



ARTS PROJECT AUSTRALIA

Arts Project Australia

ANNUAL REPORT 2010



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2010

Our Mission

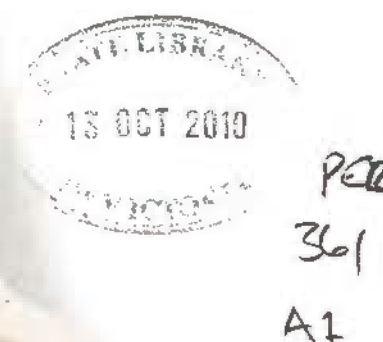
To be a centre of excellence that supports artists with intellectual disabilities, promoting their work and advocating for inclusion within contemporary art practice.



ARTS PROJECT AUSTRALIA

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Above: Chris Hays, hot fixed (ceramic sitting) 2000 (ceramic).
 Front cover: Paul Rodger, Not fixed (women in silk dress) 2009 (oil and gouache on fabric).
 Back cover - detail: Paul Rodger, Not fixed (oil and gouache) 2000 (poster on paper).



Left to right: Finnish artist, Tina Elina Nurminen, shows her work at *Revealing the Human* symposium; Leo Cussen; Alan Constable; clockwise from front left: Steven Ajzenberg, Jonah Jones, Barbara Ajzenberg and Thérèse Rein.

Board and Staff

Board of Management

Jonah Jones	President
Catherine Easton	Vice President
Sean Gaskell	Treasurer & Public Officer
Barbara Ajzenberg	Member
Rosemary Brennan	Member
Wendy Foard	Member
Dominik Kucera	Treasurer (<i>resigned Sep 09</i>)
Mashelle Parrett	Member (<i>commenced Sep 09</i>)
Kay Ronc	Member
Norman Rosenblatt	Member

Staff

Sue Roff	Executive Director
Samantha Roberts	Business Manager
Pierrette Boustany	Studio Manager
Sim Luttin	Gallery Manager
Cheryl Daye	Projects and Development Manager
Penny Hunt	Registration Coordinator
Melissa Petty	Gallery Assistant
Allison O'Callaghan	Studio & Gallery Administration Assistant
James McDonald	Gallery & Exhibitions Technician
Lyn Young	Gallery & Exhibitions Technician (<i>commenced Aug 09</i>)
James McDonald	Artworker: Occupational, Health and Safety
Christina Hayes	Artworker: Materials
Emily Bissland	Artworker: Animation
Katie Jacobs	Artworker: Ceramics
Jakob Schmitt	Artworker: Printmaking
Lyn Young	Artworker: General
Camille Hannah	Artworker: General
Bernadette Trench-Thiedeman	Artworker: General
Moya McKenna	Artworker: General (<i>Casual</i>)
Rachael Guy	Artworker: General (<i>Casual, commenced Aug 09</i>)
Katrina Kell	Artworker: General (<i>Casual, commenced Aug 09</i>)
Elyss McCleary	Artworker: General (<i>Casual, commenced Aug 09</i>)
Heidi Stewart	Artworker: General (<i>Casual, until Aug 09</i>)

Life Members

Cheryl Daye
Kitty Ginter
Rita Mantell
Sally Shrimpton

Members (includes Life Members)

84

We would like to thank Rosemary Clark who edited this report and Kate Strother from McClure Mult Media for the design



From top: Crowd enjoying the Annual Gala 2009; Finnish artist, Tina Elina Nurminen, with her carer and Lauren Hutchison; Artworker Jakob Schmitt and artist Cameron Noble; Business Manager, Samantha Roberts and Gallery Manager, Sim Luttin



Adrian Lazzaro Not titled (scary figure with candles and red eyes) 2010
texta and pen on paper



Brendan Slee

Supporters

We are grateful for the generous and continued support of our government, philanthropic and corporate funders.

Government

Department of Human Services
Department of Families, Housing, Community Services and Indigenous Affairs
Council of Adult, Community and Further Education - Northern Metropolitan Region
Arts Victoria

Philanthropic

The Myer Foundation (2009 Commemorative Grants Program)
Bruce and Jane Dyson Foundation
The Amelia Eliza Holland Trust
The Gandel Trust
Maramingo Foundation

Corporate

Alloys
ARA Consultants
Zerella Investments
RBS Morgans (Brighton Office)

Donors

Arts Project Australia is grateful to the following individuals who have donated to assist our important work.

Bonney Bombach	The Bob Jenyns Foundation
Roger Heslop	
Irena Higgins	And many others who prefer to remain anonymous
Norma Reid	

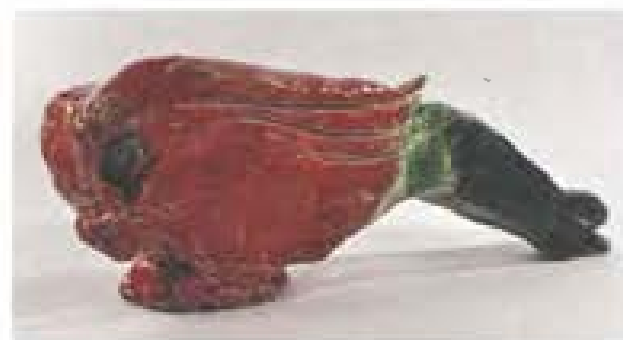
Volunteers

Arts Project Australia would like to acknowledge the following volunteers who assisted the organisation over the past twelve months:

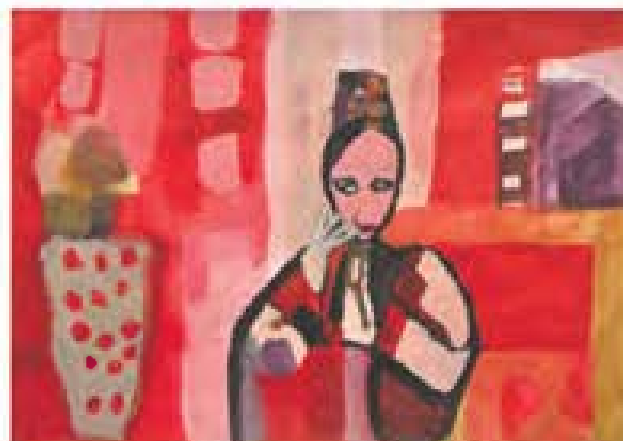
Joe Argenzio	Helen Laffin
Claire Dalgleish	Jan Lewis
Marijke Davey	Liza Martin
Michael H	Rob McHaffie
Camillo de Luca	Claire McKee
Elyse de Valle	Amelia O'Donnell
Kerstine Elliot	Fiona Scottney
Philippa Garrard	Daniel Taylor
Rebecca Hartley	Ben Walsh
Susan Heffernan	Jessica Williams



Jodie Noble Not titled (study of air hostess) 2009 acrylic on paper



Cameron Noble Not titled (parrot) 2009 ceramic



Paul Hodges Not titled (geisha on abstract red and pink) 2009 pastel on paper

About Arts Project Australia

Our mission is to be a centre of excellence that supports artists with intellectual disabilities, promoting their work and advocating for inclusion within contemporary arts practice.

