Metaverse* invited its audience to think critically about the way we use technology and what technology is doing to us.

Image: Giselle Stanborough, *Labyrinthitis* (2022), *Metaverse*, exhibition view, black and white acrylic paint wall drawing, dimensions variable, Adelaide Contemporary Experimental. Photography by Grant Hancock.



“Metaverse is a thought-provoking and cutting exhibition of new and reinstalled work from local, national and international artists that seeks to ultimately interrogate human relationships with the ever-expanding horizons of digital technology.”

—InReview, Gianluca Noble

“Our ambivalent relationship with the internet is certainly a popular topic at the moment, but Metaverse manages to offer a refreshing take on the subject.”

—ArtsHub, Megan Koch

Roy Ananda’s commission, *Electronic void illusion* (2021-2022), was supported by the Andreyev Foundation.

Image: *Metaverse* (2022), opening night event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.

Allison Chhorn: *Skin Shade Night Day*

4 June 2022 – 13 August 2022



ARTIST—

Allison Chhorn

CURATED BY—

Patrice Sharkey

AUDIENCE— **840**

PRESS MENTIONS— **26**

Skin Shade Night Day was the first major solo exhibition by Allison Chhorn which explored the daily routine and rituals practised by the artist's Cambodian-Australian family. Reperformed and documented through a process of embodied empathy, acts of service, such as gardening and cooking, play out as echoes from the past across a sound and image installation displayed in a shade house. Spectres, shadows and aural textures conjured up impressions of a place that remembers how its inhabitants once lived.

As the daughter and granddaughter of Cambodian migrants, Chhorn's work explored the personal and familial ricochets of the Khmer Rouge – a brutal political regime, from 1975-79, that claimed the lives of nearly two million Cambodians. Chhorn's films obliquely approached the echoing traumas, memories, beliefs and behaviours of her family, particularly set against the Australian context.

Informed by a trip that Chhorn and her mother undertook in 2021, where they visited a family friend's property in Darwin, the shade house captured Chhorn's imagination and sense of responsibility to provide security for her parents, particularly as a daughter of migrant refugees. Upon her return, Chhorn sought a piece of land for her father to build a real shade house, which she then replicated and rebuilt as a multi-screen, immersive cinematic installation.

Image: Allison Chhorn: *Skin Shade Night Day* (2022), opening night event, Adelaide Contemporary Experimental. Photography by Andre Castellucci.



“The shade house is full of mesmerising sounds and visual imagery which draw in the audience through connections to family and memory...Chhorn’s shade house encapsulates the impact of migration and displacement, and how cultural practices and rituals by migrants living in Australia continue as a way of preserving heritage.”

—InDaily, Jane Llewellyn

“Allison Chhorn is a sharp observer of invisible inheritance.”

—The Saturday Paper, Neha Kale

“...shadowy bodies belong close to home: her artistic engagement is an act of empathy with migrant displacement, intergenerational trauma, and the tricks of memory in her own family.”

—Art Guide Australia, Steve Dow

Allison Chhorn was the 2022 recipient of the Porter Street Commission – ACE’s annual award supporting new artwork commissions by South Australian artists. Presented as part of the South Australian Living Artists (SALA) Festival. The project was supported by the South Australian Government through Arts South Australia.

SALA



Australia
Council
for the Arts



Ryan Presley: *Fresh Hell*

3 September 2022 – 29 October 2022



ARTIST—

Ryan Presley

CURATED BY—

Mark Feary
Patrice Sharkey

AUDIENCE— **1002**

PRESS MENTIONS— **10**

Fresh Hell brought together a suite of paintings that Brisbane-based artist Ryan Presley had steadily developed over the past eight years, for the first time in a major solo exhibition.

Presley's practice wrestles with themes of power and dominion – in particular, how religion and economic control served colonialism and empire building over time, and the representation of its customs and edifices in our everyday lives.

Fresh Hell was informed by Presley's own Catholic upbringing and experience, having been baptised in a desert township; Alice Springs. Large-scale oil paintings were detailed and layered with meaning, often referencing the canon of Western religious works that span from the Icon schools, Middle Ages, Renaissance periods through to the current day. These historical referents were, however, re-interpreted by casting young Aboriginal people as the key protagonists in recent pasts and foreseeable futures.

'Fresh hell' is a sardonic term used to describe when things go from bad to worse very quickly and inexplicably. Over the last ten years Presley has built a reputation for re-appraising difficult histories and, in the context of this new body of work, the exhibition title tells us something of the admonition the artist wishes to make against the ongoing treatment of Aboriginal people in Australia.

Image: Ryan Presley: *Fresh Hell* (2022), opening night event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.



“Using Christian iconography as a jumping-off point, First Nations artist Ryan Presley’s exhibition at the Adelaide Contemporary Experimental challenges narrow perspectives on Australian history.”

—InDaily, Walter Marsh

“The Marri Ngarr artist subverts centuries-old Christian art to interrogate the ‘daytime horrors’ of Australia today... with their vibrant colours and liberal use of gold leaf, Presley’s paintings are playful, sobering, and oddly familiar.”

