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Alexander Sarsfield, *Me, when I*, 2022. Image courtesy of Fiona Little.

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Chair

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Treasurer

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Secretary

Travis Green, Manager Programs and Experience, National Film & Sound Archive

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Mark Mohell, M16 Studio Artist

Jane Gillespie

Ronald Mizen

Christina Cawkell*

Rebecca Ray*

Drew Reeve*

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Emerson Radisich (January - April)

Dr Kirrily Jordan (June - December)

Acting Assistant Director / Acting Director

Mimir Soboslay Moore (May - June / October)

Marketing and Administration Coordinator

Mimir Soboslay Moore

Gallery Assistants

Nicholas Schmidt

Francis Jaye Johnson

Ellen Shields

Caroline Wallace

Saori Brooks

Volunteers

Karen Bondietti

Kate Butler

Toni Hassan

Zoe Kerruish (ANU Intern)

Saori Brooks (ANU Intern)

Bookkeeper

Phillip van Zomeren

* departed the Board during 2023

Chair's Report

2023 was a year of changes and transformation for M16. And credit must go to all the people who have worked very hard and contributed their time and resources to make this happen.

We said goodbye to Emerson Radisich and wished him well to pursue his career in Melbourne. We welcomed Dr Kirrily Jordan as the new Executive Director of M16 who started with us in the middle of 2023. Kirrily has hit the ground running and like her predecessors brings a fresh new perspective and different set of skills and experience to M16. In the interim period between directors, Mim Soboslay Moore held the M16 fort and did an outstanding job as Acting Director keeping the exhibition program running and attending to all matters associated with facilities management on top of their regular role of Marketing and Administrative Coordinator. Nic Schmidt, one of our longer-term casual Gallery Assistants, also did their share of heavy lifting during this interim period. So I thank both Mim and Nic for their hard work during this time.

Since taking on the role of Executive Director, Kirrily has also refreshed the pool of casual Gallery Assistants to help with surge in workload, meet weekend staffing needs and for backfilling staff when they take leave. The new Gallery Assistants include Francis Jay Johnson, Ellen Shields, Caroline Wallace and Saori Brooks. All new Gallery Assistants bring a diverse set of skills and experience which add to the ongoing transformation of M16.

In 2023 we also hosted two interns Zoe Kerruish and Saori Brooks and we thank them for their contributions to M16.

I would also like to thank Karen Bondietti, Kate Butler and Toni Hassan for their volunteer work with M16.

The Board members for this term brought a diverse set of skills and experience which varied from curating shows at our National arts organisations to journalism.

The 2023 Board Members included the following: Christina Cawkell, Jane Gillespie, Travis Green, Raymond Kan, Nicola Knackstredt, Caitlyn McKenzie, Ron Mizen, Mark Mohell, Rebecca Ray and Drew Reeve.

A major achievement of this Board has been to secure

additional financial assistance from ACT Government due to the impact of the delay in the move to Kingston Arts Precinct. I would like to thank Board members Ron Mizen and Raymond Kan (Treasurer) for their contribution in helping us secure this much needed additional funding.

The commitment of the Board is indicated by the fact that it met 13 times during this term against the backdrop of busy day time jobs and personal lives. I would like to thank Travis Green, Secretary, for arranging and taking minutes of these meetings.

Another big achievement in 2023 was the inaugural Digital Drawing prize made possible through the generous sponsorship provided by local Canberra business The Factor. I would like to thank the management of The Factor for sharing our vision of exhibiting art using digital tools and generating debate and discussion on what is a digital drawing.

The annual M16 Drawing Prize would also not be possible without the support of the following ongoing sponsors: Cogito Group, Capital Chemist, Delta Cleaning Services, The Braddon Framing Store, and Megalo Print Studio.

I would also like to thank the three judges who gave up their valuable time to judge the Drawing Prize in 2023 which was inundated with a record number of entries. The judges for the 2023 Drawing Prize were Samantha Faulkner, Bree Pickering and Hannah Quinlivan.

We also thank Minister Tara Cheyne from the ACT Government for her participation in the presentation ceremony for the Digital Drawing Prizes.

My thanks also to artsACT and for their ongoing funding and support of M16.

A key learning in 2023 has been that with the contribution from M16 staff, volunteers, members, and supporters, the M16 community can achieve great things.

Kishwar Rahman
Chair
M16 Artspace

Executive Director's Report

2023 has been an exciting year for M16 Artspace. We have delivered a strong artistic calendar of exhibitions and events, reached new audiences, and introduced several new art prizes and awards that recognise the talent of First Nations artists and emerging trends in digital art.

As we have broadened our offering, we have also built on our existing program of flagship events. The annual Open Day in November was a great success, with 25 open studios and workspaces delivering 15 unique activities, and 100% of visitors reporting that they were satisfied or very satisfied with the day.

Our flagship event, the M16 Drawing Prize, went from strength-to-strength with a record prize pool of \$15,890. In its 18th year it continued to grow in reputation and interest and fielded 240 entries from artists in Australia and internationally. Its younger cousin, the Young Drawer's Prize, received a record 184 entries including more than 120 from interstate.

As the new Executive Director since June, I have been thrilled to take on the mantle at M16, supporting the team to deliver several standout shows and public events while maintaining a vibrant hub of creative activity for our excellent community of arts organisations and studio artists. Together, we engaged an estimated 22,000 people in the arts in 2023, providing an incredible service to support artistic development and human flourishing in the Canberra region.

Artistic Program

Our exhibition program in 2023 was highly successful, reaching a new record in the number of exhibitors and expanding our reach to more artists from outside Canberra. Not only did we provide exhibiting opportunities to more local artists (605), we also exhibited more artists from interstate (73) and overseas (7). Artwork sales increased to \$73,163, returning more income to artists to ensure they can continue to build their professional practice and creative careers.

Throughout the year M16 had a strong focus on diversity and increasing access both to artists and to visitors. By collecting new data on demographics and visitor experience, we will continue to build on access and equity in 2024. We were honoured to be joined in July by National NAIDOC Female Elder of the Year and celebrated Ngambri, Wallabaloa and Wiradyuri elder Aunty Dr Matilda House-Williams, who Welcomed visitors to Country at the opening of the M16 Artspace Members Show which coincided with NAIDOC Week.

The annual M16 Artspace Drawing Prize saw the introduction of a new First Nations Artist award, with inaugural prize winner Dr Virginia Keft's work 'The morning after' selected from the three First Nations finalists. The panel of independent judges – Bree Pickering (Director, National Portrait Gallery), Hannah Quinlivan (highly acclaimed artist) and Samantha Faulkner (distinguished writer, curator and member of the ACT Aboriginal and Torres Strait Islander Arts Network) – also awarded prizes to overall winner Alexander Sarsfield (ACT), runner up Jenny Herbert-Smith (NSW), and inaugural winner of the Digital Drawing Prize Todd Fuller (NSW). Todd Fuller also took home the Peoples' Choice Award. Overall winners of the Young Drawer's Prize were Oliver Houghton (NSW) and Jasiri (VIC), alongside Digital Prize winners Justin Legaspi (VIC) and Luca Han (VIC).

M16's exhibition program continues to gain interest among artists locally, interstate and internationally, with 2023 seeing new records in the number of applications for exhibition space. We have continued to innovate in our programming by including exhibition blocks where each of the three or four concurrent exhibitions can be read in dialogue with each other and provide insight into key themes. As we recover from COVID we have had several standout exhibitions with record attendance, including the annual Step Into the Limelight exhibition by ACT Schools, and the shows by M16 studio artists (*SHOW OFFS* – curated by Ali Aedy), Hands On Studio and Canberra Art Workshop.

Several new sponsors came on board in 2023, providing generous financial support for our artistic program. The Factor contributed a total of \$3,000 for the new digital art prizes in the M16 Drawing Prize and Young Drawer's Prize, and our Chair Kishwar Rahman contributed \$1,000 for the First Nations Artist award. They joined our wonderful and growing list of sponsors and donors, and we are incredibly grateful for their support. Financial assistance from the ACT Government, which commences in 2024, was also facilitated after negotiations with the Board, which was as a Board priority from the 2023 AGM. This gives M16 Artspace even greater capacity to support artists and the broader community through exhibitions and public programs and to pursue further strategic goals.

Support and Access

M16 Artspace continues to support emerging artists through the Emerging Artist Support Scheme residency, with thanks to Narrabundah Family Medical Practice for their financial support. In 2023 this provided studio space to Clementine Belle McIntosh and Jonathan Zalakos for six months each, with a shared exhibition in Gallery 3 in December 2023. The inaugural M16 Artspace residency was awarded to Saskia Haalebos, who was supported with free studio space for nine months leading to an exhibition in January 2024.

Behind the Scenes

In the M16 Artspace office we welcomed casual Gallery Assistants Saori Brooks, Ellen Shields, Francis Jaye Johnson and Caroline Wallace. Each has brought unique expertise to our team, joining Marketing and Administration Coordinator Mimir Soboslay Moore, Gallery Assistant Nic Schmidt and volunteer Karen Bondiotti. I also make special mention of our new volunteers and interns in 2023, Zoe Kerruish, Saori Brooks, Kate Butler and Toni Hassan who, alongside Karen Bondiotti, have contributed enormously to our success this year. During two periods Mimir Soboslay Moore has stepped up into Acting roles, as Acting Assistant Director in May/June and Acting Director in October. They have done an exceptional job on both occasions while also managing an enhanced marketing program and digital presence under their stewardship.

The office team have continued to innovate throughout 2023, delivering a suite of improved functions to ensure we can provide the best possible service to the Canberra and M16 communities. We have developed new processes and procedures to streamline administration, enhance record keeping, and improve access, transparency and equity. While delivering our exhibition program of 46 shows, we have begun to expand our reach, moved our application processes into secure online forms, clarified our selection criteria, created new membership opportunities, and upgraded amenity for studio artists, arts organisations and the public by submitting and managing approximately 60 work orders for improvements to the premises.

A priority of the Board and myself has been a focus on M16 Artspace's regulatory obligations. We have placed great emphasis on ensuring the health and safety of our staff, tenants, exhibitors and the public, and introduced a number of additional safety procedures. Alongside the staff, we have also focused strongly on building relationships. We have refreshed the bi-monthly meetings of M16 studio artists and workshop representatives and, through the Board, introduced a notice board, visitor satisfaction survey and guestbook. We continued to liaise on the Kingston Arts Precinct project, advocating for state-of-the-art galleries, workshop spaces and studios to support our diverse range of artistic practices. We have secured a commitment for discussions between the design team and M16 residents in 2024.

Thank you

Our thanks to artsACT; BentSpoke Brewing Co; Quarry Hill Wines; Cogito Group; The Factor; Narrabundah Family Medical Practice; Delta Cleaning Services; The Braddon Framing Store; Megalo Print Studio; Minter Ellison; Penny Jurkiewicz; Harriet Elvin and Jim Donaldson who all provided financial or in-kind support to M16 Artspace in 2023. Without the support of our generous sponsors and donors, it would be impossible to offer the wide range of programs or reach the diverse audiences we currently do.

As M16 Artspace continues to grow, we look ahead to 2024 in a strong position. With an estimated 22,000 visitors accessing the arts through our facility, 100% occupancy in our studios and workspaces, record interest in our exhibition applications and Drawing Prize, and hosting exceptional arts organisations and a vibrant community of more than 35 emerging and established artists, we are a critical hub of creative practice in the nation's capital. Our reputation continues to grow locally and nationally, as we contribute well above our weight to the wellbeing and artistic vitality of Canberra and beyond.

Kirrily Jordan
Executive Director
M16 Artspace

Treasurer's Report

2023 proved to be another challenging year for M16. We are still experiencing post pandemic impacts on costs. M16 recorded a deficit of \$29,660 in the current year (2022: deficit of \$6,581). The increase in deficit reflects a structural limitation of M16 in increasing the income level to pay for higher staff costs. The deficit for the current year is mainly due to the following:

- Increase in staff costs;
- Our increase in investment in two key events – Open Day and Drawing Prize; and
- Offset partly by the increase in ACT government grant funding.

Our retained surplus remains at a healthy level of \$243,719 (2022: \$273,379). Our cash balance is at \$340,669 (2022: \$396,272). Despite the loss for the current year, our overall financial position remains strong.

During 2023, the Board successfully negotiated with the ACT government for financial assistance for the years coming from 2024 to 2026. This funding will be provided to us until we move to Kingston Arts Precinct. The level of assistance is equivalent to 75% of our rent paid each year. It will significantly increase our financial strength and our ability to continue our objectives in this challenging environment.

I would like to thank the continuous support and generosity of our sponsors and donors BentSpoke Brewing Co, Quarry Hill Wines, Cogito Group, The Factor, Narrabundah Family Medical Practice, Kishwar Rahman, Capital Chemist, Delta Cleaning Services, The Braddon Framing Store, Megalo Print Studio, Penny Jurkiewicz, Harriet Elvin, Jim Donaldson and Minter Ellison. It is a difficult environment for all of us and we thank them for their ongoing support.

This is my last report to the members of the organisation as I will be stepping down as Treasurer this year. I would like to thank the Board in supporting me in the role for the past few years. I wish that M16 will continue to prosper and grow as an iconic arts organisation in Canberra.

