

Nexus Arts

Annual Report 2023



Jennifer Eadie & Adrianne
Semmens, *witness/ tree*, 2023.
Image credit: Yusuf Ali Hayat

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Songs Of The Earth.
Image credit: Roman Wojtkowski

Our Vision

Australian contemporary arts truly represent our intercultural society, promoting social cohesion through diversity and excellence of practice.

Our Mission

Nexus Arts fosters contemporary intercultural creative practices, engaging and developing both artists and audiences.



The Three Seas.
Image credit: Emma Luker

Activity Highlights



- Our programming continued to position emerging and established artists from culturally diverse and First Nations backgrounds at the centre of mainstage presentation, with examples including the Nexus Live commissioned new works 'Songs From The Earth' from an incredible collective of women led by Barkindji songwoman, Nancy Bates, and 'The Red Vacuum' by Iranian kamancheh player and vocalist, Gelareh Pour.
- We delivered an iteration of our Interplay program enhanced by the inclusion of a week-long creative intensive, offering artists funded time to sink into wholly creative explorations. Feedback from program artists expressed the immense impact of this period, with participants describing it as "an eye-opening experience for me and my artistic expression", "an incredible period of growth, development and connection" and "a pivotal moment in my artistic career".
- We presented exhibitions that invited new collaborations from an anti-racist perspective, facilitating a means of self-articulation for cultural producers from minoritised backgrounds. Willful Subjects acknowledged experiences of living in societies which are racially and ethnically diverse, while Play reimagined the Gallery – historically a place where artist and audience hold strict roles of producer and consumer – as a theatre for hospitality, generosity, and social connectivity.
- Our Studio Residency Program benefited from an enhanced and dedicated focus on two vital considerations with regard to cultural production. Residents were invited to engage in rigorous one-on-one conversations with our Access Coordinator, Michèle Saint-Yves, around the notion of 'access' right from concept development through to the exhibition of completed work. Artists also each benefitted from facilitated dialogue with an Aboriginal cultural producer to bring attention to the inherent challenges and considerations of producing art in a place of existing culture, and to discuss how people are differently located in their relation to colonialism.
- Our new partnership with the Australian String Quartet brought together two leading South Australian music organisations in an entirely unique collaboration and new work creation. The ASQ worked with shamisen virtuoso Noriko Tadano, an artist Nexus has been proud to support and present since she relocated to Adelaide in 2019, in an intercultural musical experience that celebrated the contemporary practice of two historic art forms in western classical and Japanese traditional music, with all 5 artists taking to the stage to perform arrangements of two of Noriko's original compositions the performance highlight.
- We achieved significant results in the area of income generation across varied sources from government to the private sector, most significantly securing Multi Year Investment funding from Creative Australia for the first time in our organisation's history. The impact of this funding, which recognises our organisation's achievement at a national level, will be instrumental in both shaping and realising our vision over the next four years.
- We reinvigorated our membership program, strengthening our connection to and service of our community. We also make significant progress in development, with new relationships with donors pursued and a successful application to Creative Australia's Plus 1 matched funding program.
- We continued in our review of best practice governance, with discussions around the establishment of an Artistic Council to co-lead alongside the Board, further embedding the

Activity Highlights



artist's voice at all levels of our organisation.

- We strengthened our alumni network and our potential to harness relevant feedback through our dedicated efforts to engage previous program participants in new roles with the organisation. Examples in 2023 included 2021 Studio Resident, Jingwei Bu mentoring 2023 resident Shirley Wu; 2023 Interplay artist Nicky Tsz Tung Li being commissioned to write a musical response to Chris Siu's exhibition *Then We Keep Living*; and 2020 Interplay artist Jennifer Trijo joining the staff team in delivering that program.
- We deepened connections between our music and visual arts programs, commissioning three current and past Nexus Live and Interplay program participants to respond musically to Gallery exhibitions, and inviting guest presenters from our visual arts networks to present to our Interplay artists. This ongoing dialogue supports interconnectedness and encourages community development across our artist network.
- We continued to strengthen our relationships with First Nations artists and arts workers, presenting our second iteration of the *In_Site: First Nations Curatorship* with Pitjantjatjara, Yankunytjatjara artist Elizabeth Close, who was mentored by Mirning artist and academic Dr Ali Gumillya Baker, and engaging Arabana, Yawuru and Marridjabin songwriter Nathan May to lead a conversation with our Interplay program artists on artistic identity, and to share his experiences as an Aboriginal artist working on unceded land.

Kultar Ahluwalia.

Image credit: Paul Charles Bartlett



Chairperson's Report



I am delighted to reflect on the outstanding work of Nexus Arts throughout 2023, and to express my pride in having spent a second year as the organisation's Chair.