—The Guardian, Walter Marsh

Fresh Hell is a co-commission by Adelaide Contemporary Experimental and Gertrude, Melbourne.

The project is supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the Queensland Government through Arts Queensland.

Accompanying essay *The Subversive Icons of Ryan Presley* by Dr. Andrea Bubenik.



Image: Ryan Presley: *Fresh Hell* (2022), installation view, Adelaide Contemporary Experimental. Photography by Sam Roberts.

Studios: 2022

12 November 2022 – 17 December 2022



ARTISTS—

Shaye Dường
Chelsea Farquhar
Dani Reynolds
Cecilia Tizard
Ash Tower

GUEST CURATED BY—

Megan Robson

AUDIENCE— 646

PRESS MENTIONS— 13

Studios: 2022 was a showcase of the diverse practices and work developed as part of ACE's annual Studio Program – a fully-supported professional development opportunity for South Australian artists.

Guest curated by Megan Robson (Associate Curator, Exhibitions at the Museum of Contemporary Art Australia, Sydney), the exhibition featured the diverse disciplines of the 2022 Studio Program artists, including photography, sculpture, installation, printmaking and performance.

Shaye Dường utilised traditional processes of fabrication to question perceived truths about recognisable objects from the past and the present; Chelsea Farquhar brought together objects and materials from different worlds to explore notions of the theatrical, humour and the uncanny; Dani Reynolds' work took as its starting point an exploration into world records, popular culture, performance and fame within the context of the Guinness World Records, using labour-intensive and technically challenging analogue photographic techniques and processes; Cecilia Tizard took the studio itself as a concept, a working space and a source of inspiration; through his focus on the construction, circulation, and repositories of knowledge, Ash Tower investigated the relationship between atomic technology and funerary architecture.

Image: Chelsea Farquhar, *Studios: 2022* (2022), installation view, Adelaide Contemporary Experimental. Photography by Sam Roberts.



“Five exciting contemporary artists are presenting a diverse and intriguing collection of work in Adelaide Contemporary Experimental’s Studios: 2022 exhibition.”

—InDaily, Jason Katsaras

“The artists have spent the past year together researching, experimenting, connecting and working closely with guest curator Megan Robson, each creating an ambitious new body of work for this exhibition”

—InDaily, Jason Katsaras

The 2022 Studio Program is supported by partnerships with the City of Adelaide, Creative Partnerships Australia Plus 1 Program, Helpmann Academy, Adelaide Central School of Art, and Firstdraft. It is also supported by the generous contributions of private donors through the Studio Program Donors Circle.



Image: Cecilia Tizard, *Studios: 2022* (2022), VIP preview event, Adelaide Contemporary Experimental. Photography by Peter Fong.

9 September 2022 – 16 October 2022



ARTIST—

Shaye Dường

AUDIENCE— 709

As part of the ACE Studio Program, 2022 saw the launch of a new commissioning partnership with Firstdraft, Sydney. Situated on Gadigal land, Firstdraft is Australia's leading contemporary art space dedicated to the presentation of emerging and experimental practice. Inaugural recipient Shaye Dường presented *Telesm* as a solo exhibition at Firstdraft and subsequently shared this co-commission with local audiences as part of *Studios: 2022*.

In *Telesm*, objects endemic to the urban landscape were reimagined as talismanic artefacts that promised protection and guidance within the urban landscape. Through spatial exploration of the psychic terrain of the urban landscape, *Telesm* constructed a space of contradictions; both internal and external, accessible yet obscure, physical yet spiritual.

Presented by Firstdraft in partnership with Adelaide Contemporary Experimental.

firstdraft

Image: Shaye Dường, *Telesm* (2022), installation view, Firstdraft, Sydney. Photography by Jessica Maurer. Courtesy of Firstdraft.

Bridget Currie: *Message from the Meadow*

On Tour

12 November 2022 – 17 December 2022



ARTIST—
Bridget Currie

AUDIENCE— **5310**

Penrith Regional Gallery presented South Australian artist Bridget Currie's landmark solo exhibition, *Message from the meadow*. The exhibition was made possible through Adelaide Contemporary Experimental's inaugural Porter Street Commission, supporting new artwork by South Australian artists.

Across her practice, Currie incorporates sculpture, furniture, film, and sound to explore the representation of abstract states of being, systems of thought and the vitality of life. Inspired by the way Modernist artists sought to represent spiritual states and religious ideas through abstraction, the central concern of Currie's practice is bringing invisible things – beliefs, emotions and dreams – into the material world.

Message from the meadow was an exhibition alert to both the proximities and boundaries between bodies, objects and space: organic, abstract forms made intuitively by the artist served as physical koans – things that exist to ask a question-, displayed amongst an ecology of bespoke domestic furniture that privileged intimacy and tactility. Currie also constructed a sonic landscape of ASMR – autonomous sensory meridian response – and spoken text to accompany the viewer and assist in short circuiting the logical mind. Alongside this physical grammar of objects, *Message from the meadow* included Currie's new film, *soft insides* – a non-linear documentation of pre-language encounters.