Raymond Kan

Treasurer

M16 Artspace

M16 Artspace Statistics 2023

Number of Exhibitions: 46

Number of Artists shown: 685

Total sales of work: \$73,163

Number of ACT (and surrounds) Based Artists: 605

Interstate Artists: 73

International Artists: 7

Commission on sales: \$21,963

Estimated total attendance: 21,969

Satisfaction Survey Data

Proportion of exhibition audience satisfied or very satisfied: 98.9%

Proportion of Open Day visitors satisfied or very satisfied: 100%

Studio Tenancies (30)

Studio Occupancy rate: 100%

Number of Studio artists: 38

Workshops (5)

Occupancy Rate: 100%

Number of community organisations Housed: 5

Staff

Executive Director: 32 hrs per week

Marketing & Administration Coordinator: 38 hrs per week

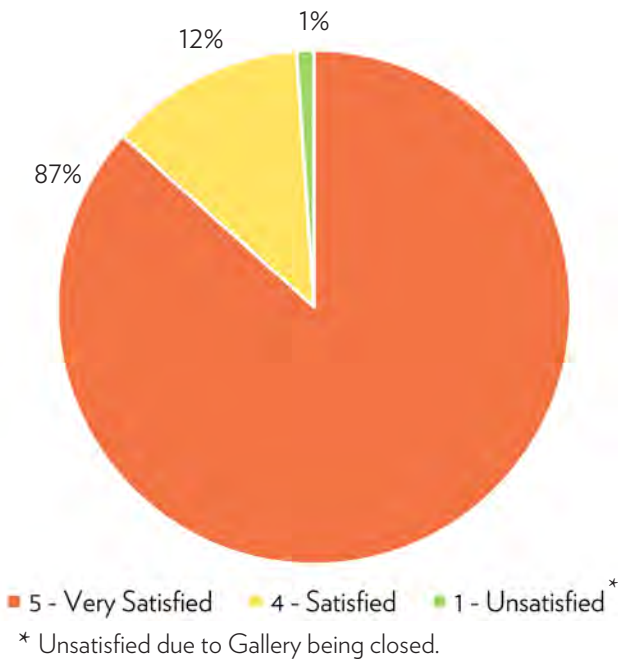
Gallery Assistants: 15 hrs per week



Hands On Studio's *Out of the Window* exhibition opening, 6 July 2023.

Visitor Satisfaction

On a scale of 1 to 5, how satisfied are you with your experience at M16 Artspace today?



Open Day Satisfaction

On a scale of 1 to 5, how satisfied are you with your experience at M16 Artspace Open Day?

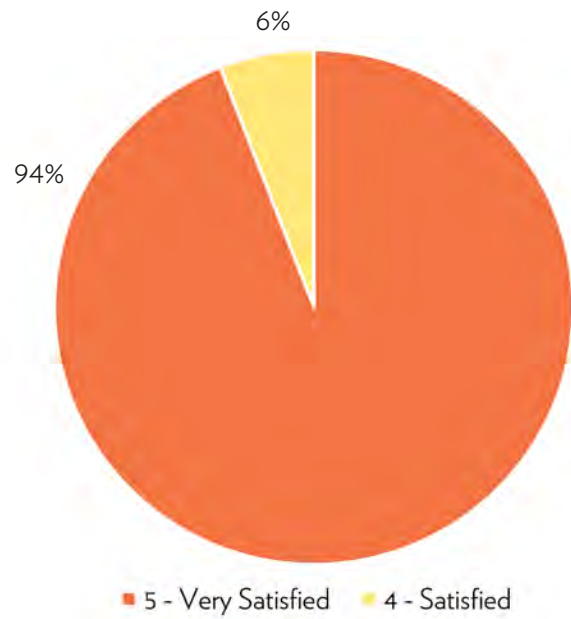


Image (above): Nick Offer's studio, Open Day 2023.

Image (next page): Rick Cochrane's Pet Portraits, Canberra Art Workshop, Open Day 2023.



Community Arts Organisations

NatureArt Lab

Established in 2017, NatureArt Lab is a multi-award-winning art school and environmental education centre recognised nationally for its unique programs inspired by nature. NatureArt Lab has now won two major awards through the Telstra Best of Business Awards, in 2022 as the ACT Winner and national finalist for Promoting Sustainability, and most recently as the ACT Winner and national finalist for Building Communities in 2024. NatureArt Lab is located in Canberra at M16 Artspace, and also operates in partnership with the Queensland Museum in Brisbane to deliver high quality programs for communities in both states.

The first of its kind in Canberra and in Australia, this privately managed art school offers unique art courses and workshops, as well as nature tours to Australian and international destinations. NatureArt Lab has a professional team of around 30 tutors with skills across a wider range of creative practices and genres, fully equipped studios for creative art, science and nature studies in Canberra and Brisbane. NatureArt Lab provides tuition on nature journaling, drawing, watercolour and colour pencil techniques, ink, textiles, scratchboard, printmaking and many other mediums. It also offers special interest courses for intermediate to advanced students on bird illustration, insect illustration, botanical art, wildlife drawing and observation skills, and nature photography. NatureArt Lab's specialised nature tours combining art and science take people to Borneo, Costa Rica, the Galapagos Islands and Ecuador - and in our region - to Tasmania, Christmas and Cocos Keeling Islands, and Heron Island.

NatureArt Lab's vision is to empower communities of artists, changemakers and nature lovers to embrace creativity, sustainable environmental stewardship and personal growth. Teaching programs integrate art, science and environmental sustainability to build passionate artistic communities who love nature. NatureArt Lab's diverse programs focus on creativity, curiosity and observation skills coupled with developing a better understanding of ecological systems, biodiversity and threatened species.



Artists Society of Canberra, Open Day 2023.

Canberra Art Workshop

The Canberra Art Workshop (CAW) is a thriving community studio centre for the visual arts located at M16 Artspace and welcomes members from all ages and skill levels.

Throughout the week, CAW runs a wide variety of self-directed Art Groups in an extensive range of genres, including life drawing, portraiture and experimental art; as well as across all mediums of printmaking, pastel, drawing and painting. The CAW studio also provides mentored and tutored classes and courses for members and non-members, providing the building blocks for participants at various skill levels and assisting them to develop their art practice.

CAW's weekend Workshop Program brings fun and learning together, up to 11 times a year. Invited, expert artists provide specialist tuition for members and non-members. The CAW artists are given the opportunity to take an active role in presenting their work to a broader audience with three major exhibitions a year and using the display wall in the studio.

Development of the CAW web site has continued throughout the year providing information about all activities; enabling bookings for all activities; and improving CAW's exposure to the community more generally. The CAW social media sites on Instagram and Facebook are also key ways for the members and community to stay in touch with our wide range of activities.

CAW is a not for profit organisation, self-funded and operated by its members and managed by an elected voluntary Board

Hands On Studio

Hands On Studio provides weekly workshops for 137 people with varying disabilities and has been running for over 25 years. It provides a safe environment for artists with a disability to create and develop friendships, and has become a leader in the field of arts and disabilities in the Canberra region. Over the years, the artists who attend the program have collaborated with their peers and local and interstate practising artists. They have built relationships with various creative institutions and have continuously produced works that have been exhibited. The program provides the artists with a safe space to build their practice and be a part of a community. The ages of the participating artists range from 20 to 85, a very broad cohort with different life experiences and varying wants, needs, and desires that relate to their practice.

In 2023 Hands On Studio has continued to build on the program's existing relationships with the broader Canberra arts community and local creative intuitions including the National Gallery of Australia, The Drill Hall Gallery, ANCA and Tuggeranong Arts Centre. These partnerships have provided the artists with insight into different creative methods, encouraged creative dialogue between different sectors of the community and provided the artists with valuable opportunities. The artists have used their practices to gain equal access, communicate with their peers and develop a strong sense of self and community. Hands On Studio is excited about what the future holds as the program continues to grow, meeting the creative wants and needs of the Canberra community and beyond.

studioMAP

studioMAP© is a Canberra based community access artist initiative that provides art classes and workshops specifically designed for children and teens. studioMAP was founded and established in Griffith in 1995. Since 2007, studioMAP has been based at M16 Artspace, providing unique and special visual art classes, workshops and tuition in painting, drawing and illustration to children and teens from Canberra area and regions. Young art students attend studioMAP after school, on the weekends and/or at school holiday workshops. All classes are professionally managed, staffed and equipped with the highest levels of care and tuition possible.

During 2023, studioMAP has provided over 250 separate classes or workshops and had well over 2,000 individual attendances. studioMAP also trains and employs their own studio assistants, all drawn from their older student ranks. Many continue their casual employment and longer-term links to studioMAP right through their tertiary studies and sometimes longer.

For more information, including bookings visit the website: www.studiomap.com.au

studioMAP is located in studio #3, at the very end of the M16Artspace eastern wing corridor. Visitors are welcome. 'a map - is a visual device, used to find one's way.....

Artists Society of Canberra Inc

The Artists Society of Canberra (ASOC) is a registered charity and not-for-profit. The Society's object is to encourage, in the Australian Capital Territory and the National Capital region, practice in and appreciation of the visual arts. It is run solely by volunteers. ASOC gratefully acknowledges the support of our sponsors, especially the Tall Foundation, Chartertech, Capital Chemist, Buvelot Picture Framers, Blakett Homes and The Grove Ngunnawal. ASOC's activities in 2023 have included:

- The annual Spring Exhibition, weekly untutored workgroups, and regular social events with artists' presentations and guest speakers. These are all available to members of the Society.
- Tutored workshops presented by local and interstate artist-tutors. Participation in the M16 Open Day. These are available to members of the Society and to the general public.

ASOC Spring Exhibition, October 2023

- Opened by Ms Tara Cheyne MLA, ACT Minister for the Arts
- Judges: Ruth Waller, Honorary Associate Professor, at the ANU School of Art and Design, and Nicola Dickson, Canberra artist who works in painting, drawing, printmaking, ceramics and installation.
- Two-hundred-and-four entries by 76 artists.
- Prizes: Best in Show \$1000 (Maria Pfohl, *Roses Don't Talk, They Show!*, watercolour), Best Abstract, Best Flora, Fauna or Still Life, Best Landscape, and 26 prizes across the nine entry categories, People's Choice Prize.
- A number of ASOC artists provided public demonstrations during the Exhibition and the M16 Open Day.
- The Exhibition was an opportunity to promote ASOC and M16, in particular the M16 Open Day.

Workgroups

Our workgroups offer around 130 places per week to ASOC members. These include eleven weekly groups and three occasional groups. Workgroup members work in the Studio, sharing ideas and insights about their favoured techniques, media, and subjects.

Social Events are held approximately monthly. We aim to have an interesting focus with a guest speaker at each one.

Workshops

During 2023 ASOC offered fourteen one- to three-day workshops in drawing, watercolour, acrylics, oils, pastels, printmaking, mixed media, Japanese ink and digital art. These included five workshops offered in our Summer Art 23 program. For some attending workshops, this was their first visit to M16. The Summer Art programs are gaining a great following in the region.

Chutespace

Chutespace is a mini gallery space located in the converted former library After Hours Book Returns chute at M16 Artspace. From its inception and launch in 2014 as an artist-run-initiative, Chutespace has become an established, unique and valued asset for M16 Artspace as a venue for artists to exhibit small works at no cost to themselves.

The voluntary management and curation of Chutespace was undertaken by M16 studio artist Lani Shea-An in 2023. This was done with invaluable support from M16 gallery staff (then director Emerson Radisich and marketing and administration coordinator Mimir Soboslay-Moore), along with assistance from Chutespace co-founders (Jeffrey Skewes & Kerry Shepherdsen).

For an emerging artist, Chutespace was the perfect opportunity for Lani Shea-An to gain fundamental work experience in exhibition curation and management on a small scale. In 2023, Lani successfully programmed a full year of exhibitions and worked on reactivating Chutespace's Instagram account by keeping it up to date with at least one post promoting each exhibition, as well as sharing additional content by exhibiting artists to further promote their practice. Instagram was also used as a tool to invite artists to apply, posting two informal callouts for exhibition applications. At least three of Chutespace's 2023 exhibitions were a result of this initiative.

In 2023, aligning with M16's decision to show fewer exhibitions per year with longer run times, Chutespace held 13 exhibitions with artwork from local, interstate, and international artists, and artists at different career stages. Of these exhibitions, 12 ran alongside those held in the main galleries, with an additional exhibition in Chutespace over M16's end-of-year closure period and into the start of 2024, taking advantage of the tiny gallery's 24/7 visibility at the main entrance of the M16 building.

Highlights from 2023 include another year of working with *STEP INTO THE LIMELIGHT*, displaying several ceramic works by Canberra High School students in Chutespace alongside the takeover of the M16 galleries. We also collaborated with *WAYOUTDOOR Cinema*, a fellow miniature art gallery in Kandos NSW, situated at WAYOUT Artspace. For the first time, Chutespace exhibited video works using an iPad that played videos on a continuous loop 24/7. Gus Armstrong from *WAYOUTDOOR Cinema* and Lani Shea-An worked together to exhibit this touring selection of video works originally exhibited in the show *There Is No Lead Mine Here* at WAYOUT Artspace earlier in 2023.