Nexus continued in 2023 in our commitment to presenting, promoting and supporting high quality contemporary music and visual arts by culturally diverse and First Nations artists; commissioning new work exploring intercultural artistic practice; developing and nurturing emerging artists; inspiring, stimulating and cultivating broad audiences; and engaging with diverse partners to work collaboratively in these efforts.

Our highlights in 2023 are many: from expanded public programming, to new work commissions, ongoing artist support services, and new intercultural collaborations fostered. I'm pleased to see our networks strengthened through re-engagement of previous program artists in other roles within our organisation – a key KPI, and one that works towards an ongoing feedback loop whereby past participants provide direct input into program development. A strong example of this in 2023 was the employment of 2020 Interplay program artist, Jennifer Trijo, as Artist Development Officer, working on the program that she had participated in.

I would particularly like to mention the important


work undertaken in by our dedicated staff team working on fundraising and in development, with new sponsors and donors brought into the Nexus family in throughout 2023, and a reinvigorated membership program enabling us to engage with and forge stronger connections with our supporters and community more deeply.

Other highlights include a new partnership with the Australian String Quartet, and continuing partnerships with many of South Australia's most significant cultural institutions, including WOMADelaide, OzAsia Festival, the Flinders University Museum of Art, Illuminate Adelaide, and the Adelaide Symphony Orchestra.

I would like to extend my sincere appreciation to my fellow Board members, and to acknowledge the dedication, care and commitment of all Nexus Staff members throughout the year. Creative Australia's multi year funding from 2025-2028 marks a significant achievement for Nexus Arts of national recognition, of which I am extremely proud.

As we approach our 40th year in 2024, we celebrate our achievements, and we look to the future and all that we will continue to contribute to our sector, our artists, and our society.

Terri Dichiera,
Chair of the Board



Shirley Jianzhen Wu, *A drop of hot sweat falling through my thigh*, 2023.
Image credit: Thomas McCammon

CEO & Artistic Director's Report ◆

I have not encountered another organisation that consistently demonstrates an absolute care and understanding of the goals and aspirations of artists that work with them.

Noriko Tadano, 2020 Interplay artist and member of the Nexus Arts Artistic and Cultural Advisory Group

In preparing this report, I have reflected on the achievements of our organisation as expressed by the artists with whom we are privileged to work. It is their reflections which I hold in the highest regard, and it is their successes which underpin ours.

Getting to know Nexus Arts for me as an immigrant who just arrived in a new country with totally different culture, language, social networks and simply everything new and unknown was nothing less than a miracle.

Maryam Rahmani, 2021 Interplay artist

In my seventh year at Nexus Arts, I am proud of the continued service we offer to artists from culturally diverse and First Nations backgrounds, and of the quality and impact of the programs we deliver in this pursuit. In 2023, particular highlights included enhancements to both our Interplay and Studio Residency programs that offered new insights for our artists into concepts of creative accessibility and cultural production on unceded land.

Our Interplay program, with thanks to a higher level of funding from the Music Development Office, benefited from the addition of a week-long funded creative intensive, affording artists the opportunity to immerse themselves in creative play without the need to pursue other income opportunities.

An incredible period of growth, development and connection.

Sam Lau, 2023 Interplay artist, reflecting on the Creative Intensive

Our enhanced Studio Residency program, with thanks to a Cultural Strategic partnership with

the City of Adelaide, enabled us to further embed First Nations cultural considerations across our programs, with residents benefitting from one-on-one conversations with Aboriginal cultural producers that explored the intricacies and tensions of creating art on unceded, deeply cultural, land.

Nexus is a beacon: a shining light that calls to artists from diverse backgrounds and welcomes them to a community that nurtures and supports them... I have always been respected and supported by the staff team and I recognise and appreciate their genuine care in pursuit of their values.

Nancy Bates

Many other artistic highlights feature elsewhere in this Annual Report, but I close with what I believe to be the most significant achievement of 2023: the awarding of Creative Australia Multi Year Investment funding from 2025-2028. It is a testament to the hard work of those who have shaped Nexus throughout its history, and to the importance of the work that we undertake. To be recognised at a national level is a significant moment, and one which secures the short-term future of this vital organisation.

Nexus Arts is the most nurturing and supportive organisation that an emerging artist can hope for.

Nicky Tsz Tung Li, 2023 Interplay artist

Emily Tulloch
CEO & Artistic Director



Interplay Artist Nicky Tsz Tung Li.
Image credit: Jonathan van der Knaap

Artistic Program



Visual Arts

Exhibition Program

Nexus Arts Gallery presented 8 exhibitions across 2023, both in person and digitally. These included 3 studio residency outcomes and co-presentations with OzAsia Festival, the City of Adelaide, and the Flinders University Museum of Art.

