



# 2022 Annual Report







# Acknowledgement of Country

ANAT and our project partners acknowledge and pay respects to the First Nations of the land known as Australia.

We recognise all Traditional Owners and their continued cultural, spiritual and technological practices.

We also acknowledge and pay respects to all First Nations peoples beyond Australian shores. As the very first storytellers, First Nations peoples hold invaluable knowledge and perspectives that are vital in the research, interrogation and development of traditional and emerging technologies, across both our physical and digital realms.

Together we are gathering across many unceded lands that have been forcibly colonised.

ANAT works on Kurna Yarta.



Image: OpensourceStarlink Tracker. Courtesy 2022 ANAT Synapse resident Anna Madeleine Raupach.

WATCH the video  
version of the  
2022 ANAT  
Annual Report  
[HERE](#)



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THANK YOU

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“On the precipice of something big, that’s how 2022 felt as ANAT steered through presenting ANAT SPECTRA”

*ANAT CEO, Melissa DeLaney*

## Introduction

Over the past 34 years the Australian Network for Art & Technology (ANAT) has cultivated opportunities for artists to create experimental work in and with science and technology.

Through residencies, symposia, workshops and other professional activities supported by robust national and international networks ANAT plays a unique and critical role in Australia’s artistic and cultural ecosystem and contributes significantly to the nation’s reputation for creativity, diversity and innovation.

### OUR VISION

Artists create flourishing/equitable and just futures for all living beings through the making and sharing of Australia’s most important stories – through art, science and technology.

### OUR PURPOSE

To catalyse opportunities for radically diverse Australian artists to experiment, create and collaborate with art, science and technology in meaningful ways.

### OUR STRATEGIC GOALS (2021–24)

Create opportunities for artists to research and experiment with science and technology by proactively connecting artists with collaborators from these sectors;

Enable artistic perspectives that reflect the diversity of contemporary Australia and prioritise support for First Nations artists;

Communicate the value of artists as essential contributors to how we imagine and shape our future; and

Develop and diversify revenue and partnerships to maximise growth and increase impact and reach.



# CEO's Report



On the precipice of something big, that's how 2022 felt as ANAT steered through presenting ANAT SPECTRA :: Multiplicity after four postponements and after much planning and fine tuning. ANAT SPECTRA served as a gathering with much to celebrate. It brought together hundreds of people online and face-to-face in Melbourne at the Science Gallery and RMIT University and various other public intersections, for people to share their work, art, research and ideas for a multiplicity of futures.

Alongside the presentation of this ambitious and successful program, ANAT continued to evolve. As people involved in shepherding this vital Australian arts organisation, we keenly understood that ANAT indeed has a life of its own and we are fortunate to be part of contributing to this ongoing legacy. As ANAT goes from strength to strength, and through reflection and care is deeply committed to co-authoring the stories and experiences of the best possible futures.

In 2022 through a three month internship, Aushaf Widisto continued to work with ANAT in an ongoing role as Arts Administrator. During 2022 Aushaf also was ANAT's Emerging Writer in residence, launching a writers series looking at SPECTRA Vision episodes through fresh eyes and also working with ANAT alumni in story telling. I sincerely thank each of our core team members, and each of the people who worked on projects throughout 2022 across Australia, the support

of ANAT's board who offered their commitment and expertise across areas of cyber safety, risk management, First Nations arts practice, curatorial practice, astrophysics, academia, arts practice and arts management, as they always supported the artistic and operational aspects of the organisation throughout the weavings, windings and wonderings of 2022.

There are many, many more people and individuals that are part of ANAT and its work and you'll see more in this report. Acknowledgement must also be given to the organisations who continue to make ANAT possible, including Arts SA and Australia Council for the Arts and the project support from CAL (Copyright Agency Limited) and our ANAT SPECTRA partners including the University of Melbourne, Faculty of Fine Arts and Music and the Science Gallery and RMIT University.

For ANAT in 2022, we will carry forward the work that came from ANAT SPECTRA, with particular emphasis on building spaces for deeper listening and relationships of trust.

We invite you to join us in this work.

**Melissa DeLaney**  
**ANAT Chief Executive Officer**

# Chair's Report



The creative seeds sown in 2021 by ANAT emerged fully into flower in 2022.

ANAT's core strengths: resilience, imagination and a deep commitment to the arts, technology and science sectors, resulted in a remarkable year. Consistent with and informed by the four key objectives captured in our 2021-2024 strategic plan, we rolled out a variety of projects that underline ANAT's range and scope of operations.