Chutespace Exhibitions 2023

Shanti Shea-An, <i>Hinge</i> (2023)	19 January - 12 February
Julie Pennington, <i>Charred Landscape II</i> (2020)	16 February - 12 March
Lynne Flemons, <i>Hill End</i> (2008)	16 March - 9 April
Claude Jones, <i>Mustering the Madness</i> (2023)	13 April - 7 May
Jessica Dabro, <i>Dog Birthday Party</i> (2023)	11 May - 4 June
Jacqui Malins, <i>Lost lace</i> (2023)	8 June - 2 July
Ali Aedy, <i>All the seeds (talismans)</i> (2023)	6 July - 30 July
<i>STEP INTO THE LIMELIGHT</i> 2023, Canberra High School (2023)	3 August - 27 August
Carol Cooke, <i>Judge Me By My Cover</i> (2022)	31 August - 24 September
Lizhu Huang, <i>Fragments</i> (2022)	28 September - 22 October
Liz Perry, <i>Biblia</i> (2022)	26 October - 19 November
Kerry Shepherdsen, <i>Return</i> (2023)	23 November - 17 December
WAYOUTDOOR Cinema, <i>There Is No Lead Mine Here</i> (2023)	21 December - 18 February 2024

M16 Studio Artists in 2023

Kate Vassallo

James Lieutenant

Jodie Cunningham

Saskia Haalebos*

Val Gee

Angela Bakker

Sarah Murphy

Marje Seymour

Ross Andrews

Ali Aedy

Ursula Frederick

Anna Madeline Rapauch*

Peter McLean**

Phil Page

Fiona Little

Nathan Hughes*

Kerry Johns**

Mark Mohell

Alison Munro

Naomi Zouwer**

Lani Sea-An

Madeline Cardone*

Cathy Zhang**

Hanna Hoyne

Di Broomhall

Derek O'Connor

Bronwynne Jones

Rose Montebello

Jonathon Zalacos*

Clementine Belle McIntosh*

Nick Offer

Meelan Oh

Kerry Shepherdson

Katharine Campbell

Lynne Flemons

Elizabeth Faul

Nicola Knackstredt

Deborah Singleton

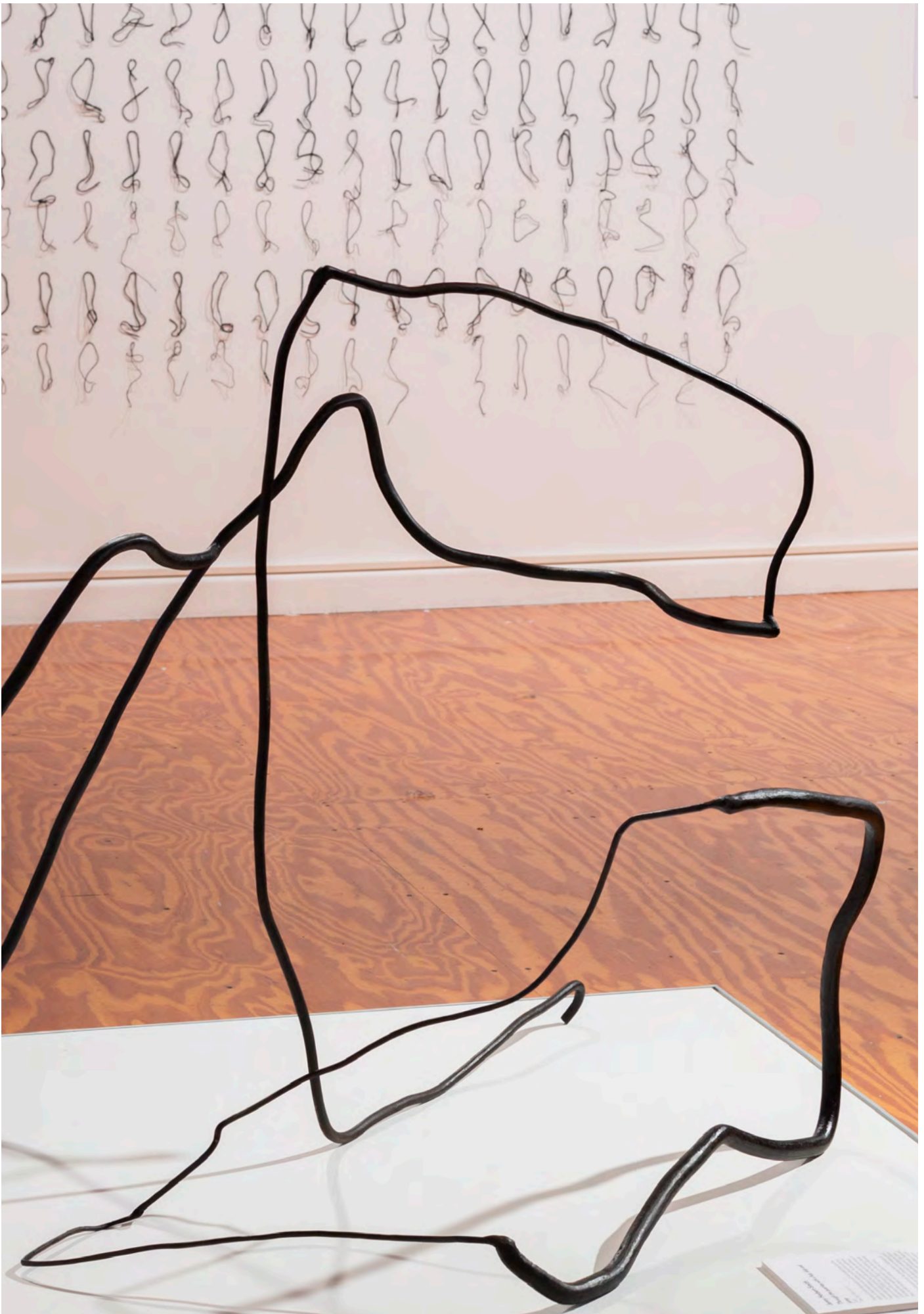
We acknowledge the passing of Marje Seymour, a celebrated painter and valued member of M16 Artspace. She will be sorely missed.

* Studio Artists who joined M16 Artspace in 2023

** Studio Artists who departed M16 Artspace in 2023



Naomi Zouwer's studio, Open Day 2023.



Jenny Herbert-Smith, *Through the quarries with a hop, skip and jump*, 2022. Runner Up, M16 Artspace Drawing Prize. Image courtesy of Fiona Little.

M16 Artspace Studio Artists' Professional Achievements 2023

Participation in a solo exhibition in the ACT: 10

Participation of a solo exhibition outside the ACT: 7

Participation in ACT group exhibition: 45

Participation in a group exhibition outside of the ACT: 20

SOLO EXHIBITIONS

Ali Aedy, *Bind*, M16 Artspace, Canberra ACT, 17 February - 12 March.

Jodie Cunningham, *Luminous Hope Gems*, Adolescent Mental Health Ward (Public Art Commission), Canberra Hospital, Canberra ACT, 13 June – Ongoing.

Liz Faul, Foyer Gallery, M16 Artspace, Canberra ACT, June – August.

Lynne Flemons, *Pink Trees and Lilac Clouds*, Zinc Contemporary, Seattle, US, 1 - 31 April.

Lynne Flemons, *Misty Trees and Mirror Lakes*, Weswal Gallery, Tamworth NSW, 11 - 31 November.

Saskia Haalebos, *Day Dreamer/Night Thinker*, Megalo Print Studio and Gallery, Canberra ACT, 8 July - 2 September.

Nathan Hughes, *Brace*, Canberra Contemporary Art Space, Manuka, Canberra ACT, 22 June - 2 July.

Kerry Johns, *Sea Coast*, Artsite Contemporary, Sydney NSW, 7 - 29 October.

James Lieutenant, *A hole in the earth*, Jennings Kerr, Robertson NSW, 10 March – 2 April.

Phil Page, *Some Urban Fragments*, Foyer Gallery, M16 Artspace, Canberra ACT, 8 June -24 August.

Phil Page, *Tumut Works*, Gallery Of Small Things, Canberra ACT, January.

Anna Madeleine Raupach, *Signal to Noise*, Canberra Contemporary Art Space, Canberra ACT, 26 August - 14 October.

Lani Shea-An, *mutual acts: ecologies of a garden*, M16 Artspace, Canberra ACT, 8 June - 2 July.

Kerry Shepherdson, *Pop UP exhibition*, Whale Festival, Eden NSW, 16 - 18 October.

Kerry Shepherdson, *Returns exhibition*, Chutespace, M16 Artspace, Canberra ACT, November.

Kate Vassallo, *Soft Focus*, Arterreal Gallery, Sydney NSW, 1 June - 1 July.

Kate Vassallo, *Connections*, Goulburn Regional Gallery, Goulburn NSW, 9 December 2022 - 21 January 2023.



SHOW OFFS exhibition opening, 7 July 2023.

GROUP EXHIBITIONS

Ali Aedy, 'Vessel of essence,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7- 30 July.

Ross Andrews, 'Down from Point Upright,' in Canberra Art Workshop *Testamur 5* Exhibition, M16 Artspace, Canberra ACT, 26 October - 19 November.

Ross Andrews, 'Bidgee Pool Study 1,' in Canberra Art Workshop *On Show Transitions* Exhibition, M16 Artspace, Canberra ACT, 12 May - 4 June.

Ross Andrews, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Di Broomhall, 'Pop-out,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Di Broomhall, 'Endangered Species' quilt, in *Endangered Species Collective*, Ginninderry Village Gallery, Ginninderry NSW, 23 September.

Di Broomhall, 'Fold1, Fold2,' in *Squares Exhibition*, Woolshed Gallery, Strathnairn ACT, 5 -27 August.

Katharine Campbell, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Jodie Cunningham, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Jodie Cunningham, in *PIN 9*, Australian National Capital Artists Inc, Canberra ACT, 9 - 19 August.

Liz Faul, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Lynne Flemons, 'Give Way,' in *Terra: (un)becoming*, Photo Access, Canberra ACT, 7 - 20 December.

Lynne Flemons, in *Garden City Series*, Artbid, Online, 8 - 30 August.

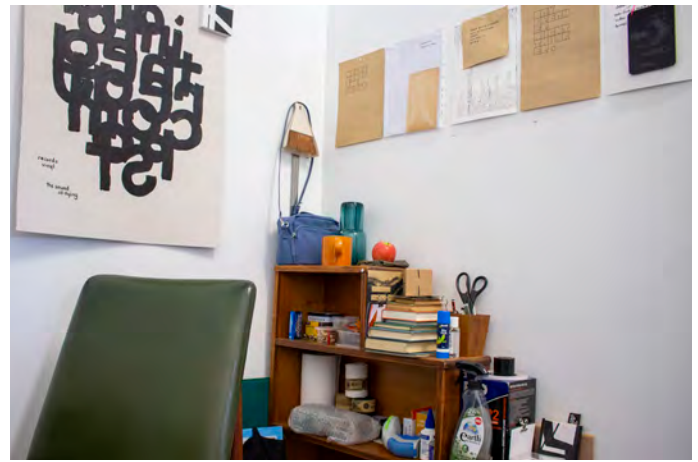
Val Gee, 'I'll just stand here,' 'Ocean Depth,' 'Ocean Bodies,' 'Koala,' and 'Holding On,' in *Exposed*, Rusten House Art Centre, Queanbeyan NSW 6 - 27 May.

Val Gee, 'Frog Form 1,' 'Frog Form 11,' 'Emus,' 'Dandelion,' 'Seahorse,' and 'Penguins,' Kyeema Gallery, Hall NSW, 8 December 2022 -29 January 2023.

Val Gee, 'Imprints,' 'Where is the bird?,' 'Wetland View,' 'Wetlands,' and 'Koala,' Yarralumla Brasserie and Gallery, Canberra ACT, 5 May - 8 June.

Saskia Haalebos, 'Undeveloped (1972),' in *Terra: (un)becoming*, Photo Access, Canberra ACT, 7 - 20 December.

Saskia Haalebos, 'Self portrait (dreamer/thinker),' in *61st Fisher's Ghost Art Award*, Campbelltown Arts Centre, Sydney NSW, 28 October - 8 December.



Saskia Haalebos' studio, Open Day 2023.

Saskia Haalebos, in *For the Record*, Canberra Contemporary Art Space, Canberra ACT, 28 - 29 October.

Saskia Haalebos, 'Self portrait (small body / let her not),' in *Situated / text and textuality*, Sawtooth ARI, Launceston TAS, 8 September - 14 October.

Saskia Haalebos, 'GERMBUTTER Second Wave,' in *We Need to Talk*, University of Canberra Faculty of Arts & Design, collaboration with Caren Florance, UK Frederick, Nicci Haynes and Byrd, Belconnen Arts Centre, Canberra ACT, 25 August - 8 October.

Saskia Haalebos, 'Self portrait (disruption by existing),' in *Disruption: Discourse and Exchange*, 16albermarle Project Space, Sydney NSW, 12 August - 23 September.

Saskia Haalebos, 'Self portrait (small body / let her not),' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Saskia Haalebos, 'stay possible please,' in *Wish You Were Here: Megalo Artists in Residence 2013-2023*, Megalo Print Studio and Gallery, Canberra ACT, 20 May - 1 June.

Nathan Hughes, 'Dust of a Million Dreams,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Nathan Hughes, 'Terra Nihilus' (video), in *Strange Festival Perth*, Perth WA, 17 - 25 June.

Nathan Hughes, in *Brace*, Canberra Contemporary Art Space, Manuka Canberra ACT, 22 June - 2 July.

Kerry Johns, 'Tea in Garden, Orange Bay, Pastoral,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Nicola Knackstredt, in *Dialogue*, M16 Artspace, Canberra ACT, 13 April - 7 May.

Nicola Knackstredt, in *Studies in Soft Movement*, Brunswick Street Gallery as part of *Craft Contemporary 2023*, Melbourne VIC, 5 - 22 October.

Nicola Knackstredt, series of production line work, in Christmas Exhibition, Art Images Gallery, Norwood SA, 17 November - 4 February 2024.

Nicola Knackstredt, 'Untamed,' in *2024 Craft + Design Canberra Members Exhibition*, Canberra ACT, 26 October - 9 December.

Nicola Knackstredt, in *PIN 9*, Australian National Capital Artists Gallery, Canberra ACT, 9 - 19 August.

Julia Landford, in *NatureArt Lab Student Exhibition*, NatureArt Lab Studio, M16 Artspace, Canberra ACT, 7-10 December.

Julia Landford, in *NatureArt Lab Photography Exhibition 'Nature in Focus'*, The Old Barn Gallery, Pialligo ACT, 27 -30 July, 3 -6 August.

James Lieutenant, 'Benny,' in *Care Structures*, M16 Artspace, Canberra ACT, 29 September - 22 October.

James Lieutenant, 'Echo 1' and 'Echo 2,' in *Pulped*, Jennings Kerr, Robertson NSW, 17 November - 17 December.

Fiona Little, 'Black Dog on Duck Avenue, Reflections on a harbour,' in *Canberra Contemporary Photographic Prize*, Huw Davies Gallery, Canberra ACT, 24 August - 14 October.