Supported by Penrith Regional Gallery, Government of South Australia, Guildhouse, NSW Government



**PENRITH
REGIONAL
GALLERY**
HOME OF THE LEWERS BEQUEST

Image: Bridget Currie: *Message from the meadow* (2016-2021), installation view, Penrith Regional Gallery. Photography by Document Photography. Courtesy of Penrith Regional Gallery.

VERS: On Pleasures, Embodiment, Kinships, Fugitivity and Re/Organising

Special Presentations

17 June 2022 – 18 June 2022



CURATORIAL PANEL—

Frances Barrett
Archie Barry
Maddee Clark
Dr Léuli Eshrāghi
Jeff Kahn
Melissa Ratliff

AUDIENCE— 47

PRESS MENTIONS— 3

VERS: On Pleasures, Embodiment, Kinships, Fugitivity and Re/Organising was a two-day, live event that privileged queer ways of doing and being, and centred creative practice and conversation.

Initiated by MUMA, the event took place on Kaurna Yarta in Tarntanya/Adelaide across two venues – Samstag Museum of Art and ACE – and involved performances, readings and a rolling discussion held over the course of an afternoon.

Short for ‘versatility’, *VERS* asks: is ‘vers’ a demand placed on us, an exhausting mode required for meeting expectations of productivity? Or is it a modality that opens towards new capacities for surviving and growing pleasure in our work?

A group of ‘attendants’, including arts workers, artists and curators from across Australia, were invited to come together to reflect on these questions and the title themes of pleasures, embodiment, kinships, fugitivity and re/organising. Audiences were invited to listen, contribute and come-and-go during the event, as attendants explored how their own practices touched, expanded or refuted the proposition.

Commissioned by Monash University Museum of Art, Narm/Melbourne, and presented onsite and in association with Samstag Museum of Art and ACE, Kaurna Yarta/Adelaide.



Image: *VERS* (2022), Adelaide Contemporary Experimental. Photography by Thomas McCammon.

2022 Helpmann Academy Graduate Exhibition

Special Presentations

17 February 2022 – 19 March 2022



ARTISTS—

Susie Althorp, Emily Anderson, Talitha Benson, Chloe Bentley, Lauren Bzowy, Georgia Clark, Hannah Coleman, Camille Fitzgerald, Rosemary Helmis, Bianca Hoffrichter, Christopher Houghton, Lucy Keatch, Ashleigh Keller, Catrina Leske, Samuel Matthewman, Leslie Matthews, Tina McKenzie, Emily Megaw, Sydelle Mullen, Caroline Oakley, Holly Phillipson, Holly Rysdale, Izzi Selfe, Miriam Sims, Asha Southcombe, Cecilia Tizard, Claudia Turon

CURATED BY—

Lucy Zola

AUDIENCE— 1126

PRESS MENTIONS— 5



The 2022 Helpmann Academy Graduate Exhibition was an annual celebration of the selected creative voices emerging from South Australia's contemporary art scene.

Twenty-seven visual artists from Flinders University and the University of South Australia showcased their graduate works in South Australia's flagship contemporary gallery, Adelaide Contemporary Experimental.

A range of disciplines were exhibited, including ceramics, painting, jewellery, photography, printmaking, video, installation, sonic art, sculpture, fashion and performance art.

University partners: The University of Adelaide, Flinders Uni, University of South Australia. Major Event Partner: City Rural Insurance. Presenting Partner: ACE Open. Wine Partner: Grigori Family Wines. Award & Exhibition Partners: Commonwealth Private, The City of Adelaide, University of South Australia, Hill Smith Art Advisory, Square Holes, Bendigo and Adelaide Bank, The Lang Foundation, Linden New Art, JamFactory, Peter Walker Fine Art, SALA, Signs of the Time, Black Squid Design, Ivy Entertainment, Award Donors, David McKee AO & Pam McKee, Diana & Philippe Jaquillard, Paul & Fatima McHugh, David Hayden, David Baker. Media Partner: Solstice Media.

Image: Helpmann Academy Graduate Exhibition (2022), opening night event, Adelaide Contemporary Experimental. Photography by Thomas McCammon. Courtesy Helpmann Academy.

Public Programs

Artist Talks

Nice to Meet You:
José Da Silva
5 March 2022

Artist Talks: *Metaverse*
9 April 2022

Nice to Meet You:
Sebastian Henry-Jones
4 May 2022

Nice to Meet You:
Glenn Barkley
7 June 2022

Artist Talk & Film Screening:
Skin Shade Night Day
25 June 2022

Nice to Meet You:
Amrit Gill
5 July 2022

Nice to Meet You:
Laura Couttie
19 July 2022

Nice to Meet You:
Mark Feary
1 September 2022

Artist Talk: *Fresh Hell*
3 September 2022

Nice to Meet You:
Megan Robson
15 September 2022

Workshops

Experimental typography
workshop with Dennis Grauel
25 June 2022

Wearable textile masks
and disguises workshop
with Kasia Tons
2 July 2022

Teen Protest Art Workshop:
Get Up! Stand Up! Show Up
9 July 2022

Tikari Rigney, Jayda Wilson,
Natalie Harkin, Faye Rosas Blanch,
Simone Ulalka Tur and
Ali Gumillya Baker

Screen-printing workshop
with Daria Healy Koljanin
8 October 2022

Marbling with Ash Tower
26 November 2022

Use casting to make a
candle with Shaye Dường
3 December 2022

Image: Nice to Meet You: Sebastian Henry-Jones (2022), Adelaide Contemporary Experimental. Photography by Lana Adams.