Since its inception Arts Project Australia has continued to strive for excellence, both in the quality of its exhibitions and the quality of the innovative studio program. Established in 1974 as Arts Project for the Mentally Retarded, the organisation has continually been a leader and innovator in the arts and disability sectors, establishing the first full-time arts studio in Australia for artists with an intellectual disability. Over the past 35 years Arts Project Australia has built an enviable reputation nationally and internationally for its creative and individual studio philosophy, as well as for the outstanding artwork produced. Our artists and their work are promoted to the broader community through exhibition opportunities in a range of local, national and international galleries. Artists are also represented in many public and private collections.

Over 130 artists with an intellectual disability attend our Northcote studio each week. The Arts Project Australia studio functions in a similar way to a tertiary

art environment where artists work on developing an original and authentic 'voice' supported by artworkers (all professional artists) who provide feedback and critical advice. Art is not taught, but rather the innate creative direction of each artist is nurtured to elicit works of personal meaning and style. Media includes painting, drawing, ceramics, printmaking, puppetry and animation. The gallery stages a full annual program of changing exhibitions featuring work by artists from Arts Project Australia as well as the broader community.

Arts Project Australia boasts a highly qualified and experienced staff, an energetic and committed board and operates within a strong governance framework. With its unique history and approach Arts Project Australia has long been recognised as a best-practice model for its innovative programs and is committed to providing sustainable programs in an environment dedicated to visual arts practice.

President's Report

The major highlight, amongst many, for the past year has been the extension of opportunities afforded to Arts Project Australia's prime constituency – the 130 artists supported and encouraged by the management, artworkers and volunteers, and by the Board. These opportunities relate directly to the core function of Arts Project Australia: the creation of a harmonious and stimulating environment for artists.

The relationships between artworkers and artists have been strengthened by the dramatic reduction in staff turnover. This increased stability has led to a more supportive and secure environment for the artists. In addition, the commitment and dedication of the artworkers, and their range of specialist skills and experience, significantly enhanced the studio. Arts Project Australia's connection to the external environment – to the art and broader communities – has developed and extended, providing new experiences for artists, and a range of exhibition and project opportunities in Melbourne, as well as nationally and internationally. This increased external focus has also embraced stronger links with and support from federal and State governments, and the corporate and philanthropic sectors.

Another important milestone for the year is the development of Arts Project Australia's Strategic Plan 2010-15. The plan, which resulted from a planning session undertaken by the Board and the Executive Director, provides the Board with a clear direction for the next five years.

Within this five year vision, in 2014, Arts Project Australia will celebrate its fortieth anniversary, which will include the staging of an international outsider art conference in Melbourne. This conference will include both international and Australian experts, and be accompanied by a series of outsider art exhibitions in public and private galleries. The major aims of this initiative include advocacy for outsider artists, including artists with disabilities, and raising awareness of outsider art and artists in Australia and internationally. The conference will also reinforce Arts Project Australia's leadership position in the sector.

Response to this proposal has been very positive both here in Australia and internationally. With fellow Board member Norman Rosenblatt, I spent time in New York in January and February 2010 making connections and generating interest for the conference.

The general operations of Arts Project Australia are funded by the Department of Human Services, Federal Department of Family and Housing, Community Services and Indigenous Affairs, and ACFE (Adult, Community and Further Education). Arts Project Australia thanks them for their continuing support.

I make special mention of the Sydney Myer Fund's Commemorative Grants Fund. Arts Project Australia's participation in this innovative program has provided a great boost to the organisation, facilitating a number of major initiatives including a new website, the Dorothy Berry catalogue, the modernisation of our archive and an on-line cataloguing system – none of which would have been possible without this support.

Many thanks also to the management, staff and volunteers, and to the Board members, who make up a cohesive team, including new Treasurer, Sean Gaskell, who, together with Mashelle Parrett provides Arts Project Australia with very strong financial expertise.

I would like to pay special tribute to Sue Roff, Arts Project Australia's Executive Director, who joined the team in June 2009. Many of the achievements over the past 12 months are due to Sue's leadership, both within the organisation and externally.

Jonah Jones



Left to right: Jonah Jones, Hannah Sturrock and Dorothy Berry, Ashlee Cochrane, Fiona Taylor with her artwork at the Annual Gala 2009

Executive Director's Report

The last year at Arts Project Australia has been action-packed. It is sometimes hard to believe that such a small organisation can achieve so much in twelve months. This is a credit to the dedicated and committed staff who work so hard to assist Arts Project Australia in its mission to be a centre of excellence. And, of course, hats off to our magnificent group of artists, whose joy in their work makes ours such a pleasure.

Artist attendance in the studio has been the highest since we moved into 24 High Street. A number of days were completely full, and we are now closely monitoring the demand for our studio program. The ceramics, animation and printmaking programs proved to be very popular and have produced some excellent work. We also introduced puppetry, and hope to be able to secure funding in the next year to make this a permanent offering. We provided some special workshops, including a ceramics workshop at Northcote Pottery with ceramic artist Connie Lichti, and a printmaking workshop in kitchen table lithography with Rod McDonald.

In addition, studio artists had the opportunity to participate in a number of field trips over the year, including visits to Experimenta's *Utopia Now* multimedia exhibition, the Ron Mueck exhibition at the National Gallery of Victoria, commercial galleries in Fitzroy and Collingwood, drawing and painting trips to Collingwood Children's Farm, a visit to the

Melbourne Zoo and to exhibitions at Gertrude Street, Abbotsford Convent and the Ian Potter Museum of Art. With 130 artists at differing stages of development it is important to offer activities which stimulate, enthuse and provide new ideas.

Our studio satisfaction survey revealed that 88% of artists were satisfied or highly satisfied with their participation in the studio program. We will be working hard to increase this figure over the forthcoming year with ongoing improvements to our studio program.

Artists enjoyed a special visit by Thérèse Rein, who was very impressed with the work taking place in both the studio and gallery.

We plan to replace the old studio windows later this year with double glazed windows that will enhance the ambient temperature of the studio for artists and staff in both summer and winter. We have been

fortunate to receive support for this project from the John T Reid Charitable Trust and the Department of Human Services.

We made great steps in improving our marketing practices and systems in the gallery. Our colourful new website was launched in January (thanks to the Myer Foundation's 2009 Commemorative Grants Program), a promotional DVD was generously produced pro bono by Neil McClure of McClure Media, and major inroads were made into our new database system for artists, artworks and buyers. We were accepted as a member of the Public Galleries Association of Victoria and were invited to present at the Arts Activated Conference 2010 in Sydney. Gallery sales exceeded targets this year as a result of these initiatives.

We hosted an event entitled *Revealing the Human* as an activity associated with the international exhibition of the same name, curated by Professor Colin Rhodes from the Sydney College of the Arts. The day-long symposium attracted some 80 enthusiasts, collectors and supporters to hear from a range of panellists and experts.

On an operational note, we underwent a very successful audit which looked at our business practices and adherence to the National Disability Standards, completed a new Policies and Procedures Manual, and negotiated a new Enterprise Bargaining Agreement with our staff. Staff received training in first aid, behaviour management and AUSLAN signing.