Fiona Little, 'Abstract structure (Hansa yellow),' in *QPRC ART Awards*, The Q Exhibition Space, Queanbeyan NSW, 17 May - 10 June.

Fiona Little, 'Untitled Installation,' in *FUSION*, Gorman Arts Centre - F Block Gallery, Canberra ACT, 30 September.

Mark Mohell, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Mark Mohell, in *Still: National Still Life Awards 2023*, Yarrila Arts and Museum (YAM), Coffs Harbour NSW, 7 October - 3 December.

NatureArt Lab, *NatureArt Lab Student Exhibition*, M16 Artspace NatureArt Lab Studio, Canberra ACT, 7-10 December.



NatureArt Lab, Open Day 2023.

NatureArt Lab, *Nature in Focus*, *NatureArt Lab Photography Exhibition*, The Old Barn Gallery, Pialligo ACT, 27 July - 6 August.

Nick Offer, 'Tableau,' in *The Lethbridge Small Scale 2000 Painting Prize*, The Lethbridge Gallery, Brisbane QLD, 17 - 27 June.

Nick Offer, 'Verge,' in *The National Capital Art Prize*, The Aarwan Gallery, Canberra ACT, 17th September - 7th October.

Nick Offer, 'Heirloom,' 'Witness' and 'World Turning,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Meelan Oh, 'Sky, Wind and Clouds,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Phil Page, 'Goulburn 1,' and 'Goulburn 2,' in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Anna Madeleine Raupach, 'Connecting Flight,' in *FLIGHT*, Casula Powerhouse Arts Centre, Sydney NSW, 21 January - 11 June.

Anna Madeleine Raupach, 'Vivid Frequencies,' in *The Data Imaginary*, ANU School of Art & Design Gallery, Canberra ACT, 28 September - 31 October.

Lani Shea-An, 'dust,' and other works, in *Bryter*, Tyger Gallery, Yass NSW, 24 March - 23 April.

Lani Shea-An, 'Dreams,' in *Auction Fundraiser*, Tributary Projects, Gorman House, Canberra ACT, 10 - 25 November.

Lani Shea-An, 'Untitled (mountains),' in *Sharing Stories Arts Exchange Exhibition*, Project Space, Australian National University School of Art & Design, Canberra ACT, 17 - 26 October.

Lani Shea-An, 'Untitled (mountains),' in *Sharing Stories Arts Exchange Exhibition*, Bundian Way Gallery, Delegate NSW, 27 October - 3 December.

Kerry Shepherdson, in *SHOW OFFS*, M16 Artspace, Canberra ACT, 7 - 30 July.

Kerry Shepherdson, in *Foot Square exhibition*, Strathnairn ACT, 5-27 August.

Kerry Shepherdson, in *Endangered Species ACT Quilt Collective exhibition*, Ginninderry ACT, 4-7 September.

Kerry Shepherdson, in *Log Cabin Quilters*, Log Cabin, Eden NSW, 23 - 30 December.

Kate Vassallo, Multiple artworks in *Zig Zag*, Thor's Hammer, Canberra ACT, 30 June - 12 August.

Kate Vassallo, '564 lines with 100 coloured pencils,' in *Care Structures*, M16 Artspace, Canberra ACT, 29 September - 22 October.

GROUP EXHIBITIONS CONTINUED

Kate Vassallo, 'Gain and Loss,' in *Hazelhurst Art on Paper Award 2023 Exhibition*, Hazelhurst Arts Centre, GyMEA NSW, 16 September - 16 November.

Kate Vassallo, 'Shifted,' in *Georges River Art Prize 2023 Exhibition*, Hurstville Museum and Gallery, Hurstville NSW, 28 October 2023 - 18 January 2024.

Kate Vassallo, multiple artworks in Foyer Gallery, M16 Artspace, Canberra ACT, March - May.

Kate Vassallo, 'Radiant Echo 15,' in *2023 Firstdraft Auction*, Sydney NSW, 28 July - 4 August.

Kate Vassallo, 'Test Print,' in MFA (Megalo Fundraising Auction), Megalo Print Studio, Canberra ACT, 4 - 17 November.



Hannah Hoyne's studio, Open Day 2023.

COLLECTIONS

Saskia Haalebos, Institut Seni Indonesia Surakarta, Indonesia.

Saskia Haalebos, National Art School, Sydney NSW.

Saskia Haalebos, Spare Room 33 pop-up exhibition, Drill Hall Gallery, Canberra ACT.

Kerry Johns, Brisbane Girls Grammar School Collection, Brisbane QLD.

RESIDENCIES

Ross Andrews, Upper Murray Art Camp (Artists On Parade), Shelley Forest VIC, 20-27 March.

Saskia Haalebos, Studio Residency Award, M16 Artspace, 1 March - 31 December.

Hanna Hoyne, Campus Visitor and Honorary Appointment at the Center for the Public Awareness of Science, ANU Makers' Space Residency, College of Science, Australian National University, Canberra ACT, 1 August - 31 December.

Lani Shea-An, Sharing Stories Arts Exchange, Ngunnawal, Ngambri, Yuin, Ngarigo Country (Canberra, Twofold Bay, Bournda National Park, Delegate), 29 March-31 December.

REPRESENTATION

Kerry Johns, Artsite Contemporary, Sydney NSW.

James Lieutenant, Jennings Kerr Gallery, Robertson NSW.

Derek O'Connor, Beaver Galleries, Canberra ACT

Kate Vassallo, Arterreal Gallery, Sydney NSW.



studioMAP, Open Day 2023.

PRIZES AND AWARDS

Lynne Flemons, Finalist, *Paddington Art Prize*, Sydney NSW

Lynne Flemons, Finalist, *Ravenswood Australian Women's Art Prize*, Ravenswood School for Girls, Sydney NSW.

Lynne Flemons, Winner, *Tuggeranong Art Centre Prize*, ACT Historic Places Art Prize, Canberra ACT.

Lynne Flemons, Awarded Artist-in-Residence for 2024, Craft & Design Canberra ACT.

Saskia Haalebos, Finalist, *61st Fisher's Ghost Art Award*, Campbelltown Arts Centre, Sydney NSW.

Saskia Haalebos, First prize, *For the Record*, Canberra Contemporary Art Space, Canberra ACT.

Saskia Haalebos, Recipient, inaugural Studio Residency Program, M16 Artspace, Canberra ACT.

Nicola Knackstredt, Arts Activities Funding: 'Studies in Soft Movement' exhibition, artsACT, Canberra ACT.

Nicola Knackstredt, *All Insure Emerging Artist Award*, Capital Arts Patrons' Organisation.

Nicola Knackstredt, *Craft + Design Emerging Artist Award*, Capital Arts Patrons' Organisation.

Nicola Knackstredt, *Mini Series Art Prize*, The Corner Store Gallery, Orange NSW.

Fiona Little, Finalist, *Canberra Contemporary Photographic Prize*, Huw Davies Gallery, Canberra ACT.

Fiona Little, Finalist, *QPRC ART Awards*, The Q Exhibition Space, Queanbeyan NSW.

Mark Mohell, Finalist, *Still: National Still Life Awards 2023*, Yarrila Arts and Museum (YAM), Coffs Harbour NSW.

NatureArt Lab, Telstra Best of Business Award ACT Winner Building Communities., Canberra ACT.

Nick Offer, Finalist, *The Lethbridge Small Scale 2000 Painting Prize*, The Lethbridge Gallery, Brisbane QLD.

Nick Offer, Highly Commended, *The National Capital Art Prize*, The Aarwan Gallery, Canberra ACT.

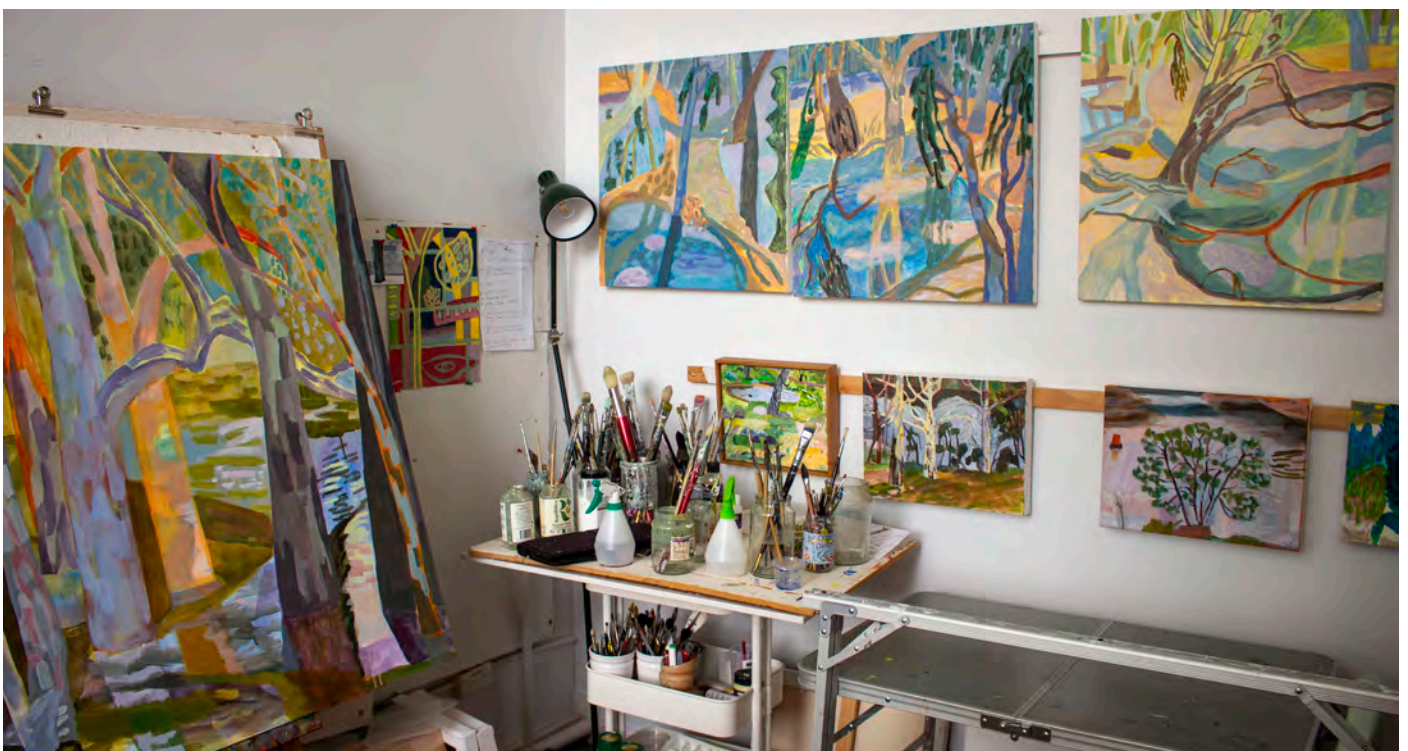
Kate Vassallo, Finalist, *Hazelhurst Art on Paper Award*, Hazelhurst Arts Centre, Gymea NSW.

Kate Vassallo, Finalist, *Georges River Art Prize*, Hurstville Museum and Gallery.

Naomi Zouwer, Finalist, *Ravenswood Australian Women's Art Prize*, Ravenswood School for Girls, Sydney NSW.

Naomi Zouwer, Shortlisted, *Burnie Print Prize 2023*, Burnie Art Gallery, Burnie TAS.

Naomi Zouwer, Winner, *National Emerging Art Prize 2023*, Michael Reid Art Bar, Sydney NSW.



Lynne Flemons' studio, Open Day 2023.

LECTURES, ARTIST TALKS AND PUBLIC PROGRAMS

Ali Aedy, *Bind*, Floor talk for M16 Artspace, with Ross Andrews 10 March.

Ali Aedy, *SHOW OFFS*, Floor talk with Ross Andrews and UK Frederick, M16 Artspace, Canberra ACT, 29 July.

Ali Aedy, *SHOW OFFS*, Free Workshops: Clay sculpture, Drawing. M16 Artspace, Canberra ACT, 16 and 23 July.

Ross Andrews, *SHOW OFFS*, Floor talk with Ali Aedy and UK Frederick, M16 Artspace, Canberra ACT, 29 July.

Di Broomhall Creatives in the park, Artist talk, with *You are Here Canberra*, Eddison Park Woden ACT, 16 December.

Lynne Flemons, 'Lynne Flemons, Sound & Vision,' Sound & Vision Podcast guest, with Brian Alfred, New York City via zoom, 20 April.

Lynne Flemons, *ACT Historic Places Art Prize: Artists Talk + Tour*, ACT Historic Places, Lanyon Homestead, Tharwa ACT, 9 September.

Saskia Haalebos, 'Day Dreamer/Night Thinker,' Artist talk, Megalo Print Studio and Gallery, Canberra ACT, 5 August.

Saskia Haalebos, 'Back and Forth: Intergenerational Conversation,' Panel speaker, with Alison Alder, Ham Darroch, Wendy Teakel, Dean Cross and Zora Pang, Canberra Contemporary Art Space, Canberra ACT, 8 July.

Julia Landford, Panel presenter ACT Government Sustainability Expo 2023, Canberra ACT.

James Lieutenant, *Care Structures* Artist Panel, Talk with Deirdre Cannon, M16 Artspace, Canberra ACT, October 22.

Mark Mohell, 'Concept to Publication Workshop 2023,' Workshop, PhotoAccess, Canberra ACT.

NatureArt Lab with Julia Landford, ACT Government Sustainability Expo, Panel presenter, Canberra ACT, 13 -14 October.

Anna Madeleine Raupach, *Assembly for the Future*, Workshop, presented by *Not Yet It's Difficult, Unchartered Territory Festival*, Canberra ACT, 11 July 2023.

Anna Madeleine Raupach, *Sydney Observatory Late: Winter Solstice*, Artwork Projection, presented by Powerhouse Museum, Sydney Observatory, 22 June 2023.