Special Events

Wwwiderspruch performed
by Giselle Stanborough

29 April 2022

***VERS: On Pleasures,
Embodiment, Kinships,
Fugitivity and Re/Organising***

17 June 2022 – 18 June 2022

Panel: Frances Barrett, Archie Barry,
Maddee Clark, Dr Léuli Eshraghi,
Jeff Kahn and Melissa Ratliff

Attendees: Angela Bailey,
Virginia Barratt, Troy-Anthony Baylis,
Tyson Campbell, Simona Castricum,
Debris Facility, Brian Fuata,
Kyra Kum-Sing, Neika Lehman,
Liz Martin, Jazz Money, Bhenji Ra,
Nikki Sullivan, Verónica Tello and
Emma Webb

Open Studios

13 August 2022

Opening Night: *Fresh Hell*

2 September 2022

***Offbeat: Pressurised
Whisper Orchestra***

29 September 2022

John Davis and Evelyn Roth, The
Quirkestra and Zemzemہ زمزمه
Curated by Kaspar Schmidt Mumm

MONOLOGUE

30 September 2022 –
31 December 2022

Declan Furber Gillick, Natalie Harkin,
Latoya Aroha Rule, Thomas Readett

MONOLOGUE and COMMON
CULTURE are presented as
part of *fine print*'s 'COMMONS'.
COMMONS has been assisted by
a Government of South Australia-
Covid Recovery Grant.

Relaxed Day: *Fresh Hell*

15 October 2022

COMMON CULTURE

22 October 2022

Jack Buckskin, Yusuf Ali Hayat,
Truc Truong, Tian Zhang

MONOLOGUE and COMMON
CULTURE are presented as
part of *fine print*'s 'COMMONS'.
COMMONS has been assisted by
a Government of South Australia-
Covid Recovery Grant.