We were fortunate to gain some new financial support this year. Our first individual donor appeal demonstrated the generosity of our supporters. We received funding from Arts Victoria towards our exhibition programs, and support from the Gandel Trust and the Bruce and Jane Dyson Foundation towards our participation in the 2010 Melbourne Art Fair. We also received generous support from the Amelia Eliza Holland Trust and ARA Consultants, and will be continuing to seek further philanthropic and corporate support.

We thank our major funders, the Department of Human Services and the Department of Families, Housing, Community Services and Indigenous Affairs, for their continued support and genuine interest in and commitment to our important work.

Finally, I would like to thank the Board, staff and members of Arts Project Australia who have helped make my first year as Executive Director such an exciting and fulfilling one. Thanks also, of course, to our wonderful artists, who are simply the life blood of this organisation.

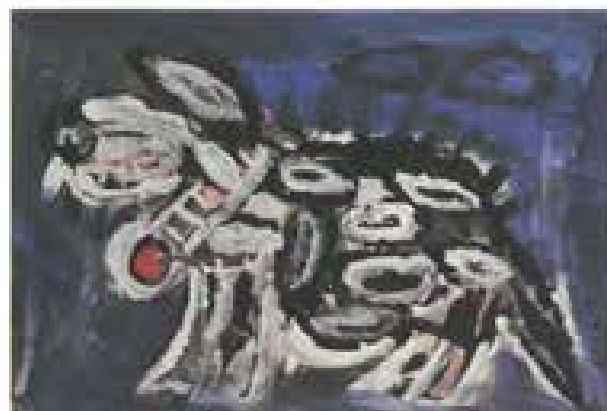
Sue Roff



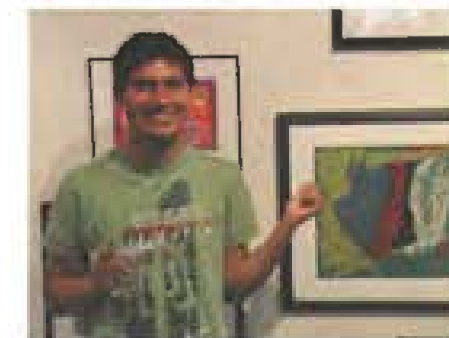
Dorothy Berry Not titled (large yellow bird) 2009 conte on paper



Anthony Romagnano The Rolling Stones 2009 pencil on paper



Kelvin Heffernan Good dog 2009 acrylic on paper



From top: Executive Director, Sue Roff, shows off her barbecue skills; Josef Power with his work; Arts Project Australia's artists taking part in an *Exquisite Corpse* competition at Federation Square; Lisa Reid and Thérèse Rein (with sculpture of Kevin Rudd).



Alan Constable Not titled (Frida Kahlo) 2009 gouache on paper

Artists

Arts Project Australia would like to acknowledge the following artists who attended the studio over the past twelve months:

Mark Adams	Marisa Cappelli	Sandra Fielding	Bethany James	Stanley Newbury	Aidan Sefo
Maryanne Agius	Riccardo Cardinale	Kathleen Forscutt	Michael Keen	Jenny Ngo	Laura Sheehan
Steven Ajzenberg	Kieren Carroll	Martin Forster	Kate Knight	Nhan Nguyen	Brendan Slee
Gina Aloisi	Peter Cave	Patrick Francis	Stephanie Kraemer	Lisa Nicholls	Mark Smith
Alvaro Alvarez	Isaac Chester	Inmaculada Gabriele	Penny Kritikos	Cameron Noble	Catherine Staughton
Michael Amond	Debra Chipperton	John Garreffa	Nicholas Lara	Jodie Noble	Malcolm Sturrock
Fulli Andrinopoulos	Valerio Ciccone	Lai Lai Gong	Monica Lazzari	Tim Noble	Georgia Szmeling
Samantha Ashdown	Dianne Cilia	Ian Gold	Adrian Lazzaro	John Northe	Fiona Taylor
Barbara Ball	Boris Cipusev	Nick Goudis	Allen Liebe	Chris O'Brien	Michael Trasancos
Andrew Barbour	Wilfred Clark	Joan Gowers	Fiona Longhurst	Warren O'Brien	Philip Truett
Geoffrey Barnett	Ashlee Cochrane	Toni Hanger	Anne Lynch	Victoria Paidoussis	Shirley Warke
John Bates	Elizabeth Coleman	Brigid Hanrahan	Samuel Lyons	Michael Paul	Ida Warne
Desmond Beavis	Gavin Conabere	Melinda Harrison	Wayne Marnell	Steven Perrette	Karin White
Peter Ben	Cailie Coney	Valerie Hawkes	Julian Martin	Gavin Porter	Cameron Veitch
Erica Berechree	Alan Constable	Kelvin Hefferman	Christopher Mason	Josef Power	Kelly Williams
Dorothy Berry	Alan Cooke	Paul Hodges	Toby Matheson	Helen Reddan	Terry Williams
Anne Brabet	Leo Cussen	Ruth Howard	Graham McBride	Austin Reid	Timothy Williams
Alec Brimage	Wendy Dawson	Miles Howard-Wilks	Karen McCullough	Chloe Reid	Catherine Willis
Robert Brown	Alanna Dodd	Richard Hung	Kaye McDonald	Lisa Reid	Steven Worrell
Monica Burns	Beverley Duncombe	Billy Hurley	Miranda Millane	Belinda Richardson	Stewart Wylie
John Button	David Edgell	Venuzza Iaconis	Bernard Millar	Anthony	
Giuseppe Calcagno	Dawn Edward	Thomas Iacono	David Mossop	Romagnano	
Antonia Calvano	Lauren Eldridge	Umar Ibrahim	Donald Muir	Mikhail Rudov	
Dionne Canzano	Scott Ferguson	Elizabeth Ivanoff	Archie Naidos	Rebecca Scibilia	
Nicholas Capaldo	Samuele Fenech	Chris Jackson	William Neville	Kellie Seedsman	



Lai Lai Gong

Dorothy Berry

Exhibitions Report

An extremely full and successful exhibitions program was mounted during the past year. Our studio artists' work featured in over 28 exhibitions at the Arts Project Australia gallery, as well as in high profile external venues throughout Melbourne, Australia and Paris! The year's program highlighted yet again the variety of artwork created by Arts Project Australia's studio artists.

Exhibitions in the year's internal and external programs included many notable group and solo exhibitions curated by internal and external curators, including solo exhibitions by SEP artists Steven Ajzenberg and Cathy Staughton. Particularly significant was the group exhibition *Pacifica* at Galerie Impaire in Paris, and the major international exhibition and symposium *Revealing the Human* curated by former Board member, Professor Colin Rhodes, Dean, Sydney College of the Arts, University of Sydney. With works selected from Arts Project Australia and other important studios around the world, *Revealing the Human* powerfully and directly communicated the hopes, desires and experience of a range of artists, many of whom were seen for the first time in Australia.