Kerry Shepherdson, 'Bonsai as Art vs The Art of Bonsai,' Presentation to Society members and practitioners, with Di Broomhall, Canberra ACT, 9 September.

Kerry Shepherdson, Assessment and judging of Bonsai exhibition and delivery of reasons for selection in 4 categories, The Canberra High School, Canberra ACT, 7 - 8 October.

Kate Vassallo, *Care Structures*, Floor Talk with other exhibiting artists, M16 Artspace, Canberra ACT, 29 September.

Kate Vassallo, 'Sustainable Creative Careers, Collaboration and finding your people,' Panel discussion with Hannah Quinlivan (artist) and Dr Anna Madeleine Raupach (artist/lecturer), Project Space, Australian National University, 19 October.

Kate Vassallo, Artist Talk with Kate Vassallo, Artist talk, Goulburn Regional Art Gallery, Goulburn NSW, 20 January.

Naomi Zouwer, 'Collaborative Practices Salon,' Creative Program Facilitator, Australian National University, Canberra ACT, November.

Naomi Zouwer, Face Time Australian Parliament House Open Day, Creative Program Facilitator, Australian Parliament House, Canberra ACT, October.

Naomi Zouwer, 'Cross-disciplinary learning and teaching methods; the influence of space on learning, thinking like an artist in the classroom, and lifelong learning through art,' Conference presentation, Faculty of Education Conference University of Canberra with Dr Olivia Hamilton RMIT and Leanne Waterhouse National Gallery of Australia, Canberra ACT, November.

Naomi Zouwer, 'Art for Wellbeing' Conference presentation, Faculty of Education Conference, University of Canberra with Dr Michael Davies, Canberra ACT, November.

OTHER PROFESSIONAL ACTIVITIES

Ali Aedy, Open studio, M16 Artspace Open Day, 28 October.

Ali Aedy, Studio classes, M16 Artspace, School term dates.

Ross Andrews, Member, National Association of Visual Arts.

Di Broomhall, Member, Colour Society.

Lynne Flemons, Member, Megalo Print Studio.

Lynne Flemons, Member, PhotoAccess.

Hanna Hoyne, Campus Visitor and Honorary Appointment at the Center for the Public Awareness of Science, College of Science, Australian National University, Canberra ACT.

Hanna Hoyne, Member, Hands On Studio Artist mentors team for Catholic Care & Merrymead Canberra ACT.

Hanna Hoyne, Commission by the Australian National Centre for the Public Awareness of Science, The ULTRA-PERCEPTION: SCIENCE GOES POP Project.

Nathan Hughes, Teacher, Pocket Cinema course for PhotoAccess.

Nathan Hughes, Art Tutor, Hands On Studio.

Nicola Knackstredt, Studio Tenant Representative Board Member, M16 Artspace.

Julia Landford of NatureArt Lab, Council Member Australia Post Stakeholder Council.

Julia Landford of NatureArt Lab, Vice-President, ACT Chapter Australian Association of Environmental Education (AAEE).

Julia Landford of NatureArt Lab, Founding President Australian Nature Journaling Association (ANJA).

Julia Landford of NatureArt Lab, President NatureArt Incorporated.

Mark Mohell, Board Member, M16 Artspace.

Meelan Oh, Premium Plus Membership of National Association For the Visual Arts.

Kate Vassallo, Commission by Major Projects Canberra for Canberra Hospital Expansion project, curated by Creative Road, To be completed in 2024.



Image (above): Angela Bakker's studio, Open Day 2023.

Image (next page): Ross Potter, *Whale Bone*, 2023. Finalist in the M16 Artspace Drawing Prize. Image courtesy of the artist.

M16 Artspace 2023 Gallery Program



Block 1

Friday 20 January – Sunday 12 February 2023

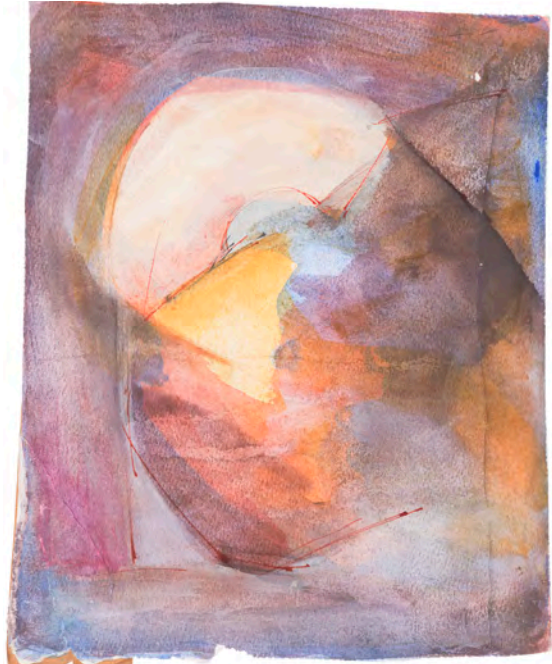
Gallery 1

Solastalgia

Barbara Hodgson, Buffy Jackson & Sallie Saunders

The term *Solastalgia* was introduced by Australian philosopher, Glenn Albrecht. It describes the negative and stressful impacts environmental change has on our emotional well-being. It is a form of homesickness without having left home.

The three artists in this exhibition pay homage to the natural world through their passion and love for the Australian environment. This has influenced their art-making by using a variety of different styles and media. Their interpretation of vegetation, water and landscapes is individual, innovative and provocative. The artworks speculate on how places have been irrevocably altered by human intervention and climate change. Yet, without sadness, they also celebrate the nurturing and reclaiming of spaces that are quintessentially Australian ... and home to us all.



Gallery 2

The antidote & the apothecary

Angella Price

Empirical research consistently indicates that contact with the natural world is associated with broad psychological and physiological benefit.

Taking the restorative ability of nature into consideration, Price wonders how this might be represented visually. Looking at traditional landscape paintings, she wonders what more could be said through the choice of medium, gestural marks and colour selection that might echo this research.

Price experiments with high key coloured grounds, layered glazing and textured gestural marks made with different tools. Working from photographs as well as en plein air, she looks to some of her favourite natural spaces in and around Canberra for inspiration. Having walked these trails and looked upon these spaces many, many times, Price reflects upon the solace she has found while there.



Images top to bottom

Buffy Jackson, *Broome Sunset*, 2022. Photographer Brenton McGeachie.

Angella Price, *Gold Creek Station from One Tree Hill*, 2021. Image courtesy of the artist.

Gallery 3

ROCKPOOL UNEXPECTED

Manuel Pfeiffer

During low tide Pfeiffer loves to walk along the rocky shores, exploring the countless water holes - rockpools – in which the surrounding world is reflected. When the unexpected Covid outbreak came, escaping to the coast became something Canberrans could only dream of.

With daydreams induced by photos of the unattainable beaches, Pfeiffer explores these visions in his series of drawings *Rockpool Unexpected*.



Image
Manuel Pfeiffer, *Space*, 2021. Image courtesy of Eva van Gorsel.

Block 2

Friday 17 February – Sunday 12 March 2023

Gallery 1

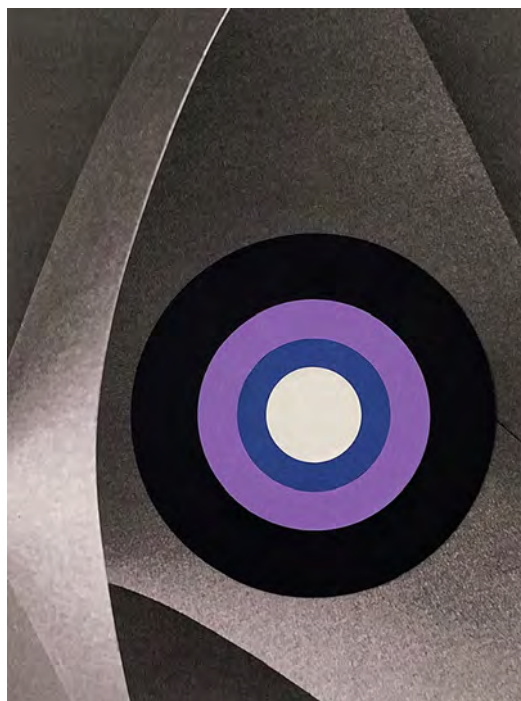
Four Views of Black Mountain

Michael Desmond, Peta Jones, Bryn Desmond-Jones & Ossian Desmond-Jones

The exhibition brings together the work of four artists, all working in different ways with a variety of media, who are inspired by the splendour of Canberra's Black Mountain.

Four Views of Black Mountain is intended to celebrate the unique world found in the very heart of Australia's capital. The city surrounds the mountain which is surmounted by the once futuristic Telstra tower. This ambiguous landmark orients the viewer from all cardinal points.

While the industrial artefacts that surround and punctuate the mountain itself ensure a consciousness of the human presence, the native creatures and plants maintain their existence in a beautiful and complex environment that offers a balm to the turmoil of this decade.



Gallery 2

Bind

Ali Aedy

Bind speaks of shared feelings or experiences and refers to both human relationships to oneself and to others, as well as a physical bind or connection between surfaces or materials that have been joined together. Aedy is interested in the nexus of materials with the juncture of meaning and how these things come together in physical sculptures. These pieces explore polarities between fragments and the whole. The sculptural pieces vary in dimensions from intimate handheld pieces to life size.

Through exploring a dichotomy of materials to make meaning, both connection and disconnection is experienced through mediums and processes that communicate the symbiotic ongoing process of navigating the human condition.



Images top to bottom

Peta Jones, *Signal 3*, 2022. Image courtesy of Bryn Desmond-Jones.

Ali Aedy, *We*, 2022. Image courtesy of Doug Hall.

Gallery 3

Windsor Blue

Karina Beth McLean

Windsor Blue is a series of self-portraits that portray glimpses into the character qualities of resilience and endurance during Covid isolation and lockdown. This was a time of working from home and staying in the same environment, where life slowed down with restrictions. Amid all these difficulties, these paintings depict hopeful glances of cooking for friends and family. Cooking became an antidote to the stress and anxiety of the period, it manifested kindness and resulted in the blessing of others.

Each artwork was painted from the same perspective in the dining room, capturing the figure at work preparing recipes. This repetition of place speaks to the passing of time and the repetitive experience of lockdown. Brush marks of thick, opaque paint were built up slowly. Each mark records a moment of being and experience. The paintings convey 'simply being' and working, through dappled skin representation and slowly making brush marks scratch onto the surface of the linen.



Block 3

Friday 17 March – Sunday 9 April 2023

Gallery 1

Cosmotechnic Telepathics in the Age of Surveillance Capitalism

Jacqueline Drinkall; Warren Neidich; Michael Petchkovsky; Lia Kemmis; Mahalya Middlemist and Laurence Hall; The Telepathy Project (Veronica Kent and Sean Peoples); Benjamin Denham; Shoufay Derz; Tabita Rezaire; Gabriele Stellbaum; Lorenzo Sandoval; Sarah Breen Lovett; Linda Dement and Nancy Mauro-Flude; Michele Barker and Anna Munster; Haines & Hinterding; Carolyn McKenzie Craig; Antonia Sellbach; Peter Hill

Curated by artist Jacqueline Drinkall, '*Cosmotechnic Telepathics in the Age of Surveillance Capitalism*' consists of two parts, a solo and a group show. Working with a diverse range of multidisciplinary International, Australian and local artists, Drinkall expands on her collaborative curations 'Art and Telepathy' (2016) as well as 'Activist Neuroaesthetics in Video Art' and 'Telepathy and New Labour' developed with Warren Neidich and his Artbrain team for the 'Activist Neuroaesthetics' festival in Berlin (2021).



Gallery 2

fagpile - pink is fun

Ged Jones

Jones' art created during the lockdown was shaped by their dedication to the creative process and exploration of paint. The symbol of the Roman Emperor's head from the Colossus of Constantine, gained new meaning for the artist after the news of Ali Fazeli Monfared's tragic beheading for being queer.

Jones has created a unique iconography in their work, featuring recurring themes of the artist's easel and the edifice, and the head. Inviting the viewer to form their own allegory of the queer artist's fagpile or detritus.



Images top to bottom

Jacqueline Drinkall, *Can We Transcend the Telepathic Singularity?* (detail), 2022. Image courtesy of Alex Wisser
Gerald Jones, *the indifferent*, 2022. Image courtesy of the artist.

Gallery 3

A Stranger I Know Well

Noah Spivak

A Stranger I Know Well investigates the liminal space between narcissism and self-loathing by allowing the artist's own insecurities to manifest themselves in a body of work that puts the gaze on display.

The exhibition's witty and purposeful use of reflection provides the viewer space to consider the value of (self) image in our visually saturated culture.



Image
Noah Spivak, *leftovers (I-XXI)*, 2022. Image courtesy of the artist.

Block 4

Friday 14 April – Sunday 7 May 2023

Gallery 1

From the series 'Light Jelly Sweet'

Henry Hu

From the Series 'Light Jelly Sweet', is an exhibition of new work by Henry Hu. Featuring animation, paintings, and photographs—together the selection spotlights the artist's continued interest in abstraction, as a force that might signify life without directly defining it. Engaged with notions of mysticism, central to his practice is an enquiry into the spiritual end.



Gallery 2

Whether World

Susan Bruce

Susan Bruce's moving image work considers whether the natural world (including trees, fungi, and aquatic life) communicates with humans and how humans communicate with the natural world. "*Whether World*" questions how weather is experienced by our bodies and how humans are changing everything through human activity.



Images top to bottom

Henry Hu, *the flint #38*, 2022. Image courtesy of the Artist.

Whether World (detail), Susan Bruce, 2022. (Image still). Image courtesy of the artist

Gallery 3

DIALOGUE

Nicola Knackstredt, Saskia den Brinker, Jonathon Zalakos & Cathy Zhang

Dialogue is a physical record of two conversations between friends in a shared language of metal, made up of Projects A and B.