**Opening Celebrations –
*Studios: 2022***

12 November 2022

***Offbeat – Cakeism:
God Save the Cream***

17 December 2022

Truc Truong, Winnerz Circle
Curated by Truc Truong

Gallery Tours

Deaf-led tour:
Skin Shade Night Day

16 July 2022

Guide: Samantha Wilson

Deaf-led Tour:
Fresh Hell

15 October 2022

Guide: Samantha Wilson

Deaf-led tour –
Studios: 2022

4 December 2022

Guide: Samantha Wilson

Film Screenings

**Spotlight on Cambodian
Film Makers – Part 1**

16 July 2022

Kanitha Tith, Kavich Neang
Curated by Allison Chhorn

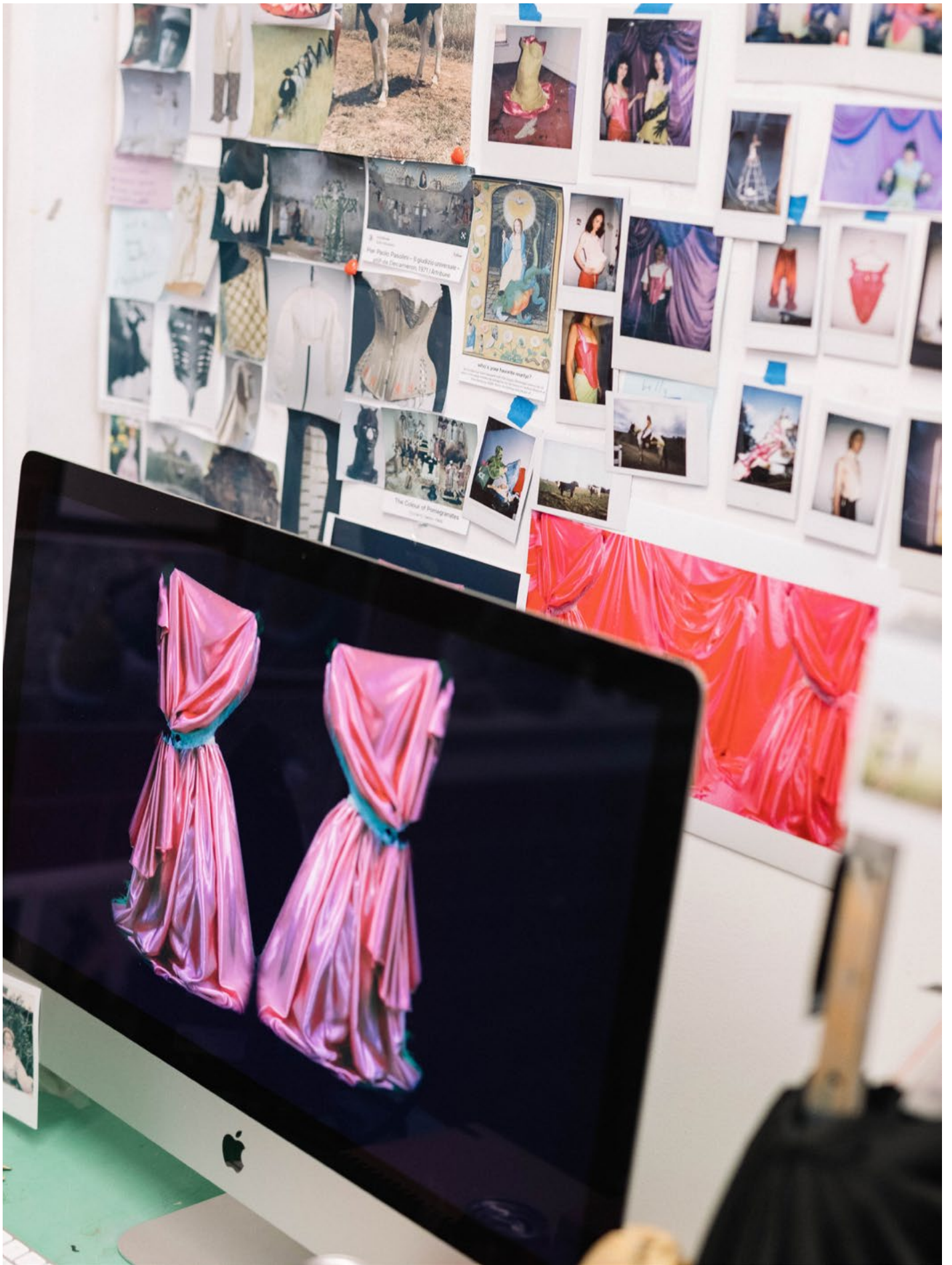
**Spotlight on Cambodian
Film Makers – Part 2**

23 July 2022

Rithy Panh
Curated by Allison Chhorn

Image: *Offbeat – 'Cakeism: God Save the Cream'*, Truc Truong (2022), Adelaide Contemporary Experimental. Photography by Thomas McCammon.





Studio Program Overview

ACE offers five rent-free CBD-based studios for selected South Australian artists each year. Through the Program, ACE provides resident artists with professional development opportunities including studio visits with Australian and international curators; participation in public programs; mentorship by ACE staff; and profiling and promotion. Participating artists also present work in an end of year exhibition accompanied by an exhibition catalogue.

As the only opportunity of its kind in the state, the Studio Program is an invaluable pathway for local artists to gain national recognition.

In 2022, supported by increased partnerships and philanthropy, a number of new outcomes were added to the Program:

- Commissioning fees for the creation of new works by each artist for the annual Studio Program exhibition. This new commissioning element sets the Program apart from other studio programs nationally and guarantees significant outcomes for participating artists that can generate opportunities beyond the residency.

- A guest curator for the annual Studio Program exhibition from an interstate institution or organisation to guide the development of the new work commissions from conceptualisation to delivery. The *Studios: 2022* guest curator was Megan Robson, Associate Curator, Exhibitions at the Museum of Contemporary Art Australia.
- Through a new partnership with Firstdraft each year a studio artist is selected for a solo exhibition in their Sydney gallery. In 2022 Shaye Dường presented *Telesm*.
- The Visiting Curators Program brought five selected curators from prominent Australian contemporary visual arts organisations to Adelaide to visit studio artists at ACE, Post Office Projects and Praxis ARTSPACE.

The 2022 Studio Program was supported by partnerships with the City of Adelaide, Creative Partnerships Australia Plus 1 Program, Helpmann Academy, Adelaide Central School of Art, and Firstdraft. It was also supported by the generous contributions of private donors through the ACE Studio Donors program.

“Coming from study to an independent art practice was initially very daunting but having this space to try out new materials, make a mess, make mistakes and reset is just so important to my working process. My studio often turns into a science lab in a way, with the nature of materials I use. It’s really important that I’m able to mess things up and try new things out.”

—Shaye Dường

Image: Chelsea Farquhar’s studio space (2022), open studios event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.

2022 Studio Program Artists



Shaye Dường

Shaye Dường is an emerging artist who graduated from the Adelaide Central School of Art in 2021.

Working across the mediums of painting, sculpture and installation, Dường explores the built environment and how various spaces can shape cultural and social realities. Drawing inspiration from her Vietnamese cultural heritage and architectural forms, the tensions held within the concept of home are a recurrent theme in her work (warmth versus safety, familiarity versus alienation).