The exhibition program was as follows:

Find That Pace, by Nexus Arts Studio Resident Shirley Jianzhen Wu, presented as part of Adelaide Fringe Festival

Find That Pace embraced the contradictions of place for migrant belonging. The Gallery presentation by Shirley Jianzhen Wu was the outcome of a meditative embodied practice of walking in loops around the Nexus Arts courtyard, undertaken over the course of her 3-month Studio Residency. Drawing on Buddhist ritual, Wu's body became a tool for healing through mindfulness, connection, and self-regulation. The exhibition offered an insight into the vulnerability of finding ways to visually communicate studio process. The Gallery presentation was accompanied by two workshop-performances.

Play, a Nexus Arts Gallery reimagining, curated by Yusuf Ali Hayat

Play reimagined the gallery environment as a theatre for hospitality, generosity, and social connectivity through games. Games require players to simultaneously hold multiple viewpoints – to view their actions from the standpoint of other players within the aim, purpose, and rules of the game. Childhood play helps us identify the viewpoints of the community, and our distinct selves in relation to the communities we are part of. Galleries are where artworks meet their publics, the transformation room in which the work of art is done. *Play* suspended the gallery's usual purpose as a stage in which artworks focus attention on specific topics, or objects, in such a way that they can be apprehended by audiences. As spaces where knowledge and discourse are exposed, informed

and (re)ordered. The exhibition has historically been and still is a place of inclusion and exclusion that typically puts the viewer in a silenced and disciplined position. *Play* presented a different notion of critiquing exhibition viewing practices through parody and contestation. Alongside a curated environment including interactive games, social spaces and weekly rotating video artworks, Nexus held a public group improvisation led by multidisciplinary artist and musician, past Nexus Interplay artist Constantine Stefanou, and a panel discussion between Dominic Guerrera, Nannette Orly, and Rayleen Forester, facilitated by Yusuf Hayat.

Nura Rupert: Mamu and Mischief, curated by Elizabeth Close, presented in partnership with FUMA for the In_Site Emerging First Nations Curatorship program

Curated by Pitjantjatjara and Yankunytjatjara artist Elizabeth Yanyi Close, this exhibition featured paintings and prints by Anangu artist Nura Rupert. Kami Nura was a Ngangkari – a traditional Anangu healer. Nura could see Mamu (bad spirits) and the ways in which the Papa Tjuta (camp dogs) protected Anangu from Mamu. These works give us a precious glimpse through the eyes of a Ngangkari that could see more than most. The exhibition drew on works housed by the Flinders University Museum of Art including many from the Ernabella Archive. This project was the second of two curatorships that together comprised Nexus and FUMA's In_Site program, funded through Arts South Australia's ATSI Strategy Fund.

Willful Subjects, curated by Yusuf Ali Hayat

Willful Subjects acknowledged experiences of living in societies which are racially and ethnically diverse, inviting input from community members. It questioned why prejudices based on racialized segregation and a fracturing of cultural cohesion persist, and invited audiences to think about the world and relationships differently. The exhibition featured three sets of texts projected onto the Gallery walls under the following headings:

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Unburdening, Unyielding, Imaginings. 'Unburdening' exposed some of the ways racism manifests in everyday interactions. It was designed as a space to externalise and release experiences of racism. 'Unyielding' honoured the willingness to be unwilling to conform to the demands of a monoculture. The text here included truths we hold that keep people connected to language and culture despite negative experiences and pressures to integrate. Finally, the exhibition shared the responsibility for social justice outcomes with a broader audience through a series of provocations to imagine possible futures and different ways of being. 'Imaginings' are gifts to an unknown receiver that send ripples out into relationships and the world outside the Gallery.

Nexus community members, artists, and audiences were invited to submit text to form the exhibition content, and we were delighted with the participation and uptake. Alongside the exhibition, the Gallery hosted a conversation with artist Truc Truong reflecting on her practice which draws influence from post-colonialism, ideas of home, self-hatred, West v East and the weight of family loyalty. Treading a fine line between rage and humour, Truc creates convoluted spaces and memories that critique the power structures she attempts to evade.

Disco's Child, by Nexus Arts Studio Resident Hannah Coleman, presented as part of SALA Festival

Hannah Coleman is an emerging curator, contemporary artist and poet born in South Africa, who has lived in Australia since 1999. Hannah graduated in 2022 with a Bachelor of Contemporary Arts from the University of South Australia. Her current work focuses on cultural identity and diaspora, retrospection, and catharsis. Hannah's practice is centred around process and the works are often transmissions of memory and sensation voiced through layers of colour and texture. Hannah was mentored by Nexus Arts Artistic and Cultural Advisory Group member Dominic Guerrera.

Here I am, attempting an introduction. Except, I'm so busy trying to find fragments of myself within my romanticised fantasy of coloured culture.

I mesh it all together, misaligned and so pretty for you. A yummy, glamorous projection of gold and a rhythmic live drum heartbeat. It's shiny and sexy and it exists in a world I never experienced but a world I yearn for. Bit by bit, I've tediously cultivated a vortex of reflections and refractions; desperately piecing together my self-portrait. This is how it feels to look for a truthful explanation and expression of myself outside of South Africa and long after studio 54. I suppose this is what I look like and this is who I am. I am lost. I am a culturally dysphoric dazzle camouflage. I am disco's child.