All art media from the studio were represented in various gallery programs, including painting, drawing, printmaking, 3D, ceramics and animation. Saturday openings were introduced, paired with gallery talks, creating lively and extremely well-attended functions.

Arts Project Australia continues to lease artwork to corporate, private and public agencies providing great exposure for the artists and the organisation in the wider community.

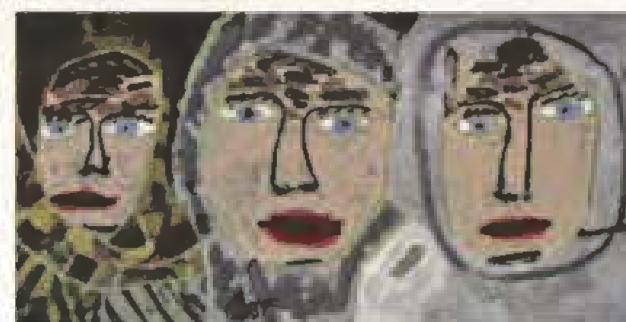
The new website has contributed to an increase in attendance at openings and daily visits to the gallery, which has resulted in increased exhibition and stockroom artwork sales throughout the year. We also went 'green' in 2010, emailing eNews and eInvites to clients and friends of Arts Project Australia instead of sending printed material through the mail.

The outstanding effort of volunteers over the past year has provided much needed support to the gallery and external projects, enabling exhibitions to be presented in a professional and timely manner.

On behalf of the gallery team, we look forward to an exciting, challenging and professional exhibitions program in the year ahead in which we will aim to support and promote our artists through high quality internal and external exhibition opportunities.



Leo Cussen Not titled (girl in a blue dress) 2010 pastel on black rag paper



Alan Constable Not titled (three faces) 2009 gouache on paper



Another opening, another show

Internal Exhibitions Program



Alan Constable Not titled (B&W seated man) 2009 acrylic 570 x 470 mm



Jodie Noble Sad Van Gogh (Van Gogh did this picture when he was sad, I did it cause I was happy) 2007 pastel on paper



Fiona Taylor Not titled (Geisha) 2009 gouache on paper

Pictures of You

Exhibition 23 July–29 August 2009

Opening Wednesday 22 July 6–8pm

Gallery talk Saturday 25 July 11–11.30am

Curated and opened by artworker James McDonald

In *Pictures of You*, Arts Project Australia presented a window into the artists' world in this inspiring exhibition of imaginative portraits.

Revealing the Human

Exhibition 3 September–17 October 2009

Opening Wednesday 2 September 6–8pm

Curated and opened by Professor Colin Rhodes, Dean of Sydney College of the Arts, University of Sydney

Symposium Friday 4 September 9am–4pm

Exhibition Selected from Arts Project Australia and other important studios around the world, *Revealing the Human* powerfully and directly communicated the hopes, desires and experiences of a range of artists, many of whom were seen for the first time in Australia.

Symposium In conjunction with this noteworthy exhibition, Arts Project Australia presented a special one-day, symposium based on the exhibition concept and contexts. The program provided unique insights into artwork by people with intellectual disability from overseas and Arts Project Australia who explore the human figure, while also discussing the broader role and function of international and Australian specialist studios.

Curator's Talk A formal presentation by Professor Colin Rhodes, Dean, Sydney College of the Arts, University of Sydney

Presentations Informal presentations were given by artists Jodie Noble and Adrian Lazzaro and artworkers Christina Hayes and Bernadette Trench-Thiedeman.

Panel Great Art from Unexpected Places

Chair Colin Rhodes **PANELISTS** Tom di Maria, Director, Creative Growth Art Center, USA; Dr Cheryl Daye, Founding Director, Arts Project Australia; Alex Baker, Senior Curator Contemporary Art, National Gallery of Victoria; Rob McHaffie, Artist, Melbourne; and James McDonald, Artworker, Arts Project Australia.

Session 1: The role of the specialist studio worldwide.

Session 2: What happens when we talk about context and quality?



Kelvin Heffernan Not titled (elephant head) 2008 ceramic

By Hand

Exhibition 22 October–28 November 2009

Opening Wednesday 21 October 6–8pm

Exhibition opened by Kirsty Grant, Senior Curator, Australian Art, National Gallery of Victoria

Gallery Talk Tuesday 10 November, 1–1.30pm by Katie Jacobs with various artists

Curated by artworker Katie Jacobs

In *By Hand*, each work pointed to the powerful artistic identity of the maker.

Annual Gala Exhibition

Exhibition 3–19 December 2009

Opening Wednesday 2 December 2009 6–8pm

Arts Project Australia's Annual Gala Exhibition featured a diverse array of work from 128 artists who participated in the 2009 studio program. Drawing, painting, printmaking and ceramics were represented in this celebratory exhibition.

Canvas Stock Exhibition

Exhibition 14–30 January 2010

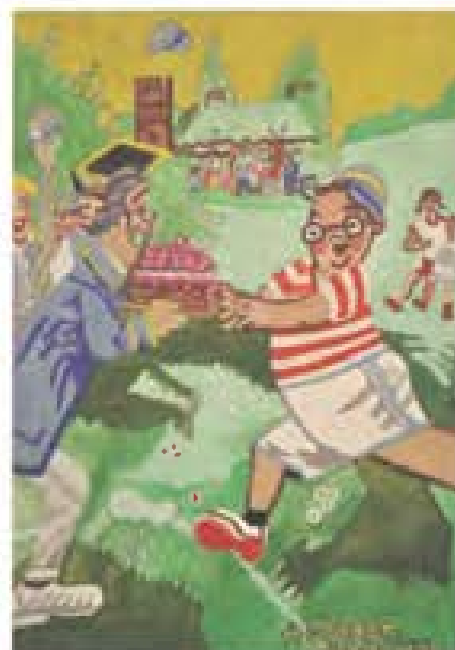
Launched prior to Arts Project Australia's 2010 official exhibition schedule, the Canvas Stock Exhibition featured a large array of recent canvases in a salon hung presentation.



Julian Martin Not titled (geometric patterns on black and blue) 2009 pastel on paper



Steven Ajzenberg Not titled (profile woman) 2009 acrylic on paper



Lisa Reid A winner all the way 2005 gouache on paper

Steven Ajzenberg Solo

Exhibition 4 February–13 March 2010

Opening Wednesday 3 February 6–8pm

Gallery talk Saturday 6 March 12.30–1pm

Exhibition opened by Chris McAuliffe, Director, Ian Potter Museum of Art, University of Melbourne

Curated by artsworker Christina Hayes

In his first solo exhibition, Steven Ajzenberg paid homage to Picasso who was known for his experimentation with a number of artistic styles during his long and influential career.

"...Like the Maestro himself, Ajzenberg's work takes us on a journey, spanning a breadth of artistic styles and sensibilities." Christina Hayes, 2010

Best in Show

Exhibition 4 February–13 March 2010

Opening Wednesday 3 February 6–8pm

Gallery talk Saturday 6 March 12.30–1pm

Exhibition opened by Chris McAuliffe, Director, Ian Potter Museum of Art, University of Melbourne

Curated by artsworker Christina Hayes

Best in Show explored ideas of what is 'the best'. This extensive group exhibition investigated and celebrated the light and dark side of what it means to be the best.