Project A begins with four artists expressing themselves in jewellery without the influence of each other's thoughts. This initial piece is passed to the next artist, who takes inspiration to inform a whole new artwork. This second artwork is then passed to the third artist, who creates a new object in response to the second artwork. The third artwork is then passed on to the fourth artist, who again creates an inspired final work. These objects are presented in sequence to highlight the salient tangents and 'talking points' that appear along the way.

Project B is not about inspiration, but about alteration. Each artist makes one unique piece, again expressing themselves in isolation. This piece is then passed from one artist's hands to another's in sequence, every person adding a statement, question or rebuttal in material form. The viewer is invited to trace the fingerprints of each maker and to reflect on each object's journey toward transformation and complexity.

Regardless of the apparent conclusions to the dialogue, the joy of the format and all it entails (discovery, collaboration, self-expression and inspiration) become distilled in the exhibition.



Block 5

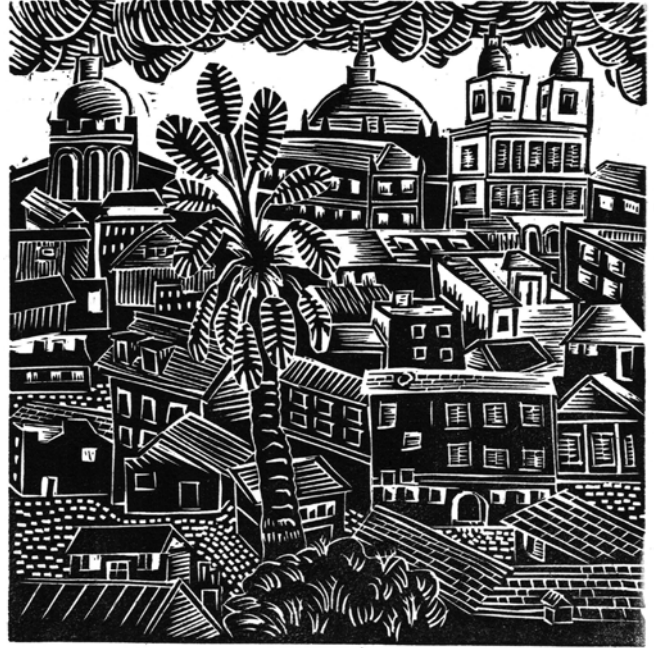
Friday 12 May – Sunday 4 June 2023

Gallery 1

On Show 2023 - Transition
Canberra Art Workshop

The Canberra Art Workshop *On Show 2023 - Transition* Exhibition of Members' work provides an opportunity for the artists to represent the transitions we go through as artists; including the transitions occurring and affecting us in the world today.

As we grow and change as artists, new things challenge us and capture our imagination – also – the world around us has changed so much since 2019 (not all of it for the better). There is no better medium than art to demonstrate these changes.



Gallery 2

Dream City Demolition
Katie Hayne

Dream City Demolition presents a series of new works by Katie Hayne, documenting Canberra's changing urban places through painting and installation. In capturing Canberra's dynamic landscape, Hayne draws attention to the materiality of places and questions the environmental impact of concrete and urban renewal. She questions what histories are embedded in the fabric of place and what are the environmental costs of gentrification?



Images top to bottom

Peter Pick, *Narrowboat*, 2023. Image courtesy of the artist.

Katie Hayne, *Demolition 1: Benjamin Offices Belconnen*, 2023, Image courtesy the artist.

Gallery 3

Drift

Katherine White

The work is about the feeling of drifting on waves of uncertainty, with climate change experienced first hand through bushfires. It encompasses a series of cyanotypes on paper.

Since the bushfires, drifting with anxiety about the future, aware of the world's climate on the brink of catastrophe. Have we already reached tipping point? How do we live now? The focus shifts between alarming world news and smaller personal concerns.

Looking for solace in the beauty of nature and the garden. Down at the beach, the sea has been polluted for the last three years. Bushfires making the sea grey with ash and burnt debris. Flooding rains and rivers causing the water to be brown and unhealthy.

Once swimming in the ocean was a source of relaxation, peace and refreshment. Now trying to remember the sensation of flow and calm, to re-create body/mind sensations of floating on your back and diving under water, moving freely from human to sea creature.

Sloughing off winter skin, swimming again in clear sea water.



Image
Katherine White, *Drift*, 2022. Image courtesy of Brenton McGeachie.

Block 6

Friday 9 June – Sunday 2 July 2023

Gallery 1

Sensory Bodies

Zev Aviv, Isabelle MacKay Sim, Gemma Wheildon, Megan Wilkinson, Meg Dalton, Samantha Rachele, Samuel Parkhill, Alexander Sarsfield, April Widdup, Beatrice Tucker, Mimir Soboslay Moore, ZHI & Genie Stuart.

Sensory Bodies is an adventure through other peoples senses. Centred around the idea of personal sensory experience as a thing to be celebrated, *Sensory Bodies* will cause discomfort and delight.

This exhibition aims to create a space for the sensory experiences of queer bodies, disabled bodies, brown bodies and women's bodies to be shared in an interactive and joyful way. *Sensory Bodies* seeks to give insight, share experience and celebrate strangeness through the different ways our bodies tell us stories.



Gallery 2

mutual acts: ecologies of a garden

Lani Shea-An

In *mutual acts: ecologies of a garden*, Lani Shea-An (she/her/they) depicts her own experiences of joy and wonder in nature, particularly in reference to what she has learned through gardening. Reflecting on her childhood, she recognises being largely oblivious to the plants around her. In this exhibition, Shea-An starts to trace her journey of connecting with the plant kingdom, beginning when she was a teenager and learning to grow vegetables.

This series of new works employs abstract and figurative painting, collage, and printmaking. The works shift back and forth, from reality to subconscious, to describe some of the emotions that a freshly harvested vegetable may invoke. Or the humbling experience of gazing up into the canopy of a mature eucalypt, and other sensitivities that were enabled by spending more time in the garden.



Images top to bottom

Isabelle Mackay-Sim, *This Dream of Flesh #3 (detail)*, 2023. Image courtesy of Luis Power.

Lani Shea-An, *gourd like a moon*, 2023. Image courtesy of the artist.

Gallery 3

Bushranger Blue

Rory King

The exhibition titled *Bushranger Blue* delves into the rich history of Australian bushrangers, exploring their status as both heroes and villains in popular culture. Rory King's exploration began as an investigation into the cultural significance of these figures but evolved into a personal journey delving into themes of isolation and grief. Through traveling to remote regions of Australia where bushrangers once roamed, King sought to understand the loneliness and desperation experienced by these outlaws.

The exhibition, which combines documentary photography with personal narrative, reflects on themes of loneliness, death, and longing, rather than providing a strictly historical account. King's work is characterised by a blend of documentary and personal storytelling, often captured in black and white, and explores the unseen aspects of society on the fringes.



Block 7

Friday 7 July – Sunday 30 July 2023

Gallery 1

SHOW OFFS

Ali Aedy, Ross Andrews, Angela Bakker, Di Broomhall, Katharine Campbell, Jodie Cunningham, Liz Faul, Lynne Flemons, UK Frederick, Val Gee, Saskia Haalebos, Hanna Hoyne, Nathan Hughes, Kerry Johns, Bronwynne Jones, Peter McLean, Mark Mohell, Sarah Murphy, Nick Offer, Meelan Oh, Phil Page & Kerry Shepherdson.

SHOW OFFS is the annual group exhibition which showcases 21 of M16's studio artists' broad range of practice including printmaking, painting, sculpture, silversmithing and drawing. These works aim to give the viewer an understanding of the broad range of contemporary arts practice and are indicative of what artists are currently grappling with in their studios. Artists had the option to show up to three works to share insight of how their ideas and work develop over time or explore a theme or current issue.



Images top to bottom
Sarah Murphy, *Brooches*, 2023. Image courtesy of the artist.

Gallery 3

Out of the Window

Hands On Studio

Founded in 1996, Hands On Studio has provided a safe environment for artists with a disability to create and develop friendships. The collective of artists who practice from Hands On Studio have developed a model for a creative society, guided by the principle that art is fundamental to human expression and that all people are entitled to its tools of communication.

This year the artists have created a series of dioramas which reflect upon each of the artists' lives. The artists have used a range of thought processes and a wide variety of materials to create their own diorama. Over the course of creating the works the community of artists provoked thought and encouraged one and another. This style of working independently, but with a collective and collaborative outcome, has provided an alternative way of communicating between the artists as they reflect on similarities and differences between their creative practices and styles.



Gallery 2

Still Life

Canberra Art Workshop

"Still life includes all kinds of man-made or natural objects, cut flowers, fruit, vegetables, fish, game, wine and so on. Still life can be a celebration of material pleasures such as food and wine, or often a warning of the ephemerality of these pleasures and of the brevity of human life."

CAW, on the other hand, defines Still Life as "Anything you want it to be."

This exhibition shows how CAW members have interpreted this for the annual CAW special subject exhibition.



Image

Ian 'Scott' Andrea, *Scott's Box*, 2023. Image courtesy of M16 Artspace.
Veronica Walker, *Tonal Fruit*, 2022. Image courtesy of the artist.

Block 8

Friday 4 August – Sunday 27 August 2023

Galleries 1,2 & 3
Step into the Limelight
ACT Schools

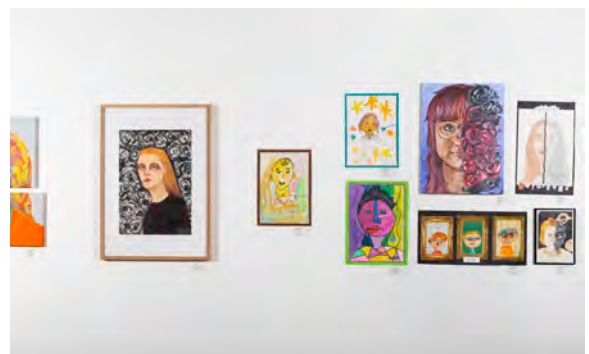
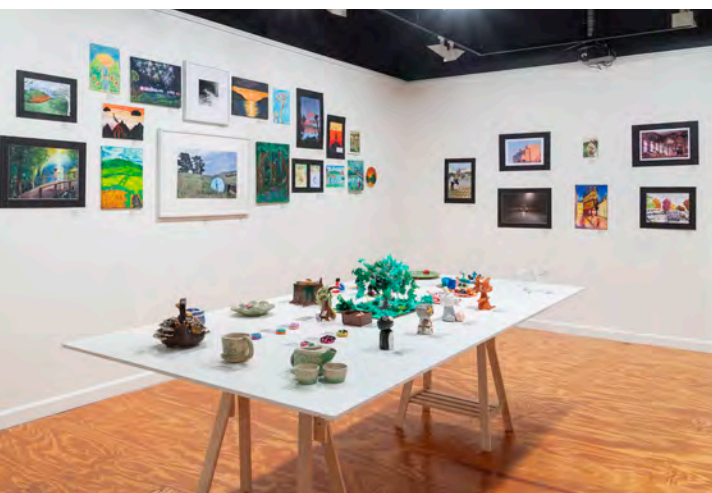
Step into the Limelight, an annual art exhibition, marks its 17th year of celebration in 2023. This highly anticipated event serves as a platform for ACT public education students to display their remarkable visual artistry, spanning across all educational levels, from early learning classrooms to Year 12.

Firmly embedded in the ACT public education program, *Step into the Limelight* provides a unique opportunity for school students to actively participate and proudly present their artistic creations in a public setting, rejoicing in their accomplishments.

With a diverse array of artwork from more than 300 talented students, this yearly showcase stands as a resolute advocate for young and aspiring Australian artists.



Images top to bottom
Mi Kie N, *Colourful Golden Lily Sky*, 2023.
Step into the Limelight Installation view, 2023. Image courtesy of Fiona Little.



Images clockwise
(1-3) Step into the Limelight Installation view, 2023. Images courtesy of M16 Artspace
(4-5) Step into the Limelight Installation view, 2023. Images courtesy of Fiona Little.

Block 9

Friday 1 September – Sunday 24 September 2023

Gallery 1

[De]Constructed Landscapes

Melody Spangaro

Naarm/Melbourne-based artist Melody Spangaro is driven by the desire to understand the current ecological crisis, addressing contemporary anxieties with sensitivity and technical rigour. Her large, expressive works evoke memories of environmental tragedy, reflecting on our human-centric relationship to nature and exposing the imaginative and cultural failures at the foundation of this super-wicked global climate crisis.



Gallery 2

Überlastung

Freya Jobbins & Shani Nottingham

This collaborative work was created as a physical confluence of the lives and practices of both artists. With it they explore both their experiences of PTSD, Anxiety and ADHD and how they navigate around these roadblocks with their art.

Combining sustainable practices to produce a dual self-portrait, Shani Nottingham and Freya Jobbins used recycled cardboard, paper, and plastic bread tags.



Images top to bottom

Melody Spangaro, *A Burning Sense of Urgency-36.188-147.776*, 2021. Image courtesy of the artist.

Freya Jobbins & Shani Nottingham, *Überlastung*, 2023. Image courtesy of the artists.

Gallery 3

Desert, Sea, Moon

Rosalie Urosevic

Emerging textile artist Rosalie Urosevic introduces *Desert, Sea, Moon* a celebration of slow-stitch artistry and sustainable beauty.

Urosevic's intricate compositions bear testament to the art of patience, a deliberate departure from the relentless pace of modern existence. Crafted shapes evoking landscapes and skies are embellished with rocks, shells, and botanically dyed fabrics as Urosevic endeavours to restore beauty in its natural form, serving as a reminder of our connection to the earth.



Image
Rosalie Urosevic, *Sea Bug*, 2022. Image courtesy of the artist.