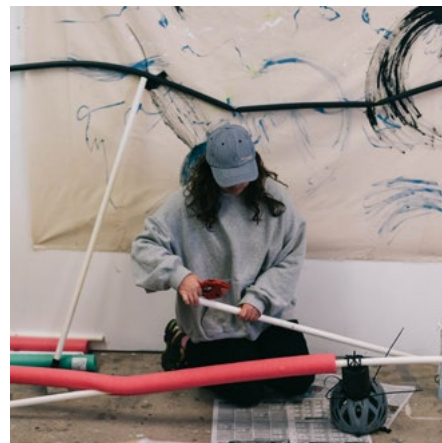


Chelsea Farquhar

Chelsea Farquhar works across sculpture, performance and video, incorporating traditional skills associated with blacksmithing, lead lighting and costuming. Examination, observation and contemplation, play and testing are important elements of her process-driven practice.

Farquhar completed undergraduate studies at Adelaide Central School of Art in 2017 and received First Class Honours in Fine Arts from the Victorian College of the Arts in 2020.

In 2021 she exhibited *How one should turn to stone. —.*, *West Space Window*, Melbourne. Farquhar was a recipient of Carclew's 2018 Fellowship, which resulted in residencies in Scotland and New York. She is currently participating in The Guildhouse Collections Project and will undertake a residency at Watch This Space, Alice Springs, later this year.



Dani Reynolds

Dani Reynolds is an interdisciplinary artist working at the intersection of absurdity and sincerity. Their creative process utilises 'not knowing' and failure as desirable states from which to develop new work. Experimentation, humour and collaboration are key to the development of paintings, sculpture, performance and moving images. Reynolds' completed First Class Honours at Victoria College of Arts in 2016.

Reynolds' recent exhibitions and performances include *Trade-off*, *Watch This Space*, Alice Springs, 2021; *Emile Zile* and *No Clients* Fair Exchange for National Gallery of Victoria's Melbourne Art Book Fair, 2019; *Field Theory's ICON* at Federation Square, 2018; *Canine Choreography*, Next Wave's Kickstart Helix Program, 2017, and Next Wave Festival, 2018; and *Come What May* (with Mallory Allen), Seventh Gallery, Melbourne, 2017. Reynolds' was one of five artists selected to perform *Madison Bycroft: Antihero*, as part of *Feedback Loops*, Australian Centre for Contemporary Art, Melbourne, 2019. Reynolds' is a recipient of the *Artistes en Résidence* 100-days research residency in Clermont-Ferrand (France), commencing December 2022.



Cecilia Tizard

Cecilia Tizard is an emerging artist who graduated from Flinders University with a Bachelor of Creative Arts (Visual Art) in 2021.

Tizard's practice is primarily engaged with photography, and operates at the intersection between traditional photography, found imagery, abstract sculpture and installation. Tizard's most recent body of work, *My spine is a steel rod*, was selected for inclusion in the 2022 Helpmann Academy Graduate Exhibition, presented at ACE, Adelaide.



Ash Tower

Ash Tower is a visual artist, researcher and teacher whose practice explores the history of technology, specifically analysing architecture as a vehicle of meaning. His research focusses on how to translate cross-cultural visual languages into multi-object installations through sculpture, drawing and painting.

Tower received First Class Honours from Adelaide Central School of Arts in 2013 and a Ph.D. by Research from the School of Art, Architecture and Design, University of South Australia, in 2019.

Tower's recent solo exhibitions include *The Burning of Vision*, Floating Goose Studios, Adelaide, 2021; and *Protocol*, Cool Change Contemporary, Perth, as part of the *Unhallowed Arts Festival*, 2018. Tower has published writing in fine print (2020, 2015) and contributed a chapter to *Gender: Time*, published by Macmillan Interdisciplinary Handbooks (2018). In 2017 he was awarded the FELTspace Philanthropic Fund for his exhibition, *Studies of Nature*.

Image Captions (Left to right):

Shaye Dương (2022), working in the ACE studio space. Photography by Thomas McCammon.

Chelsea Farquhar (2022), working in the ACE studio space. Photography by Thomas McCammon.

Dani Reynolds (2022), working in the ACE studio space. Photography by Thomas McCammon.

Cecilia Tizard (2022), working in the ACE studio space. Photography by Thomas McCammon.

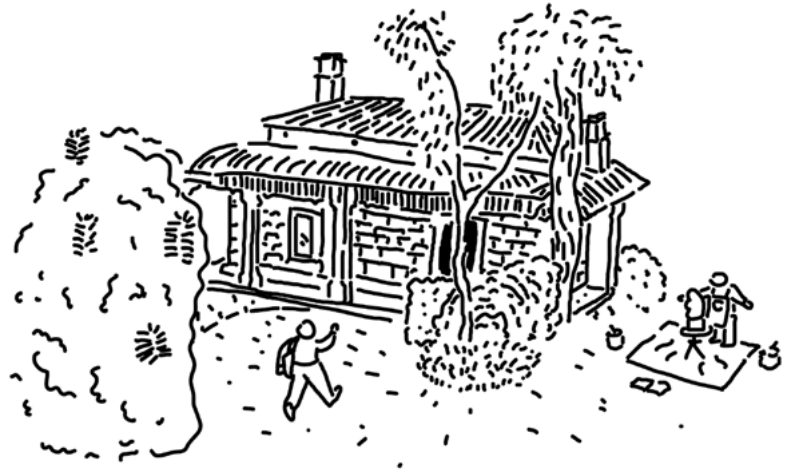
Ash Tower (2022), working in the ACE studio space. Photography by Thomas McCammon.