Hidden

Exhibition 18 March–24 April 2010

Opening Wednesday 17 March 6–8pm

Gallery talk Saturday 10 April 12.30–1pm

Camille Hannah and Bernadette Trench-Thiedeman in discussion with various artists

Exhibition opened by Professor

Lyndal Jones, School of Media and Communication, RMIT University

Curated by Camille Hannah and Bernadette Trench-Thiedeman

Hidden each work had its own logic, its own language of coded form and idiosyncrasy hidden within the artists' mind and located somewhere between the viewer and the artwork.

Fully Booked

Exhibition 1 May–Wed 9 June 2010

Opening Saturday 1 May 3–5pm

Exhibition opened by Wendy Foard

Gallery talk Saturday 1 May 2.30–3pm

Wendy Foard with various artists

Curated by Peter Fay and Wendy Foard

Fully Booked provided a unique insight into collecting, and reflected upon the inclusive philosophy of art patrons who support a broad spectrum of cutting edge, contemporary artists.

Fully Booked showcased new commissions by Lou Hubbard ('Dog, Dogged', a digital video work) and skateboard art from Arts Project Australia artists. Artists included Alvaro Alvarez, Benjamin Armstrong, Johnny Bate, Dorothy Berry, Jon Campbell, Alan Constable, Bill Culbert, Peter Fay, Shaun Gladwell, Patrick Hartigan, Paul Hodges, Julian Martin, Noel McKenna, Jodie Noble, Blair Trethowan, Ronnie Van Hout, Justine Varga, Louise Weaver and Steven Worrell amongst others.

Private Collections

Peter Fay, Sydney, Peter Bate and Wendy Foard, Melbourne, Jane Kleimayer and Anthony Stuart, Melbourne, Darryl Cowie and Leanne Tregear, Melbourne.

Cathy Staughton Solo

Exhibition 12 June–21 July 2010

Opening + gallery talk Saturday 12 June 3–5pm

Exhibition opened by Bryan Dawe

Curated by artsworkers Emily Bissland and James McDonald

In her fourth solo show, Cathy Staughton's exhibition of recent work was refreshingly unselfconscious. Staughton's passions, imaginings, sadness and dreams were brought to life using a vivid technicolour palette, a keen eye for detail and honest approach to her subject.

Australiana

Exhibition 12 June–21 July 2010

Opening + gallery talk Sat 12 June 3–5pm

Exhibition opened by Bryan Dawe

Curated by artsworkers Emily Bissland and James McDonald

Australiana was a loud, bold and colourful exhibition. Far removed from notions of patriotism, politics or nationalism, this collection of work revealed a great love through which the wonder and hilarity of our Great Brown Land could be viewed.

Metropolitan and National Exhibitions



Jodie Noble *The Queen* 2008 ceramic



Paul Hodges Not titled (figures) 2005 pastel on paper



Kelvin Heffernan, Georgia Szmerling and Rebecca Scibilia Collaboration *Exquisite corpse* 2009

Ceramics Triennale

Chrissie Cotter Gallery, Camperdown, NSW

Exhibition 6–18 July 2009

Artists Jodie Noble, Alan Constable and Chris Mason

Connected

Black Box, Victorian Art Centre, Melbourne, VIC

Exhibition 31 July–14 August 2009

Artists over 35 Arts Project Australia artists were featured in this exhibition

Liberty Victoria Voltaire Award

Auction, Windsor Hotel, Melbourne, VIC

Exhibition 18 July 2009

Artists Paul Hodges, Alan Constable, Leo Cussen and Julian Martin



Leo Cussen Not titled (four workmen) 2008 oil pastel and dry pastel on paper

Snapshot

ACGA gallery, Federation Square, Melbourne, VIC

Exhibition 11–23 August 2009

Sponsored by Beleura House Garden, The Tallis Foundation, Mornington

Opened by Anthony Knight, Beleura House Garden, The Tallis Foundation, Mornington

Artists Eighteen Arts Project Australia artists were featured in this exhibition

Curated by Cheryl Daye

Clay Cameras

Helen Gory Galerie, Prahran, VIC

Exhibition 20 August–5 September 2009

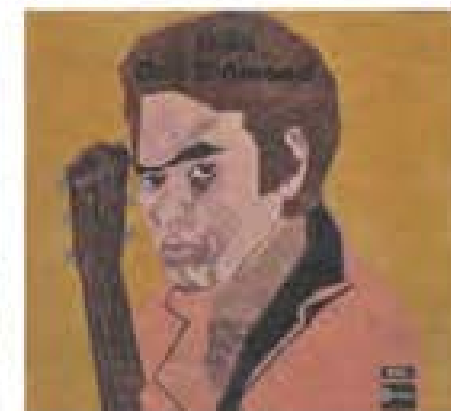
Artist Alan Constable

Exquisite Corpse

Mad About Art, Art for Food, Main Stage Federation Square, Melbourne, VIC

Exhibition 19 September

Artists Georgia Szmerling, Kelvin Heffernan and Rebecca Scibilia Photograph: Scout Kozakiewicz



Lisa Reid Not titled (Neil Diamond Shilo) 2009 neo colour pencil on paper



Above: Alan Constable Not titled (Digital with zoom lens) 2009 ceramic below: Alan Constable Not titled (black SLR standing) 2008 ceramic

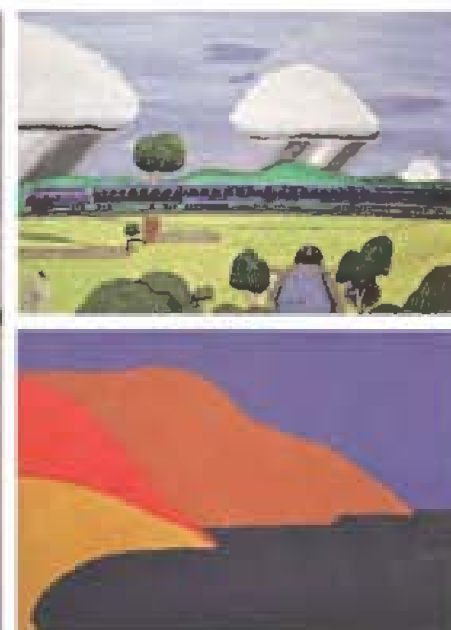




Alan Constable *Punch and Judy* 2009
gouache on paper



Paul Hodges *Not titled (figure in red dress)*
2009 ink on canvas



Above: Miles Howard-Wilks *Not titled (train in countryside)* 2009 ink and gouache on paper
Below: John Bates *Not titled (sea, sky, landscape)* 2009 acrylic on paper

Shilo Project

Ian Potter Museum of Contemporary Art, Melbourne, VIC

Exhibition 28 November 2009 –14 March 2010

Mildura Arts Centre, Mildura, VIC

Exhibition 25 March–28 April 2010

Curated by Dr Chris McAuliffe

Artists Lisa Reid and Alan Constable

Belle Arti Chapman and Bailey Acquisitive Award

Chapman & Bailey Gallery, Abbotsford, VIC

Exhibition 11–28 November 2009

Artists Paul Hodges, Dionne Canzano and Lisa Reid and Alan Constable – Highly Commended Award