Block 10

Friday 29 September – Sunday 22 October 2023

Gallery 1 & 2

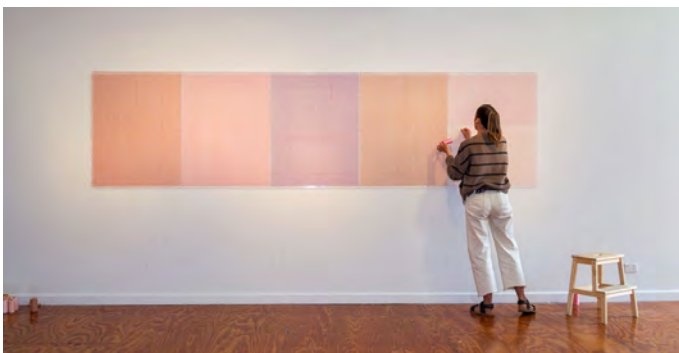
Care Structures

Matthew Allen, Kirsten Biven, Boni Cairncross, Sanne Carroll, Emma Fielden, Rubaba Haider, Annelies Jahn, James Lieutenant, Britt Salt, Kate Vassallo, Constanze Vogt, Nina Walton & Belinda Yee.

Drawing can be a deeply personal process. Due to its immediacy, it is often chosen as the perfect medium to illustrate the internal workings of an artist's mind. Whether attempting to visualise emotions or considered thought processes, or perhaps something else completely intangible, both making and viewing drawing is an intimate experience. In contemporary art practice and the field of expanded drawing, process-based abstraction is often chosen over traditional representational modes, as a way of focusing on this mapping of the intangible.

Care Structures brings together local, national and international artists working with expanded drawing practice. By incorporating repetition and slowly following making-systems or rules, the artists in this exhibition are finding ways to visualise process. Their art-making is carried out with care, with the process often taking on more importance than the final objects. Many of these artists are constructing methodologies that highlight intuitive and non-cerebral ways of working. For some, their art practice is a way to externalise their personal, internal world. Others, focus on building minimal and pristine finishes, almost concealing the labour behind the artworks. Consistent across all the artists, through care and time, a direct link is formed between the maker and their material outcome.

In bringing these artists together, viewers are invited to slow down and consider the time-consuming processes behind these objects. These contemporary artworks are quiet and subtle, intending to form a contemplative space and using abstraction to prompt consideration of time, thought, labour and the human condition.



Images top to bottom

Kate Vassallo, *Colour Wheel 4*, 2020. Image courtesy of the artist.
Care Structures Installation view; work by Nina Walton, 2023.

Gallery 3

Night and Day

Penny Mason

Night and Day explores instabilities inherent in materials, observations, desire and presence, drawn from Mason's experiences of places in Tasmania. Contrasting states within these entities are encapsulated in a series of works in which frost-etched watercolours made overnight (as indexes of weather conditions) are paired with works inspired by decorative traditions drawn from the natural environment. Motifs include horizon lines, geological features, boundaries (natural or arbitrary), billowing clouds, forest litter and discarded human belongings.

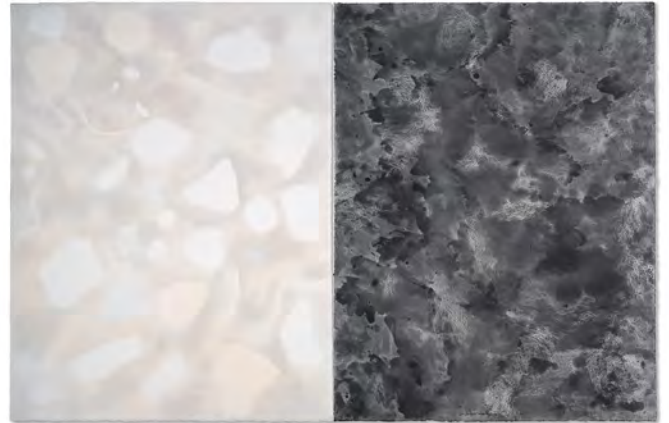


Image
Penny Mason, *Ice Snap 4*, 2023. Image courtesy of Peter Whyte.

Block 11

Friday 27 October – Sunday 19 November 2023

Gallery 1

Testamur 5

Canberra Art Workshop

The Annual Canberra Art Workshop '*Testamur*' exhibition displays artworks created in or inspired by the CAW workshops, courses and art groups over an 18 month period. *Testamur 5* is for all CAW Members who have been active in that time.



Gallery 2

The eddy and the flow

Heidi Smith

Eddies are found in rivers where an obstacle interrupts the current. Opposing currents can create turbulence or they can progress a buoyant crafts journey.

Heidi Smith made these memory drawings in order to acknowledge moments in her life that have carried meaning into her subconscious. Working with a limited set of tools she explores the idea of obstacle, navigation, nature (animal, mineral and vegetable) and has created a series of personally symbolic drawings. The mixed media assemblages map the artists sensitivity to a materials purpose and potential. She finds answers in the action and outcome of crafting objects. They are rafts. *The eddy and the flow* is tender and expresses the inundation of imagination, experience and purpose.



Images top to bottom

Amelia Josephine Pears Mollett, 2020. Image courtesy of the artist.

Heidi Smith, *The eddy and the flow* (detail), 2023. Image courtesy of the artist.

Gallery 3
Semi-Rural
Lucy Stackpool

This exhibition examines semi-rural landscapes south of Canberra, focused around Mount Rob Roy and Mount Campbell. Semi-rural infrastructure and services are referenced as markers of human life imposed on the landscapes.



Image
Lucy Stackpool, *Turning Circle*, 2023. Image courtesy of Brenton Mc Geachie

Block 12

Sunday 26 November – Sunday 10 December 2023

Gallery 1

M16 Artspace Drawing Prize 2023 - Co-Sponsored by The Cogito Group

Alexander Sarsfield, Anastasia Parmson, Annika Romeyn, Catherine O'Donnell, Damon Kowarsky, Emma Fielden, Emma Pattenden, Emma Thorp, Fiona Cotton, Francis Kenna, Hannah Robinson, Harry Schwarzrock, Jennifer Andrews, Jenny Herbert-Smith, Joanna Gambotto, Julia Higgs, Kate Vassallo, Kim Anderson, Leanne Pope, Margaret Ambridge, Melanie Cobham, Melinda Hunt, Paul Summerfield, Robbie Karmel, Ross Potter, Simone Doherty, Tia Mad-den, Todd Fuller and Virginia Keft.

The M16 Artspace Drawing Prize invites artists to submit works that embody the essence of drawing in both traditional and contemporary contexts. Entries encompass a wide range of traditional drawing media and techniques, as well as innovative non-traditional works, pushing the boundaries of contemporary art practice.

This event has been a cornerstone of the arts exhibition calendar since its inception in 2006, consistently attracting an array of diverse entries from artists both in Australia and around the world.

This year, the competition introduces two new exciting prize categories alongside the main award. These include The Digital Drawing Prize, sponsored by The Factor, requiring artists to incorporate digital technology as a fundamental aspect of their creation. This is in addition to a new First Nations Drawing Prize sponsored by M16 Chair Kishwar Rahman.

The finalists show exhibits works by 30 artists selected by an independent judging panel from 240 entries, including many from interstate and international locations.

The judges for this year's prize are Samantha Faulkner, an author, editor, and curator, Hannah Quinlivan, a Canberra based artist, and Bree Pickering, the Director of the National Portrait Gallery.

Winner

\$10,000 co-sponsored by The Cogito Group and M16 Inc

Alexander Sarsfield

Me, When I, 2022.

Iron transfer decal and enamel on recycled mid-fire ceramic, dimensions variable.



Sponsored by:



Delta Cleaning
Services

Kishwar
Rahman



Images top to bottom

Julia Higgs, *I like it gentle*, 2023. Image courtesy of Fiona Little.

Alexander Sarsfield, *Me, when I*, 2022. Image courtesy of Fiona Little.

Runner Up

\$1,000 sponsored by Delta Cleaning Services

Jenny Herbert- Smith

Through the quarries with a hop, skip and jump, 2022.
Steel, dimensions variable.



Digital Drawing Prize

\$2,500 sponsored by The Factor

Todd Fuller

No use crying over ripped lace, 2023.

Digital video: chalk, charcoal and acrylic animation on paper, 02:43 min, edition 3/8.

Represented by .M Contemporary



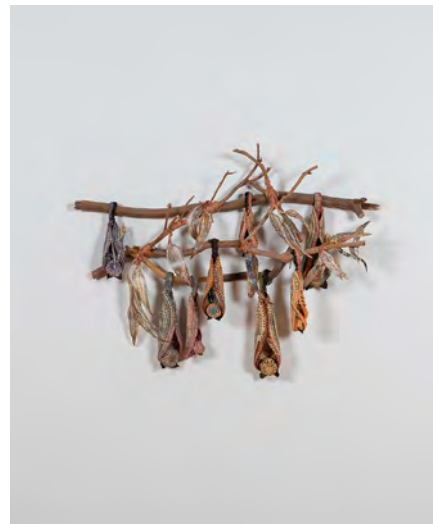
First Nations Drawing Prize

\$1,000 sponsored by Kishwar Rahman.

Virginia Keft

The Morning After, 2023.

Raffia, paper, wire, paint pen, eucalyptus wood found on Dharawal Country, string, 81 x 62 x 22 cm.



Local Artist Award

\$500 Braddon Framing Store voucher and \$390 Megalo Print Studio Class voucher in kind sponsors.

Alexander Sarsfield

Me, When I, 2022.

Iron transfer decal and enamel on recycled mid-fire ceramic, dimensions variable.

Peoples Choice Award

\$500 sponsored by M16 Inc

Todd Fuller

Twilight Bark, 2023.

Digital video: chalk, charcoal and ink animation on paper, 03:31 min, edition 3/9.

Represented by .M Contemporary



Images top to bottom

Jenny Herbert-Smith, *Through the quarries with a hop, skip and jump*, 2022. Image courtesy of the artist.

Todd Fuller, *No use crying over ripped lace*, 2023. Video still, image courtesy of the artist.

Virginia Keft, *The Morning After*, 2023. Image courtesy of Fiona Little.

Todd Fuller, *Twilight Bark* (detail), 2023. Video still, image courtesy of the artist.

Block 12

Sunday 26 November – Sunday 10 December 2023

Gallery 2

M16 Young Drawers' Prize 2023 - Sponsored by Capital Chemist

Abigail, Aniko, Daniel, Grace Shelton, Isabel Gardiner, Bella, Justin Legaspi, Mally, miapia, Oliver Houghton, Pinky, Sarah, Alice Cui, Bella, Emerick Chen, Erica, Ethan Zheng, Jasiri, Jessica, Junyan, Luca, Maia Shu An Lam, Patrick, Tommy Zhao, Vivienne and Zara Comyns

This is the third year of the M16 Artspace Young Drawers' prize. This exciting competition shines a spotlight on the artistic brilliance of young talents, providing them with a platform to showcase their skills and innovation in the realm of drawing. Entrants from the ACT and across Australia were invited to participate, showcasing works completed in the past year. Each prize is divided into two age-based categories: Senior (ages 12-18) and Junior (11 and under!)

Joining the main prize sponsored by Capital Chemist is an exciting evolution in the form of a new Digital Drawing category. This addition welcomes artists who harness the power of technology to redefine the boundaries of drawing, proudly sponsored by The Factor.

The finalists exhibition showcases 24 works selected from the 184 entries to the Yong Drawers' Prize this year, including a large number of interstate submissions.

Winner, Senior category

\$300 art supplies voucher, sponsored by Capital Chemist

Oliver Houghton
Isaiah 43:1, "Hypocrisy", 2022.
 Digital media.



Winner, Junior category

\$200 art supplies voucher, sponsored by Capital Chemist

Jasiri
A white CAT, 2023.
 Colour markers and black pen on paper.



Sponsored by:



Images top to bottom
 Oliver Houghton, *Isaiah 43:1, "Hypocrisy", 2022.* Image courtesy of the artist.
 Jasiri, *A white CAT, 2023.* Image courtesy of the artist.

Digital Drawing Prize, Senior category

\$250 art supplies voucher, sponsored by The Factor

Justin Legaspi
After Life, 2023.
Digital artwork.



Digital Drawing Prize, Junior category

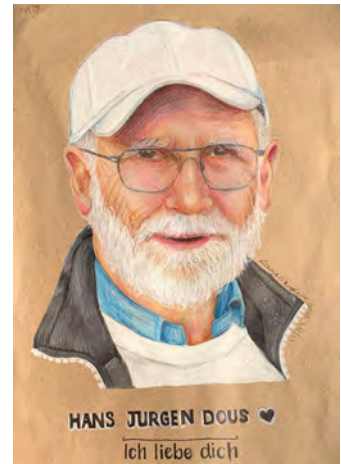
\$250 art supplies voucher, sponsored by The Factor

Luca Han
Mountain to success, 2022.
Digital artwork.



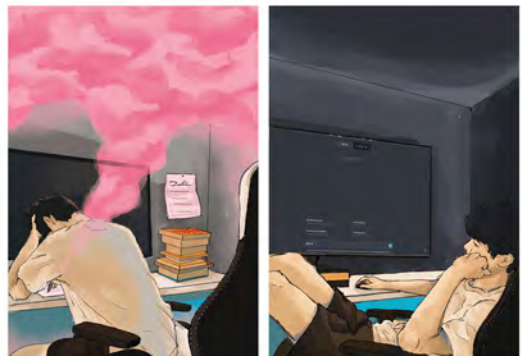
Highly Commended

Isabel Gardiner
My Opa, 2023.
Coloured pencils, paint pens, felt tip pens on paper.



Highly Commended, Digital Drawing

Daniel Cao
Late Nights of Magic, 2023.
Digital Art – Procreate.