Porter Street

From 1964 until 2016, CACSA was the longest running contemporary art space in Australia. It was created by the young artists of the Contemporary Art Society (CAS) – itself dating back to 1942. These artists recognised the need for a space of their own to freely experiment and present work to the public. So, in 1964, they purchased a four-bedroom villa at 14 Porter Street, Parkside to convert into an art gallery, and there it operated until the property was sold in 2018. The proceeds were invested to establish the Porter Street Fund, which honours the vision of the CAS artists and the legacy of CACSA.

Clear constitutional guidelines – determining that 50% of revenue be reinvested and the remainder spent to support artists and art practice – ensure that the fund serves the community for whom ACE exists, and that it will benefit South Australian artists for decades to come.

Commencing in 2021, the Porter Street Commission awards \$20,000 to a South Australian artist at any stage of their career to create an ambitious new work for presentation at ACE the following year. Made possible by the Porter Street Fund, it is open to those working across all contemporary art forms and is designed to support a significant next step in a South Australian artists' career and exhibiting trajectory.



The 2022 recipient Allison Chhorn's exhibition outcome, *Skin Shade Night Day*, opened at ACE in July. This ambitious presentation was complemented by a suite of public programs and an artist book. As testament to the success of this project *Skin Shade Night Day* was selected for presentation at the Museum of Contemporary Art (Sydney) as part of The National 4: Australian Art Now, a biennial survey of contemporary Australian art across Sydney's leading cultural institutions.

In July ACE announced Kaspar Schmidt Mumm as the recipient of the 2023 Commission. Applications for the 2023 Porter Street Commission were considered by a selection panel composed of ACE's Artistic Director Patrice Sharkey; Daria de Beauvais (Senior Curator at Palais de Tokyo, Paris); and Micheal Do (Curator, contemporary art at the Sydney Opera House; curator of Projects at Auckland Art Fair, New Zealand; and Curator of 'Primavera: Young Australian Artists 2022' at the Museum of Contemporary Art, Australia).

Image: Kaspar Schmidt Mumm in studio (2022). Photography by Emmaline Zanelli. Courtesy Adelaide Contemporary Experimental.



Education

Future Pathways

Future Pathways was delivered to Youth Inc. students by ACE Studio Program artists residents Dani Reynolds, Chelsea Farquhar and Cecilia Tizard, with a focus on creative skills development, methodologies and outcomes. Students participated in a suite of workshops across 2022 and exhibited their work alongside the *Studios:2022* exhibition, giving students the opportunity to work and exhibit alongside professional artists in a real world context.

Future Pathways was supported by ACE, Foundation SA, Human.Kind 'Ripple Effect'

Protest Art: Get Up! Stand Up! Show Up!

Aboriginal artists Tikari Rigney, Jayda Wilson and Natalie Harkin with other members of the Unbound Collective (Faye Rosas Blanch, Simone Ulalka Tur and Ali Gumillya Baker) led a full-day workshop during NAIDOC Week 2022. Young people learnt about the history of Aboriginal protest art, how writing and art can be used as a voice for action, and collaborated in making protest banners and zines. Artworks were activated in a walk to Pirltawardli, the First Aboriginal Mission in Kurna Yarta where early records of Kurna culture and language are located.

This workshop was supported by the City of Adelaide and Arts SA through the Aboriginal and Torres Strait Islander Professional Development (Public Art) Grants program.

Contemporary Art in the Classroom

This education resource, developed by ACE in collaboration with the Art Gallery of South Australia, introduces students and educators to the world of contemporary art. Through engaging with the resource, students learn more about where artists get their inspiration from, the engines of contemporary art making processes and how this can be translated into a classroom context – shifting the balance from outcome to an idea-driven focus.

To complement this resource ACE delivered a full day professional development session in collaboration with the Art Gallery of South Australia (AGSA). Educators were supported to teach contemporary art, while simultaneously challenging their ideas about contemporary art, through an artist talk and workshop at ACE with Ryan Presley.

Art Educator Network

Initiated in 2022, the ACE Art Educator Network is a volunteer network of educators from South Australian secondary schools that act as ambassadors for ACE and our education program, participate in bi-annual reviews of the ACE education program, and provide feedback on ACE education resources and activities. The support of the network assists ACE in growing and evolving the education program and being responsive to changes in how students learn.

Image: ACE Education Workshop for Ryan Presley: *Fresh Hell* exhibition (2022), Glenunga International High School, Adelaide Contemporary Experimental. Photography by Thomas McCammon.

“The encouragement by all the ACE artists and staff has given me motivation to continue looking for my identity in art... I’m very grateful for this opportunity and I hope others get to experience this.”