Hannah Coleman

Then We Keep Living, by Chris Siu

Then We Keep Living introduced a curated suite of 11 photographs drawn from Hong Kong born photographer Chris Siu's ongoing project of the same title – a two-tiered photographic narrative on Hong Kong from his position as both an insider and a part of the diasporic drift. From the complexities of political dilemmas to the raw discovery of self, these works offered a poignant reflection on the experiences of civil unrest and its enduring repercussions. In an era marked by socio-political upheavals worldwide, this project seeks to contribute to the ongoing dialogue on these crucial issues, highlighting the universal significance of individual narratives within the collective struggle for freedom and human rights. The performance was complemented by an artist talk and performance of a new commissioned work by 2023 Interplay program artist, Nicky Tsz Tung Li, for violin, cello, and piano, written in response to the exhibition themes.

Punk Protest Propaganda: The Political Art of Fahmi Reza, presented as part of OzAsia Festival

This exhibition introduced South Australian audiences to Fahmi Reza, a self-taught Malaysian graphic designer and activist fearlessly showcases two decades of visual disobedience. Fahmi's multidisciplinary works span graphics, street art,

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protest materials, and tools for political education. The exhibition accompanied the theatrical performance 'A Notional History', presented in the Nexus Arts Venue also as part of OzAsia Festival, which excavated school textbooks, inherited memories, and video interviews of exiled revolutionaries, uncovering erasures, exclusions and questions around the Malayan Emergency.

witness/ tree, by Nexus Arts Studio Residents Adrienne Semmens and Jennifer Eadie, presented in partnership with the City of Adelaide

witness/ tree was the first iteration of a site-responsive body of work by writer & artist, Jennifer Eadie and dance practitioner, Adrienne Semmens (Barkandji), that interrogates relationship to place. The artists consider what it means to authentically bear witness to a recently fallen blue gum whose age pre-dates invasion. In doing so, their work seeks to simultaneously honour, disrupt, and (re)connect with, the histories and stories of Tuthangga, Kurna Country (Park 17, Adelaide). The exhibition was supported by a City of Adelaide Cultural Strategic Partnership, which enabled the commissioning of a sound work by Barkindji songwoman, Nancy Bates, guidance in consultation and ceremony from Senior Kurna Man, Uncle Mickey Kumatpi O'Brien, and mentorship of Narungga poet, artist and researcher, Natalie Harkin.

Studio Residency Program

The Nexus Arts Studio Residency Program delivers professional development outcomes for emerging and early career South Australian artists from culturally diverse or First Nations backgrounds. The 2023 Studio Residency program, partly due to additional resources as a result of a Cultural Strategic Partnership with the City of Adelaide, was meaningfully different from previous iterations.

We continued to provide residents with access to a free CBD-located studio space for 3 months and a supported mentorship with a leading South Australian creative practitioner or relevant industry

professional, selected by the applicant and negotiated with Nexus Arts. The 2023 studio residencies also benefited from a facilitated cultural dialogue with an Aboriginal cultural producer to bring attention to some of the complexities and risks inherent in producing culture in a place of culture.

Each residency culminated in a Gallery exhibition, details above. All exhibitions are documented and remain archived on the Nexus Arts Digital Gallery alongside the commissioned exhibition text.

Throughout the conceptual development of work towards the Gallery presentation, residents were in conversations with Nexus Arts' Access Coordinator. This new initiative encourages artists to consider audiences and the reception of their work in a broader sense and, where possible, to embed access from the outset so that the intention of the exhibition might be communicated and experienced more fully by audiences.

Music

Nexus Live

Our flagship music presentation program saw 7 performances in 2023, with 3 new work commissions and performances by local, national, and international artists.

The Red Vacuum, by Gelareh Pour, Peter Knight, Kaylie Melville, and Brian O'Dwyer (Aus)

A unique, premiere musical performance, *The Red Vacuum* is a structured improvisation based on a story of the same name written by Gelareh Pour. It focuses on the common lives of Iranian families as they experience war with Iraq in the 1980s. The story centres around a young boy's fascination with household items as toys, and how his joy and exploration unwittingly create havoc as his family frantically organise themselves to vacate at the sound of air-raid sirens.

The Red Vacuum was commissioned by Nexus Arts with funding from the then Australia Council for the Arts. Featuring some of Australia's most

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renowned experimental musicians in Gelareh Pour (Persian Kamancheh, Qeychak and Voice), Peter Knight (Trumpet and Electronics), Kaylie Melville (Percussion), and Brian O'Dwyer (Drum Kit), this was an incredibly moving experience. Attended by a number of members of the Iranian diasporic community, the stunning, devastating premiere performance received a full standing ovation.