Keep on Truckin

Mogo Raw Art and Blues, Mogo, NSW

Exhibition 12 December 2009 –January 2010

Artist Chris O'Brien

Myscape

Project Ability Collins Gallery, Glasgow, Scotland

Exhibition 25 January–20 February 2010

Artists Julian Martin, Miles Howard-Wilks and Chris O'Brien

The Agents

Studio 12, Gertrude Contemporary Art Spaces, Melbourne, VIC

Exhibition 5–27 February 2010

Curated and artwork by Christina Hayes, Chris O'Brien, Chris Mason, Nathan Gray

Linden Postcard Award

Linden Centre for Contemporary Arts, St Kilda, VIC

Exhibition 6 February–27 March 2010

Artists Warren O'Brien, Wayne Marnell, Kate Knight and Adrian Lazzaro

Frank 'n' Friends

Sheffer Gallery, Sydney, NSW

Exhibition 7–17 April 2010

Curated by Peter Fay

Artists Kieren Carroll, Boris Cipusev and Dawn Edwards

Captured

nine on seven, Roof Top Cinema Melbourne

Exhibition 15 April–3 May 2010

Curated by Penny Hunt and Sim Luttin

Artists Wayne Marnell, Alan Constable and Tim Williams

Pacifica 2010

Galerie Impaire, Paris, France

Exhibition 20 May–27 June 2010

Artists John Bates, Chris Mason, Fotis Andrinopoulos, Miles Howard-Wilks, Alan Constable and Chris O'Brien

Galerie Impaire (France) presented *Pacifica*, an exhibition in partnership with Arts Project Australia, Melbourne, and the Creative Growth Arts Centre, Oakland, California.

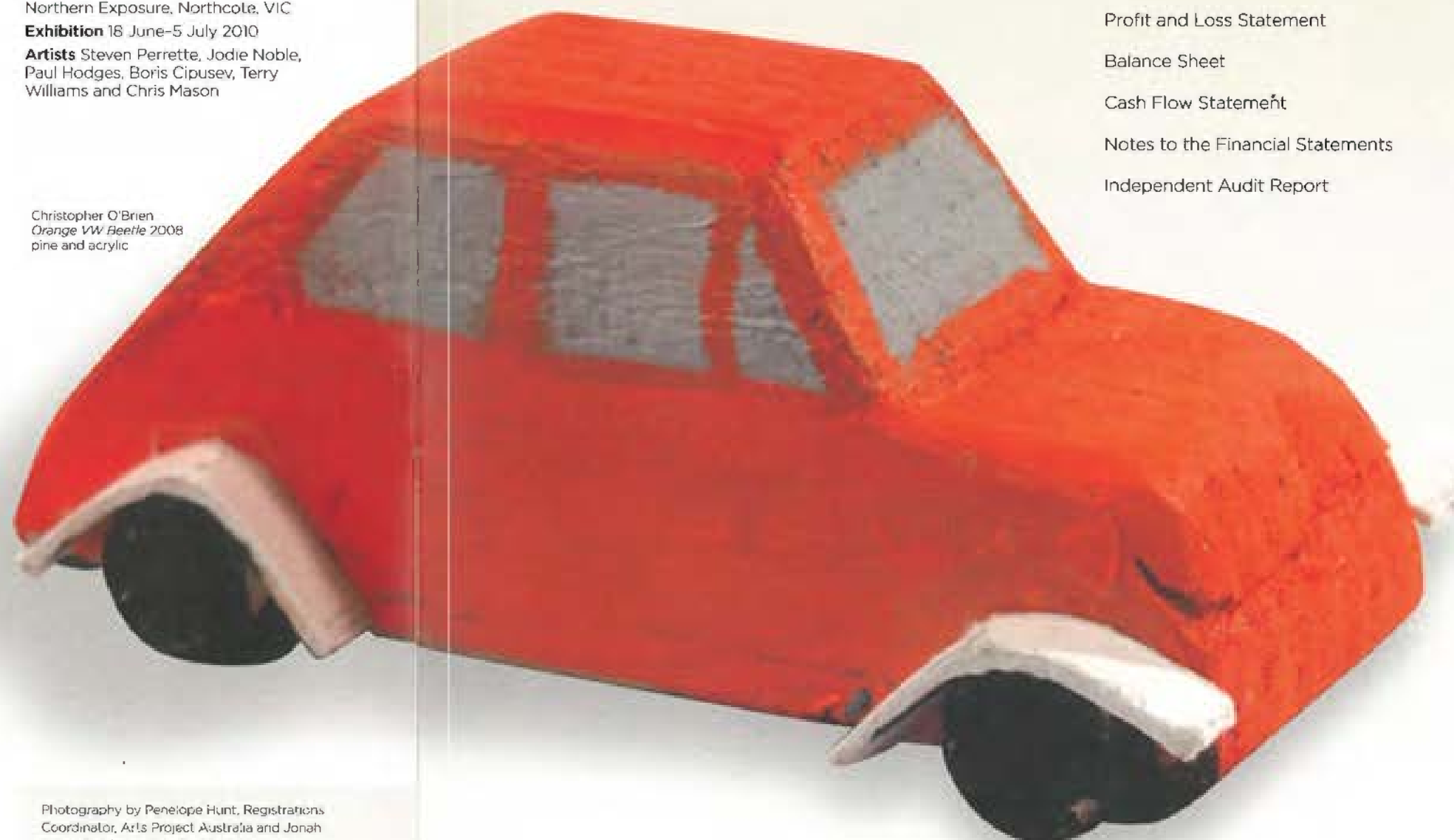
Highviews

Northern Exposure, Northcote, VIC

Exhibition 18 June–5 July 2010

Artists Steven Perrette, Jodie Noble, Paul Hodges, Boris Cipusev, Terry Williams and Chris Mason

Christopher O'Brien
Orange VW Beetle 2008
pine and acrylic



Photography by Penelope Hunt. Registrations Coordinator, Arts Project Australia and Jonah Jones, President, Arts Project Australia