—Abby, exhibiting *Future Pathways* student artist

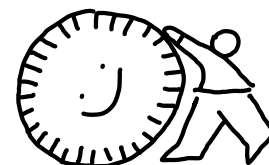


Financial Statements

Contemporary SA Incorporated

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2022

	2022	2021
	\$	\$
REVENUE		
Grant revenue	797,653	743,588
COVID 19 Government revenue	16,000	44,000
Other income	230,979	257,451
TOTAL REVENUE	1,044,632	1,045,039
EXPENSES		
Communication expenses	21,723	21,442
Depreciation	10,087	9,705
Employee, artist and volunteer expenses	539,036	575,936
Exhibitions	131,000	131,338
Education projects	11,624	-
IT Expenses	59,761	15,000
Legal Fees and Governance expenses	16,041	13,810
Marketing and promotion	91,437	59,143
Office expenses	15,085	20,637
Other expenses	108,841	108,346
Other program costs	21,582	18,995
Resources	12,838	10,919
Studio program expenses	5,235	1,489
TOTAL EXPENSES	1,044,290	986,760
TRADING ACCOUNTS		
Retail sales	17,379	7,449
TOTAL SURPLUS FOR THE YEAR	17,721	65,728
OTHER COMPREHENSIVE INCOME		
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	17,721	65,728



Contemporary SA Incorporated

Statement of Financial Position As At 31 December 2022

	2022	2021
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	594,690	598,951
Trade and other receivables	21,700	10,219
Prepayments	7,383	3,000
TOTAL CURRENT ASSETS	623,773	612,170
NON-CURRENT ASSETS		
Porter street investment	1,189,297	1,205,910
Property, plant and equipment	31,809	25,588
TOTAL NON-CURRENT ASSETS	1,221,106	1,231,498
TOTAL ASSETS	1,844,879	1,843,668
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	18,764	52,338
Provisions	19,932	17,825
Income in advance	322,734	307,777
TOTAL LIABILITIES	361,430	377,940
NET ASSETS	1,483,449	1,465,728
EQUITY		
Porter Street Reserve	31,323	33,573
Porter Street Establishment Fund	1,205,418	1,194,741
Accumulated Surplus	246,708	237,414
TOTAL EQUITY	1,483,449	1,465,728

ACE Team

Staff

Patrice Sharkey,
Artistic Director

Louise Dunn,
Executive Director

Sharmonie Cockayne,
*Marketing &
Communications
Manager*

Mairead Hooper,
Gallery & Office Manager

Brad Lay,
*Exhibition & Studios
Coordinator*

Grace Marlow,
*Public Programs
Coordinator*

Ava Viscariello,
*Marketing &
Communications Assistant*

Tikari Rigney,
*First Nations Curator-in-
Residence*

Claudia Nicholson,
Education Officer

Board

Rainer Jozeps
(Chair)

Leigh Robb
(Deputy Chair)

Gemma Harris
(Treasurer)

Anton Andreacchio

Hannah Andreyev

James Darling AM

Becci Love

Mary-Jean Richardson

Yhonnie Scarce

Install staff

Thom Buchanan

Gus Clutterbuck

Olivia Kathigitis

Jonathan Kim

Oakey

Nat Penney

Sarah Tickle

Casual Staff

Sally Francis

Nix Herriot

Olivia Kathigitis

Kobe

Isabel Margot

Kassie McKenzie

Andrew Nille

Oakey

Lee Salomone

Archivist in Residence

Cameron Flemming

Interns

Isabel Margot *(Curatorial)*

Taylor Fernandez *(Media
Placement, University of
Adelaide)*

Kirra Curtis *(Integrated
Workplace Learning
Placement, Adelaide
Central School of Art)*

Isabelle Byrne *(Marketing
& Design)*

Volunteers

Abie Agut

Sophia Balingit

Siddharth Bansal

Ivy Bell

Shazia Bhanji

Sophie Brown

Ruby Deacon

Jazmine Deng

Sheyla Dong

Felicity Erne

Camille Fitzgerald

Georgia Fox

Zhuzhu Guiyong

Lauren Hesselschwerdt

Franklin Holfeld

Laura Hu

Danny Jarratt

Judy Jones

Trudy La Rosa

Mary-Ann Le Roux

Diane Lee

Chloe Morgan

Renée Pastore

Angela Paul

Isabel Porton

Maryam Rahmani

Alice Roughana

Shazia Shehzad

Chris Siu

Katey Smoker

Angie Suriyasenee

Zuzanna Synusas

Sarah Thomas

Tamara Timko

Ziva Von Der Borch

Dequan Zhong

Lucy Zola

ACE is supported by the South Australian Government through Arts South Australia and the Australian Government through the Australian Council, its arts funding and advisory body. ACE is a member of Contemporary Arts Organisations Australia.

Partners



Sponsors







Image: Dani Reynolds, *World's Widest Wig Work* (2022), performance, *Studios: 2022*, opening celebrations event, Adelaide Contemporary Experimental. Photography by Thomas McCammon.



ACE

Lion Arts Centre
North Terrace (West End)
Kaurna Yarta
Adelaide SA 5000

www.ace.gallery