The Three Seas (Aus/India)

With funding secured in 2019 for a proposed 2020 performance then cancelled due to the pandemic, in April 2023 we were relieved to finally present The Three Seas as part of their Australian tour. This international, cross-cultural ensemble fuses West Bengal and Himalayan folk song with contemporary sounds from Sydney and Kolkata. Soaring Baul vocals and majestic sounds from North Indian traditions are combined with Bengali beats, and the deep groove of the baritone saxophone in an energetic, uplifting "Bermuda Triangle of electro-dub, funk and Hindustani music" (Songlines magazine, 2022). This brilliant and internationally significant ensemble's performance was their second in Adelaide, with their first also hosted by Nexus in 2019.

Lisa Oduor Noah (Kenya), with Kara Manansala (Adelaide)

In May, we were delighted to present Kenyan singer-songwriter and producer Lisa Oduor-Noah, joined in duo format by local producer, musician and pianist Logan Watts. This was the second year we have presented Berklee College of Music graduate Lisa, who travelled from Kenya and performed in Sydney and Adelaide. We were pleased to offer to support to include a second date on her second Australian tour. Lisa was supported by Kara Manansala, a songwriter and jazz-educated musician who in 2024 has joined Nexus' Interplay program.

Songs From The Earth, with Nancy Bates, Isabella da Sylveira, Ebony Bamber, Aimee Volkovsky, Felicity Freeman, and Kyrie Anderson (Aus)

Nancy Bates (Barkindji), Isabelle da Sylveira (Martinique), Ebony Bamber (Barkindji), and Aimee Volkovsky (Broken Hill), came together in the Venue to share songs about their unique experiences and connections to land and water after a week-long residency, funded by Nexus Arts. Presented at the close of Reconciliation Week, this was an intimate performance by a collective of strong, passionate women, and the audience was compelled and moved.

CARTES, commissioned new work by Sebastian Collen (Aus)

Nexus Arts' Cultivator residency program artist, Sebastian Collen, presented a newly composed series of musical landscapes drawing on a melange of traditions and contexts to present geographical and historical narratives, taking inspiration from a mixed Mauritian and Australian background. This was the outcome of a residency, supported by Arts South Australia through the Arts Recovery Fund, which enabled Sebastian to explore these concepts with mentorship support through conversations and composition review.

DOBBY, presented in partnership with Illuminate Adelaide (Aus)

Nexus Arts presented this Nexus Live performance in partnership with Illuminate Adelaide, featuring rapper, drummer and producer DOBBY (Warrang/Sydney) and Kultar Ahluwalia (Tarndanya/Adelaide). Following performances at Splendour in the Grass earlier in the month, DOBBY engaged and challenged audiences with his powerful political messaging and explosive delivery. It was a truly brilliant performance.

Ocean Again, by Iran Sanadzadeh, with Chloe Kim (Aus)

This performance celebrated the launch of Iran Sanadzadeh's debut album 'Ocean Again' with support from Chloe Kim. Iran performed on her pressure-sensitive floors, an instrument recreated during her period of study at Adelaide's Elder Conservatorium after the instrument developed in the 1970s by Adelaide dancer Phillipa Cullen. Iran

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first performed on these floors in 2018 as part of a Nexus Live new commissioned work, and credits our organisation with encouraging her to develop her performance language on this truly unique instrument. The event opened with an extraordinary solo drum set from emerging artistic leader, Sydney-based Chloe Kim. This was an outstanding performance of new music from two of our country's most exciting emerging leaders in this field.

Interplay

Our Interplay development program, funded by the Music Development Office, supported 6 contemporary musicians from culturally diverse or First Nations backgrounds with a range of individual and group-based activities. Program artists were:

- Kultar Ahluwalia
- Keith Kugo
- Samuel Lau
- Daniel Phan
- Kyarna Rose
- Nicky Tsz Tung Li

This marked the first of a 3-year funding agreement with the MDO, affording us much appreciated certainty and capacity. We were delighted with the calibre and diversity of the 6 artists selected, and with the breadth and depth of the activities delivered over the year. Highlights included a new week-long Creative Intensive, with artists spending the week working in the Nexus Arts Venue in a range of workshops and activities led by guest presenters including Adam Page and Nathan May; live music videos recorded at Wizard Tone Studios; and rewarding group connect sessions with guests including Annette Tripodi, Associate Director of WOMADelaide, and Interplay alumni Parvyn and Jennifer Trijo. The program concluded with a performance series in November/December. The 3 double-bill performances were well-attended, warmly received, and saw the artists creatively push themselves to mark the close of their formal program engagement.

OzAsia Festival at Nexus Arts

We were very pleased to continue our ongoing partnership with OzAsia Festival in 2023 with three performance seasons in our Venue, an exhibition in our Gallery, and our involvement in the CAAP Artist Lab's second Adelaide iteration.