Images top to bottom
Justin Legaspi, *After Life, 2023.* Image courtesy of the artist.
Luca Han, *Mountain to success, 2022.* Image courtesy of the artist.
Isabel Gardiner, *My Opa, 2023.* Image courtesy of the artist.
Daniel Cao, *Late Nights of Magic (still), 2023.* Image courtesy of the artist.

Block 12

Sunday 26 November – Sunday 10 December 2023

Gallery 3

Form/Ground

Clementine McIntosh & Jonathon Zalakos

Studio 22 | Emerging Artist Support Scheme

Each year M16 offers two six month residencies in our Studio 22, made possible with the support of Narrabundah Family Medical Practice. This studio has long been dedicated as a space to help establish emerging artists, curators and arts writers.

Zalakos and McIntosh's practices converge as enquiries on the relationship between the human subject and their environment. Surface is employed to explore the formulation of both the artist and the artwork, while engaging these labels as interchangeable - as we are just as much made by our environments as we tend toward making them.

The exhibition offers a meditation on the relationship we have on our environment - in both the effects we enact, as well as the effects that are enacted upon us.



Sponsored by: **Narrabundah Family Medical Practice**

Images top to bottom

Clementine McIntosh and Jonathon Zalakos, *Form/Ground* exhibition opening, 25 November 2023. Image courtesy of M16 Artspace. Collage of Clementine McIntosh and Jonathon Zalakos working in their studios. Image courtesy of the artists.

M16 Incorporated

Financial Report for the Year Ended 31 December 2023

STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
Revenue	2	394,589	378,631
Expenses			
Accounting and audit expenses		13,506	9,168
Advertising		5,944	4,468
Bank fees and charges		2,244	1,269
Building expenses		24,537	30,294
Catering		319	634
Depreciation		145,192	146,079
Employment expenses		192,662	144,481
Freight & Parking		5	19
Gallery expenses		11,529	11,044
Insurance		5,377	5,171
Interest ROU		15,802	20,714
IT expenses		1,502	3,114
Office furniture and equipment		(35)	764
Postage		259	755
Program and project expenses		427	1,479
Stationery and office supplies		2,994	3,280
Subscriptions and memberships		829	1,384
Telephone		1,156	1,096
Total Expenses		424,249	385,212
Net current year surplus/(deficit) attributable to members of the entity		(29,660)	(6,581)

The accompanying notes form part of these financial statements

M16 Incorporated

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2023

	Note	2023 \$	2022 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	340,669	396,272
Accounts receivable and other debtors	4	2,159	384
Prepayments	5	2,089	2,901
TOTAL CURRENT ASSETS		344,917	399,556
NON-CURRENT ASSETS			
Property, plant and equipment	6	284,977	430,170
TOTAL NON-CURRENT ASSETS		284,977	430,170
TOTAL ASSETS		629,895	829,726
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	7	1,821	2,688
Payroll provisions	8	5,367	6,734
Accrued expenses		3,771	4,740
Unexpended donations		-	14,168
Bonds and deposits held		60,408	71,413
Right-of-use asset lease liability	9	139,157	144,069
GST liabilities		5,610	3,337
TOTAL CURRENT LIABILITIES		216,133	247,148
NON-CURRENT LIABILITIES			
Right-of-use asset lease liability	9	164,418	303,575
TOTAL NON-CURRENT LIABILITIES		164,418	303,575
TOTAL LIABILITIES		380,551	550,722
NET ASSETS		249,344	279,004
EQUITY			
Accumulated surplus		243,719	273,379
Asset revaluation reserve		5,625	5,625
TOTAL EQUITY		249,344	279,004

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2023

	2023 \$	2022 \$
MOVEMENT IN ACCUMULATED SURPLUS		
Balance at the beginning of the year	273,379	279,960
Total comprehensive income for the year	(29,660)	(6,581)
Balance at the end of the year	243,719	273,379
MOVEMENT OF ASSET REVALUATION RESERVE		
Balance at the beginning of the year	5,625	5,625
TOTAL EQUITY	249,344	279,004

The accompanying notes form part of these financial statements.

M16 Incorporated

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023	2022
		\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers and members		325,072	317,064
Grants (state) operating received		70,000	50,951
Donations received		3,800	3,800
Government Covid 19 assistance received		-	11,600
Payments to suppliers and employees		(303,403)	(237,336)
Interest received		8,799	2,682
Interest (finance lease) paid		(15,802)	(20,714)
Net cash generated from operating activities		88,467	128,047
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment		-	-
Net cash used in investing activities		-	-
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of finance leases		(144,069)	(139,157)
Net cash used in financing activities		(144,069)	(139,157)
Net increase in cash held		(55,602)	(11,110)
Cash and cash equivalents at beginning of financial year		396,272	407,382
Cash and cash equivalents at end of financial year	3	340,669	396,272

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

The financial statements cover M16 Incorporated (the Association) as an individual entity, incorporated and domiciled in Australia. M16 Incorporated is an Association under the *Associations Incorporation Act (ACT) 1991*.

The financial statements were authorised for issue in March 2024 by the Directors of the Association.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

This financial report is a general purpose financial report prepared in accordance with the disclosure requirements of AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991*. The Association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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

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

Accounting Policies

a. Property, Plant and Equipment

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

Plant and equipment

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

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

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

Depreciation

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

b. Leases

The Association as lessee

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Association where the Association is a lessee. However, all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Entity uses the incremental borrowing rate.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

The Association as lessor

The Association leases studios and galleries in their building to external parties.

Upon entering into each contract as a lessor, the Association assesses if the lease is a finance or operating lease.

The contract is classified as a finance lease when the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases not within this definition are classified as operating leases.

Rental income received from operating leases is recognised on a straight-line basis over the term of the specific lease.

c. Financial instruments

Initial recognition and measurement

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

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

Classification and subsequent measurement

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

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

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

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

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

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

(ii) *Loans and receivables*

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

(iii) *Held-to-maturity investments*

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

(iv) *Available-for-sale investments*

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

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

(v) *Financial liabilities*

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

Impairment

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

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

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

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

Derecognition

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

d. Impairment of Assets

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

e. Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy any vesting requirements.

f. Cash and Cash Equivalents

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

g. Accounts Receivable and Other Debtors

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

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

h. Revenue and Other Income

Non-reciprocal grant revenue is recognised in profit or loss when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the Association and the amount of the grant can be measured reliably. If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

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

Donations and bequests are recognised as revenue when received. Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

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

Rental revenue for studios is paid a month in advance and recognised in the statement of financial position as a liability until the term becomes due.

Gallery hire revenue includes a deposit paid at booking and with the balance of the hire fee paid three months in advance. Both the deposit and the hire fee are recognised in the statement of financial position as a liability until the term becomes due. All revenue is stated net of the amount of goods and services tax.

i. Goods and Services Tax (GST)

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

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

j. Comparative Figures

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

k. Accounts Payable and Other Payables

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

M16 Incorporated

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

I. **Provisions**

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

M16 Incorporated

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

NOTE 2: REVENUE AND OTHER INCOME	2023	2022
	\$	\$
Studio rental	230,508	232,491
Gallery hire	44,321	55,441
Sales commission	20,170	21,632
Drawing prize	1,137	2,794
Other gallery income	109	300
	<u>296,245</u>	<u>312,658</u>
Other revenue:		
Grant income	70,000	50,951
Membership income	1,577	1,740
Donation income	17,968	2,600
Covid19 Cash flow boost	-	8,000
Interest received	8,799	2,682
	<u>98,344</u>	<u>65,973</u>
Total revenue	<u>394,589</u>	<u>378,631</u>

NOTE 3: CASH AND CASH EQUIVALENTS	2023	2022
	\$	\$
Cash at bank	59,857	159,603
Term deposits	280,360	236,421
Petty cash	452	248
Total Cash and cash equivalents	<u>340,669</u>	<u>396,272</u>

NOTE 4: ACCOUNTS RECEIVABLE AND OTHER DEBTORS	2023	2022
	\$	\$
CURRENT		
Trade debtors	2,159	384
Total Accounts receivable and other receivables	<u>2,159</u>	<u>384</u>

NOTE 5: OTHER CURRENT ASSETS	2023	2022
	\$	\$
Prepayments	2,089	2,901
Total Prepayments	<u>2,089</u>	<u>2,901</u>

NOTE 6: PROPERTY, PLANT AND EQUIPMENT	2023	2022
	\$	\$
Plant & Equipment	78,556	78,556
Plant & Equipment Accumulated Dep'n	(76,530)	(72,814)
Total Plant & Equipment	<u>2,026</u>	<u>5,742</u>

Right-of-use Asset Building	848,856	848,856
Right-of-use Asset Building Accumulated Dep'n	(565,905)	(424,428)
Total Plant & Equipment	<u>282,951</u>	<u>424,428</u>

NOTE 7: TRADE AND OTHER PAYABLES	2023	2022
	\$	\$
CURRENT		
Trade creditors	1,821	2,688
Total Accounts and other payables	<u>1,821</u>	<u>2,688</u>

Collateral pledged

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

M16 Incorporated

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

NOTE 8: EMPLOYMENT PROVISIONS	2023	2022
	\$	\$
Annual Leave Accrual	5,367	6,734
Total Employee provisions	5,367	6,734

NOTE 9: LEASE LIABILITY	2023	2022
	\$	\$
CURRENT		
Right-of-use asset lease liability	139,157	144,069
NON CURRENT		
Right-of-use asset lease liability	164,418	303,575
Total Lease liability	303,575	447,644

The Association's lease is for a building. This lease has a period of 5 years as the lease term.

Options to extend or terminate:

The option to extend or terminate is contained in the property lease of the Association. The extension or termination options are only exercisable by the Association. The extension options or termination options which were probable to be exercised have been included in the calculation of the Right-of-use asset.

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

Lease liability	< 1 year	1 - 5 years	> 5 years	Total undiscounted lease liabilities	Lease liabilities in the Statement of Financial Position
	\$	\$	\$	\$	\$
2023	157,278	299,119	-	456,397	303,575
2022	162,190	456,397	-	618,587	447,644

Related amounts recognised in the statement of profit or loss	2023	2022
	\$	\$
Depreciation charge related to Right-of-use asset	141,476	141,476
Interest expense on lease liabilities	15,802	20,714

Gross rental payments related to right-of-use asset	2023	2022
	\$	\$
	159,871	159,871

NOTE 10: CASH FLOW INFORMATION	2023	2022
	\$	\$
Reconciliation of cash flows from operating activities with net current year surplus		
Operating surplus/(deficit)	(29,660)	(6,581)
Add back:		
Depreciation	145,193	146,079
(Increase)/decrease in accounts receivable	(1,775)	2,666
(Increase)/decrease in prepayments	812	94
Increase/(decrease) in accounts payable	(867)	134
Increase/(decrease) in deposits held	(11,005)	(18,899)
Increase/ (decrease) in provisions	(1,367)	383
Increase/ (decrease) in accrued expenses	(969)	2,370
Increase/ (decrease) in unexpended donations	(14,168)	1,200
Increase/(decrease) in tax liabilities	2,274	600
	88,467	128,047

M16 Incorporated

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

NOTE 11: REMUNERATION OF THE AUDITOR

2023	2022
\$	\$
2,370	2,370

NOTE 12: EVENTS AFTER THE REPORTING PERIOD

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

NOTE 13: ASSOCIATION DETAILS

The registered office of the association is:

M16 Incorporated
21 Blaxland Crescent
GRIFFITH ACT 2603

The principal place of business is:

M16 Incorporated
21 Blaxland Crescent
GRIFFITH ACT 2603


M16 Incorporated

DIRECTORS' DECLARATION

In accordance with a resolution of the Directors of M16 Incorporated, the Directors of the Association declare that, in the Directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 16, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards applicable to the Registered Entity; and
 - b. give a true and fair view of the financial position of the Registered Entity as at 31 December 2023 and of its performance for the year ended on that date.
2. There are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Signed: 

Dated: 12/3/24

Signed: 

Dated: 12/3/24

M16 Incorporated

CERTIFICATE BY DIRECTOR OF THE ASSOCIATION

I, **Kishwar Rahman** of **Chair, M16 Inc.**, certify that:

- a. I attended the annual general meeting of the Association held on .
- b. The audited annual statements for the year ended 31 December 2023 were presented to the members of the Association at its annual general meeting.

Signed:



Dated:

11 April 2024.



Registered Company Auditor 15775
22 Hensman Street LATHAM ACT 2615
Mobile 0466 317 120

ABN 36 761 490 955

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
M16 INCORPORATED

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of M16 Incorporated (the Association), which comprises the statement of financial position as at 31 December 2023, the statement of profit or loss, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Directors' declaration.

In my opinion, the accompanying financial report of M16 Incorporated is in accordance with the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991*. including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2023 and of its financial performance for the year then ended; and
- (ii) complying with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013*

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

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

Responsibilities of the Directors for the Financial Report

The Directors of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991* and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an Auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.



Registered Company Auditor 15775

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

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my Auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my Auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

A handwritten signature in black ink that reads 'John Beard'.

John Beard
Registered Company Auditor 15775 22
Hensman Street LATHAM ACT 2615
Dated this 12th day of March 2024



Registered Company Auditor 15775
22 Hensman Street LATHAM ACT 2615
Mobile 0466 317 120

ABN 36 761 490 955

**AUDITOR'S INDEPENDENCE DECLARATION
UNDER ACNC ACT SECTION 60-40
TO THE DIRECTORS OF M16 INCORPORATED**

In accordance with Subdivision 60-C of the *Australian Charities and Not-for-profits Commission Act 2012*, I am pleased to provide the following declaration of independence to the Directors of M16 Incorporated. As the Auditor for the audit of the financial report of M16 Incorporated for the year ended 31 December 2023, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- i. the Auditor independence requirements of the *Australian Charities and Not for Profits Commission Act 2012* in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

John Beard
Registered Company Auditor 15775 22
Hensman Street LATHAM ACT 2615
Dated this 12th day of March 2024