Financial Statements

For the year ended 30 June 2010

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Income & Expenditure Statement

for the year ended 30 June 2010

	2010 \$	2009 \$
Income		
Government Grants Received		
Department of Human Services	521,873.53	485,493.80
Department of Families, Housing, Community Services & Indigenous Affairs	231,871.00	234,540.00
Council of Adult, Community & Further Education	22,524.00	30,386.82
Total Government Grants	776,268.53	750,420.62
Exhibition/Artwork Sales	125,778.80	159,043.74
Studio Fees	53,615.59	50,012.64
Membership Fees	2,906.15	2,409.34
Sponsorships	19,590.90	10,000.00
Donations	30,379.89	15,515.47
Philanthropic Grants	115,410.55	28,955.26
Interest received	10,652.37	22,537.01
Sale/writedown of fixed assets	4,000.00	0.00
Miscellaneous Income	5,658.17	1,820.97
Total Income	1,144,260.95	1,040,715.05
Expenses		
Administration Expenses	101,492.25	91,403.33
Depreciation	33,665.04	23,346.00
Building & Equipment	14,459.50	61,724.77
Gallery	153,835.57	120,817.93
Postage & Telecommunications	15,103.50	13,526.29
Programs	32,721.32	32,375.79
Employment Expenses	727,071.72	627,088.78
Loss on sale of assets	6,002.00	0.00
Total Expenses	1,084,350.90	970,282.94
Profit from ordinary activities before income tax	59,910.05	70,432.11
Income tax revenue relating to ordinary activities	-	-
Net profit attributable to the association	59,910.05	70,432.06
Total changes in equity of the association	59,910.05	70,432.06
Opening retained profits	1,590,650.98	1,520,218.92
Net profit attributable to the association	59,910.05	70,432.06
Closing retained profits	1,650,561.03	1,590,650.98

Assets & Liabilities Statement

as at 30 June 2010

	Notes	2010 \$	2009 \$
Current Assets			
Cash Assets			
Cash Assets	5	374,763.71	452,323.21
Receivables	6	10,104.00	5,826.00
Total Current Assets		384,867.71	458,149.21
Non-Current Assets			
Property, Plant and Equipment	7	1,593,389.40	1,553,795.11
Total Non-Current Assets		1,593,389.40	1,553,795.11
Total Assets		1,978,257.11	2,011,944.32
Current Liabilities			
Payables	8	55,971.74	87,358.71
Current Tax Liabilities	9	17,803.43	14,210.12
Current Provisions	10	47,371.36	32,913.36
Other Current Liabilities	11	37,549.55	117,811.10
Total Current Liabilities		158,696.08	252,293.29
Non-Current Liabilities			
Interest-Bearing Liabilities	12	169,000.00	169,000.00
Total Non-Current Liabilities		169,000.00	169,000.00
Total Liabilities		327,696.08	421,293.29
Net Assets		1,650,561.03	1,590,651.03
Members' Funds			
Reserves			
Accumulated surplus (deficit)	13	1,650,561.03	1,590,651.03
Total Members' Funds		1,650,561.03	1,590,651.03

Cash Flow Statement

for the year ended 30 June 2010

	Notes	2010 \$	2009 \$
Cash Flow from Operating Activities			
Cash Receipts from Operations		1,126,702.43	1,014,236.10
Interest Received		10,652.37	22,537.01
Memberships		2,906.15	2,409.34
Cash Payments to suppliers and employees		(1,138,559.12)	(902,735.24)
Net Cash provided by (used in) operating activities	4	1,701.83	136,447.21
Cash Flow from Investing Activities			
Proceeds from sale of property, plant and equipment		4,000.00	00
Purchase of property, plant and equipment		(83,261.33)	(61,677.89)
Net Cash provided by (used in) Investing Activities		(79,261.33)	(61,677.89)
Cash Flow from Financing Activities			
Repayments of borrowing		0.00	0.00
Net Cash provided by (used in) Financing Activities		0.00	0.00
Net Increase (decrease) in cash held		(77,559.50)	74,769.32
Cash at beginning of the financial year		452,323.21	377,553.89
Cash at the end of the financial year	5	374,763.71	452,323.21

Notes to the Financial Statements

for the year ended 30 June 2010

Note 1: Statement of Significant Accounting Policies

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act (Vic). The committee has determined that the association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act (Vic) and the following Australian Accounting Standards:

AASB 112: Income Taxes

AASB 1031: Materiality

AASB 110: Events Occurring After Reporting Date

AASB 117: Leases

No other applicable Australian Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report:

(a) Income tax

The association is exempt from income tax.

(b) Fixed Assets

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

Fixtures and Fittings and Floor Covering have been reallocated to Plant & Equipment.

Land and building are to be independently revalued every 3 years. A commercial valuation was received during the 2008/09 financial year. The valuation amount has not been included in the financial statements as at 30 June 2009. (Note 15).

(c) Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the entity, are classified as finance leases.

Finance leases are capitalised recording an asset and a liability at the lower amounts equal to the fair value of the lease property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the period in which they are incurred.

Lease incentives under operating leases are recognized as a liability and amortised on a straight-line basis over the life of the lease term.

Notes to the Financial Statements

for the year ended 30 June 2010 *continued*

	2010 \$	2009 \$
Note 2: Revenue		
Operating Activities:		
Government Grants/Memberships	779,174.68	752,829.76
Interest revenue	10,652.37	24,357.93
Other operating revenue:		
- Sponsorships	19,590.90	10,000.00
	809,417.95	787,187.89

Note 3: Profit from Ordinary Activities

Profit (loss) from ordinary activities before income tax has been determined after:

Charging as Expense:		
Borrowing costs	0.00	0.00
Non-Cash Items:		
- Depreciation	33,665.04	23,346.00
- Provisions	14,458.00	(357.23)
- Profit/Loss on sale of property, plant & equipment	6,002.00	0.00
Total non-cash expenses	54,125.04	22,988.77

Note 4: Cash Flow Information

Operating Profit after Tax	59,910.05	70,432.11
Cash Flows excluded from profit attributable to operating activities		
Non-cash flows in profit		
Depreciation	33,665.04	23,346.00
Loss on sale of property, plant & equipment	6,002.00	0.00
Changes in assets and liabilities:		
(Increase)/Decrease in trade debtors/other assets	(4,278.00)	(1,532.60)
Increase/(Decrease) in trade creditors and other payables	(27,793.71)	30,158.44
Increase/(Decrease) in provisions	14,458.00	(357.23)
Increase/(Decrease) in grants	(80,261.55)	14,400.49
Net Cash provided by (used in) operating activities	1,701.83	136,447.21

Notes to the Financial Statements

for the year ended 30 June 2010 *continued*

	2010 \$	2009 \$
Note 5: Cash assets		
Bank accounts:		
- CBA Cheque Account	5,585.81	66,684.01
- CBA Business Online Saver Account	350,739.01	334,849.16
- Donations/Gifts Account	17,988.89	48,546.94
Other cash items:		
- Petty Cash	330.00	330.00
- Undeposited Funds	120.00	1,913.10
	374,763.71	452,323.21

Note 6: Receivables

Trade Debtors	10,104.00	5,826.00
	10,104.00	5,826.00

Note 7: Property, Plant & Equipment

Freehold Land & Buildings - (At Cost)	1,445,208.80	1,422,836.56
24 High Street - Plant & Equipment	98,420.63	125,444.58
Studio Equipment (At Cost)	103,598.94	82,249.28
Office Equipment (At Cost)	31,582.00	59,492.05
Gallery (At Cost)	51,080.21	0.00
Accumulated Depreciation Studio	(57,144.81)	(42,719.00)
Accumulated Depreciation O/Equip	(16,317.26)	(36,635.00)
Accumulated Depreciation P&E	(66,201.55)	(76,561.00)
Accumulated Depreciation Gallery	(12,785.20)	0.00
Motor Vehicles (At Cost)	21,430.64	54,405.64
Accumulated Depreciation	(7,108.00)	(35,398.00)
Permanent Art Work	1,625.00	680.00
Total Non-Current Assets	1,593,389.40	1,553,795.11