In the Venue, we welcomed back past Nexus Live and OzAsia performers Sunny Kim, Aviva Endean, Mindy Meng Wang, and Gelareh Pour, in their stunning work 'MotherTongue, MotherLand'. Acclaimed musical artist, Sunny Kim, unravels the intricacies of motherhood in her music, drawing inspiration from personal and shared migration experiences. In collaboration with renowned musicians Aviva Endean on the clarinet, Mindy Meng Wang on the guzheng, and Gelareh Pour on Kamancheh, qeychak and vocals, Kim's ensemble crafted a deeply moving exploration of maternal connections. This unique, sold out performance invited audiences to forge connections that transcend cultural and linguistic boundaries. We then presented Yumi Umiumare's 'Buried TeaBowl – OKUNI' as the second OzAsia performance in our Venue. 'Buried TeaBowl – OKUNI' is a simultaneously intimate and epic solo performance piece fusing dance, text, and song, underscored by dynamic visual elements, with a compelling original musical score, and of course – a tea ceremony. Drawing inspiration from the historical Japanese female entertainer, Izumo no Okuni, initiator of Kabuki theatre in early 1600s Japan, 'Buried TeaBowl – OKUNI' was a visceral adventure well received by strong audiences.

OzAsia Festival at Nexus Arts Venue concluded with performances of 'A Notional History', presented by Five Arts Centre (Malaysia). In this enlightening, memorable production, a performer, a journalist, and an activist excavate school textbooks, inherited memories, and video interviews of exiled revolutionaries, uncovering erasures, exclusions and questions around the Malayan Emergency. Two performances were very well attended and received. Our Gallery hosted the exhibition 'Punk

Artistic Program



Protest Propaganda: The Political Art of Fahmi Reza' (detail provided above in under the headings Visual Arts, Exhibition Program). Nexus Arts was delighted to partner once again in the Contemporary Asian Australian Performance (CAAP) Artist Lab, delivered as part of OzAsia Festival with the support of 9 South Australian arts organisations. 2023 is the third iteration of this very valuable program, enabling emerging creatives from Asian Australian backgrounds to connect, explore, and experiment. We are very pleased to support such an important activity.

Nexus Arts x ASQ

In June, Nexus Arts presented three performances in partnership with the Australian String Quartet (ASQ) and shamisen virtuoso Noriko Tadano, bringing audiences an intercultural musical experience celebrating the contemporary practice of two traditional artforms. 'Synthesis' was a bridging between two worlds—that of the traditional Japanese shamisen and that of the string quartet. Three concerts were presented at Vitalstatistix, Ukaria Cultural Centre, and Big Easy Radio, showcasing a series of works, including 2 arrangements of original works by Noriko Tadano to include the Quartet, created by Nexus CEO and Artistic Director, Emily Tulloch who worked closely with Noriko to present her expanded vision. The performances were extremely well received, with standing ovations in each venue. This was a pilot partnership between Nexus and ASQ, and post-project evaluation has led to an established multi-year agreement. In 2024, the program will be repeated in May 2024 as part of the Adelaide Symphony Orchestra's 'She Speaks' event.

Nexus Arts x WOMAdelaide

In March, Nexus was delighted to mark the second year of our partnership with WOMAdelaide, which saw us co-present 3 artists at the festival and host a workshop by Korean alt-folk group ADG7 in our Venue. We are proud to work closely with WOMAdelaide in the support and presentation of

South Australian artists and Nexus Arts friends and alumni. In 2023 we partnered to present Didier Kumalo, Alexander Flood with Maryam Rahmani as guest, and Mindy Meng Wang. Our 2023 Interplay program artists were also given free weekend passes to the festival, providing an inspirational introduction to our program. The ADG7 workshop introduced an audience of Nexus artists and friends to 'minyo' (traditional Korean song) and facilitated a meaningful intercultural exchange between community members from Iranian, Japanese, Indian, Singaporean, and Korean backgrounds.

Nexus Arts x Chamber Music Adelaide

Nexus was pleased to partner with Chamber Music Adelaide in their event On The Terrace, taking place across the North Tce cultural precinct on 19 November 2023. Nexus partnered in the presentation of Isabelle da Sylveira Trio and Juan Muñoz & Rio Vasquez across 4 performances. The event was well attended and beautifully received, with very positive feedback about our artists.

Nexus Arts Orchestra

In November, the Nexus Arts Orchestra released a three-track EP featuring co-composed music and songs by Ngaanyatjarra singer-songwriter Vonda Last with the members of the Orchestra and Julian Ferraretto (director). Through this release, 16 artists from culturally diverse and First Nations backgrounds showcase a unique and truly intercultural contemporary music offering. The ensemble also recorded live for Radio National's The Music Show in December, including an interview with Vonda, Julian, and host Andrew Ford, and the studio release was premiered on ABC Classic in November as part of Aus Music Month. We were delighted to receive a warm and enthusiastic response from listeners. Recorded at Wizard Tone Studios, the EP is now available to listen to via Bandcamp, with donations made by listeners retained by the organisation thanks to the generosity of the artists.