Note 8: Payables

Unsecured:		
Trade Creditors	12,831.04	34,740.50
PAYG Payable	5,089.73	6,945.56
Other Creditors	38,050.97	45,672.65
	55,971.74	87,358.71

Notes to the Financial Statements

for the year ended 30 June 2010 *continued*

	2010 \$	2009 \$
Note 9: Current Tax Liabilities		
GST Clearing	17,803.43	14,210.17
Note 10: Provisions		
Provision for Annual Leave	17,244.35	12,759.35
Provision for Long Service Leave	21,127.01	11,154.01
Other Provision	9,000.00	9,000.00
	47,371.36	32,913.36
Note 11: Other Current Liabilities		
Unexpended Grants	37,549.55	117,811.10
Note 12: Interest-Bearing Liabilities		
Unsecured:		
Community Support Fund	169,000.00	169,000.00
	169,000.00	169,000.00
Note 13: Member's Funds		
Opening Balance	1,590,650.98	1,520,218.92
Surplus (Deficit) for the year	59,910.05	70,432.06
Closing Balance	1,650,561.03	1,590,650.98

Note 14: Valuation of Freehold Land & Buildings

During the 2008/09 year, the Committee commissioned Independent Valuers report on the valuation of the freehold land and buildings held by the Association.

The valuation received, on a commercial operation basis was \$2,050,000.00, compared to the current carrying value of \$1,422,836.56.

The Committee have resolved to note the valuation, but not to adopt or incorporate the commercial valuation figure into the financial statements for the financial year 30 June 2009.

Statement by Members of the Committee

The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board of Management, the financial report as set out on pages 2-9,

1. Presents a true and fair view of the financial position of Arts Project Australia Inc as at 30 June 2010 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Arts Project Australia Inc will be able to pay its debts as and when they fall due.

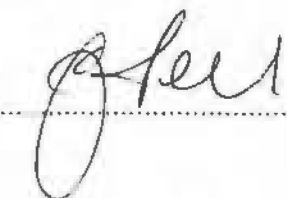
This statement is made in accordance with a resolution of the Committee and is signed on behalf of the Committee by:

President



Jonah Jones

Treasurer:



Sean Gaskell

Dated this third day of September 2010

Scope

We have audited the financial report, being a special purpose financial report, of Arts Project Australia Inc for the year ended 30 June 2010 which comprises the asset & liabilities statement as at 30 June 2010, the income & expenditure statement, a summary of significant accounting policies, other explanatory notes and the statement by members of the committee.

The Committee is responsible for the preparation and fair presentation of the financial report and has determined that the accounting policies used in Note 1 to the financial statements which form part of the financial report are appropriate to meet the requirements of the Associations Incorporation Act (Vic) 1981 and are appropriate to meet the needs of the members. The committee's responsibilities also include designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free of material misstatement, whether due to fraud or error, selecting and applying appropriate accounting policies; and making accounting estimates reasonable in the circumstances.

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free of material misstatement.

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

The financial report has been prepared for distribution to members for the purpose of fulfilling the committee's financial reporting obligations under the Associations Incorporation Act (Vic) 1981. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements.

Audit Opinion

In our opinion, the financial report of Arts Project Australia Inc presents fairly, in all material respects of the financial position of Arts Project Australia Inc as at 30 June 2010 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act (Vic) 1981.



Name of Principal: James Babbage

Date: 3 September 2010

John MacKay Northe

4 July 1943 – 21 September 2009



John MacKay Northe, who died on 21st September 2009, was a highly original artist whose work shone with a singular passion and creativity. Despite limited schooling and opportunities early in life to pursue his love of art in a serious way, Northe went on to create an outstanding body of work. He died at the Monash Medical Centre, aged 66 following a short illness.

John Northe was born in Melbourne in 1943, during the Second World War. After giving birth Northe's mother Edna returned to the island of Nauru where she and her merchant seaman husband had been living. Sadly, shortly thereafter, Northe's father's ship was attacked by an enemy submarine and he was lost at sea. Mother and son spent a few more years on the island before re-settling in Australia, where they lived with relatives for some years before Edna eventually remarried.

Northe had little opportunity for regular schooling and much of his early adult life was spent attending a series of day training centres for people with an intellectual disability. His creativity was apparent early on as Haydn A. Fargas, John's half-brother recalls "Even though we had been brought up early together on Nauru, my first clear recollection of John was when we visited him in Camberwell from a trip to Nauru, and he proudly took me out to the back yard. Here this old bare tree was adorned with thousands and thousands of pieces of string, tied all over it profusely, with many objects attached – this was undoubtedly his first work of art, which of course we never realised at that time".

In 1989 he was introduced to Arts Project Australia by his aunt, Biddy Northe. Biddy herself was an artist with connections to the Montsalvat artists' colony and she was able to spot her nephew's innate artistic leanings.

During his time at Arts Project Australia, Northe produced hundreds of drawings, mainly in pastel and pencil. Self-taught, his art reflected his fascinations with the world around him. These took the form of recurring themes which he would explore and combine, over and over – popular culture, religion, animals, languages and the human figure all formed the core of his artistic expression. His love for collecting ephemera and found objects also remained with him, and he would occasionally fashion mysterious sculptural pieces from these.

Northe developed an artistic style which was at once spontaneous, direct and unique. The art critic Sebastian Smee once likened one of Northe's works to those of Picasso and photographer Bill Brandt in their 'radical dislocations' of the human form. Many of Northe's works were executed in pastel, and reveal a tactile and sensory connection between form and content. In the 1990s as part of the Arts Project Australia program, he attended tertiary life drawing sessions at RMIT. Here he created an extraordinary series of simple line images, capturing the essence of the subject with deft economy and astute observation.

In 1998 he was co-winner of the Geelong Print Prize. He was a finalist in the National Works on Paper Award (2000) and the Nillumbik Art Award (1999). In 2006 his artistic career was celebrated in a major survey exhibition *Ardent Gleanings* at the Arts Project Australia gallery. His work is held in public and private collections both in Australia and overseas, including the National Gallery of Australia.

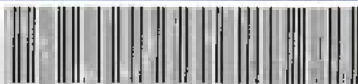
A shy and complex person, Northe was a true artist whose work is deeply imbued with feeling, sensitivity, humour and complex associations. In the last few years of his life, arthritis made drawing increasingly difficult for him and his output gradually diminished. Still we are left with a remarkable artistic legacy of drawings untainted by self-consciousness or pre-occupation with art markets and audiences. Northe's work embodies the potential of art to be a pure and unadulterated form of expression, an island of sincerity in a world that too often seems blighted by cynicism.

John Mackay Northe is survived by his mother Edna, half-brother Haydn and his wife and children, and extended family of aunts, cousins and their children.

Published in The Age November 2009



Left: Chris Mason John Northe 2009 oil pastel on paper
Right: Studio memorial for John Northe



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