Artistic Program



Our Sound

In 2022, Nexus Arts launched the Our Sound education program, with support from Arts South Australia through the Arts Recovery Fund. This program aims to instil awareness and appreciation of diverse musical cultures in school-age South Australian children. Audiences explore new musical genres and the cultural backgrounds which inform them, leading to an awareness of the cultural diversity and richness of Australian society. Importantly, the structure of the workshop-performances, which each feature two artists from unique cultural backgrounds who perform both separately and together, is carefully designed to promote an intercultural vision of social cohesion through Australian arts, thoroughly supporting Nexus Arts' Vision and Mission.

In 2023, program artists Farhan Shah, Satomi Ohnishi, Noriko Tadano, Koleh David, Bortier Okoe, Maryam Rahmani, Lazaro Numa, and Zhao Liang presented a small number of performances at metropolitan schools. We are very proud of this program, which has now seen more than 2000 students introduced to our artists across over 20 workshops. We have, however, not yet been able to secure further funding which would enable us to provide access to these workshops for disadvantaged schools, and we will continue to seek appropriate opportunities to continue this work as they arise.

Adelaide Fringe

In 2023 we presented a semi-curated program for the Adelaide Fringe, following a EOI process undertaken in the second half of 2022. This new procedure enabled us to best align our program with our goal to promote arts that celebrate the diversity of cultures and artistic practices within Australia, but due to the costs involved to artists in presenting at our venue there is still a balance to be sought in meeting income needs and supporting aligned offerings. In mainstream events such as the Adelaide

Fringe, it is vital we represent the true diversity of Australian arts, ensuring that audience can access authentic and relevant experiences of varied natures. We continue to strive to achieve this representation. The Adelaide Fringe season in 2023 also included performances by the 2022 Interplay program artists, due to a scheduling decision taken by program staff and artists in 2022. A number of these performances were standouts in our program. This said, we returned to November/December performances for our 2023 cohort, with this timeline enabling us to better promote and celebrate the activities of our program artists.

Other co-presented performances

In April, Nexus Arts Venue co-presented 'NOWRUZ: Resistance is Life' with Arta Cultural Centre. This program was presented in solidarity with the recent social and political uprising of people, especially women, in Iran and Afghanistan. Meaning "new day" in the Farsi language, the Nowruz celebration marks the beginning of spring in the Northern Hemisphere. With a message of life, love, and rebirth, the event brought together people from different cultures, ethnicities, beliefs, and languages. The concert featured performances by Maryam Rahmani, Naomi Keyte, Elyas Alavi, Zuhir Naji, Nava Ensemble, and the Afghan Dance Group, and was a reflective yet hopeful occasion.

In May we were pleased to present a collaborative performance by Where Water Meets and the Bowerbird Collective. Led by the visionary composing team of Emily Sheppard (violin/viola/vox) and Yyan Ng (guitar/shakuhachi/vox), Where Water Meets pushes the boundaries of a traditional folk ensemble, creating a transformative listening experience which featured eel skin instruments designed and commissioned by the duo. Santur and kemencheh artist Maryam Rahmani also joined the ensemble for an improvised offering, and the performance was warmly received.



Hannah Coleman, *Hey Boy They
Call You Casanova*, 2023. Image
credit: Thomas McCammon

Treasurer's Report



Nexus Arts has continued to consolidate its financial status in 2023, with increases across a range of income streams strengthening our fiscal position.

Diligent budgeting and streamlined processes have seen us deliver a year end surplus of \$59k. We saw increases on previous year's levels across a number of income lines, most notably in Fundraising and Donations (309% increase) and Venue Hire (17% increase). Savings across Office Running Costs and Bar Stock (owing to careful expenditure), Wages & Salaries (due to some unpaid leave taken by staff members), and Visual Arts Costs (with some costs budgeted as contractor fees instead covered by salaried staff) also contributed to the surplus.

We began the year with confirmed funding from Arts South Australia (core funding through the Arts Organisation Program, plus project grants from the ATSI Strategy Fund, Recovery Fund, Sector Resilience and Redirection Fund, and Project Grants), plus project grants from Creative Australia, the Music Development Office (SA) and Multicultural Affairs (SA). Further state and local government grants awarded during 2023 were as follows:

- City of Adelaide Cultural Strategic Partnership (\$20k)
- Creative Australia Plus 1 funding (\$20k)
- Arts South Australia strategic funding for workshop delivery (\$15k)
- Adelaide Fringe Artist Fund (\$5k)
- City of Adelaide Quick Response (\$2k)

These totals, considered alongside the previously confirmed investment from Arts South Australia and Creative Australia, enabled our strong program and services delivery throughout 2023.

We ended the year with a retained surplus of \$426,544: the strongest in our organisation's history. With confirmed Multi Year Investment from Creative Australia from 2025, Nexus enters this next era in its surest financial position since incorporation.

Roland Ah Chee,
Treasurer

Kyarna Cruse.
Image credit: Rachel Scholich



Financial Statements



Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2023

	2023	2022
	\$	\$
Sales revenue	201,971	246,776
Grant revenue	492,050	454,867
Cost of sales	(241,933)	(257,069)
Gross profit	452,088	444,574
Finance income	37	22
Donations	3,844	927
Marketing expenses	(22,937)	(10,183)
Occupancy costs	(17,002)	(17,348)
Administrative expenses	(345,324)	(326,027)
Other expenses	(10,801)	(47,789)
<u>Surplus for the year</u>	<u>59,905</u>	<u>44,176</u>
<u>Other comprehensive income for the year</u>	-	-
<u>Total comprehensive income for the year</u>	<u>59,905</u>	<u>44,176</u>

Financial Statements



Statement of Financial Position As At 31 December 2023

		2023	2022
<u>Assets</u>	<u>Current assets</u>	\$	\$
	Cash and cash equivalents	497,616	539,722
	Trade and other receivables	29,738	16,190
	Inventories	4,150	6,729
	<u>Total current assets</u>	<u>531,504</u>	<u>562,641</u>
	<u>Non-current assets</u>	-	-
	<u>Total assets</u>	<u>531,504</u>	<u>562,641</u>
<u>Liabilities</u>	<u>Current liabilities</u>		
	Trade and other payables	17,341	20,221
	Employee benefits	12,003	12,183
	Other financial liabilities	62,231	113,742
	<u>Total current liabilities</u>	<u>91,575</u>	<u>146,146</u>
	<u>Non-current liabilities</u>	-	-
	Employee benefits	11,596	11,163
	Other financial liabilities	1,789	38,693
	<u>Total non-current liabilities</u>	<u>13,385</u>	<u>49,856</u>
	<u>Total liabilities</u>	<u>104,960</u>	<u>196,002</u>
	<u>Net assets</u>	<u>426,544</u>	<u>366,639</u>
<u>Accumilated funds</u>	Retained surplus	426,544	366,639
	<u>Total accumilated funds</u>	<u>426,544</u>	<u>366,639</u>

Financial Statements



Statement of Changes in Equity For the Year Ended 31 December 2023

<u>2023</u>	Retained Earnings	Total
	\$	\$
<u>Balance at 1 Jan</u>	366,639	366,639
Surplus during the period	59,905	59,905
<u>Balance at 31 December 2023</u>	426,544	426,544

<u>2022</u>	Retained Earnings	Total
	\$	\$
<u>Balance at 1 January 2022</u>	322,463	322,463
Surplus during the period	44,176	44,176
<u>Balance at 31 December 2022</u>	366,639	366,639

Financial Statements



Statement of Cash Flows For the Year Ended 31 December 2023

	2023	2022
<u>Cash flows from operating activities</u>	\$	\$
Receipts from customers and funding agencies	608,798	562,319
Payments to Suppliers & Employees	(650,904)	(611,014)
Net cash provided by/(used in) operating activities	(42,106)	(48,695)
<u>Cash flows from investing activities</u>		
Acquisition of Property, Plant & Equipment	-	(5,317)
Net cash used in investing activities	-	(5,317)
Net decrease in cash and cash equivalents held	(42,106)	(54,012)
Cash and cash equivalents at beginning of year	539,722	593,734
Cash and cash equivalents at end of financial year	497,616	539,722

To request full copy of the audited financial statements, please contact info@nexusarts.org.au

Board of Governance & Staff ♦

Board of Governance

Chair: **Terri Dichiera**

Treasurer: **Roland Ah Chee**

Belinda Alcock (to 9 October)

Suhail Bhardwaj

Blythe Chandler

Diana Glenn

Boram Lee (to 27 April)

Kate Moskwa (to 27 April)

Adrian Vicary



Staff

CEO and Artistic Director: **Emily Tulloch**

General Manager: **Alice Castello**

Visual Arts and Community Engagement Lead: **Yusuf Ali Hayat**

Development Manager: **Rebecca Meston**

Venue Manager: **Damien Storer**

Business and Education Manager: **Zhao Liang** (to 21 July)

Interplay Program Coordinator: **Naomi Keyte**

Artist Development Officer: **Jennifer Trijo**

Access Coordinator: **Meg Riley** (to 13 March)

Access Coordinator: **Michèle Saint-Yves** (from 14 March)

Head Technician: **Matthew Schultz** (to 27 March)

Head Technician: **Keira Simmons** (from 19 September)



Nexus Arts

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