The work we do as an organisation is inspired by and rewarded by the successful collaborations we nurture, and we appreciate the opportunity to have been part of this for another year.

With a variety of partners, including Illuminate Adelaide, the Adelaide Festival Centre, the Goethe Institut (Sydney) and University of South Australia, we showcased:

ANAT New Light, experimental and diverse moving image works by contemporary First Nations artists;

Old Ways New: the Indigenous Protocols in AI Prototype, now in its fourth iteration;

*A Partnership for Uncertain Times*, featuring five South Australian artists working within the intersections of art, science and technology; and

our longstanding ANAT Synapse residencies and the Australian Antarctic Division Arts Fellowship.

Our keystone event though was ANAT SPECTRA 2022 :: Multiplicity, under the guidance of Melissa DeLaney, our CEO and David Pledger, Program Curator. Driven by the vision of a future that is fair, just and sustainable for humans and non-humans alike, ANAT SPECTRA, and its online prologue, SPECTRA Vision, are a shining example of everything that epitomises what ANAT is about. As a multi-art form and future making program, ANAT SPECTRA was in every way a triumph and testament to the work and vision of Melissa, David and the wider team.

Melissa continues to lead ANAT, and our remarkable team of Jenn Brazier, Carollyn Kavanagh, Dearn Newchurch, Steven 'Pix' Pickles and Aushaf Widisto, to realise ANAT's extraordinary potential.

That team is supported by a Board of similarly remarkable talents, and I thank them all for the enthusiasm, wisdom and insight they bring to their roles: David Anders, Brad Darkson, Professor Christopher Fluke, and Professor Ted Snell.

Leaving the Board after many years though is the Australian National University's Dr Erica Seccombe, who served on both the Development and HR Subcommittees, and whose contribution both as an artist and academic played a significant role in the organisation ANAT is today.

We were also lucky enough to have Megan Kelleher, artist and RMIT's Vice Chancellor's Indigenous Pre-Doctoral Fellows in the School of Media and Communication, join us on the Board, albeit far too briefly.

**Michael Nelson**  
**ANAT Board Chair**



# Governance

## BOARD OF DIRECTORS

David Anders (Appointed May 2015-2022)  
Dr Christopher Fluke (Appointed May 2017)  
Michael Nelson (Appointed May 2018)  
Dr Erica Seccombe (Appointed May 2018-2022)  
Professor Ted Snell (Appointed May 2018)  
Melissa DeLaney (Appointed August 2020)  
Brad Darkson (Appointed 2020)

## RISK SUBCOMMITTEE

David Anders - Chair  
Christopher Fluke  
Michael Nelson  
Melissa DeLaney

## DEVELOPMENT SUBCOMMITTEE

Ted Snell  
Michael Nelson  
Brad Darkson  
Melissa DeLaney  
Jenn Brazier

## HUMAN RESOURCES SUBCOMMITTEE

Dr Erica Seccombe  
Michael Nelson  
Melissa DeLaney

# Staff

## ANAT

Melissa DeLaney, CEO  
Jenn Brazier, Program Manager  
Carollyn Kavanagh, Marketing and Communications Manager  
Dearna Newchurch, First Nations Program Producer  
Steven Pickles, Technical Officer  
Aushaf Widisto, Arts Administrator

## ANAT SPECTRA 2022

Melissa DeLaney, CEO  
David Pledger, Program Curator  
Robert Walton, Academic Chair, (University of Melbourne, Faculty of Fine Art & Music)  
Madeleine Collie, ANAT SPECTRA Live Producer  
Zamara Robison, ANAT SPECTRA Symposium Coordinator  
Júlia Both, ANAT SPECTRA Volunteer Coordinator  
Lewis Issacs, Videographer SPECTRA Vision and exhibition interviews  
Nicholas Walton-Healey, photographer ANAT SPECTRA Live  
Elliott Bledsloe, ANAT SPECTRA, marketing support  
Nicholas Vernal and EPIC Digital, ANAT SPECTRA website design and development  
Bel Giles, SPECTRA Vision credits and motion design

Jenn Brazier, ANAT Program Manager  
Carollyn Kavanagh, ANAT Marketing and Communications Manager  
Dearna Newchurch, ANAT First Nations Program Producer and ANAT SPECTRA Vision Producer  
Steven Pickles, ANAT Technical Officer  
Aushaf Widisto, ANAT Arts Administrator



# ANAT 2022

10

participating Australian artists

13

participating partners

4

participating science  
& research collaborators

## ANAT website audience 1 Jan – 31 Dec, 2022

users

14<sup>K</sup>

page views

36<sup>K</sup>

sessions

19<sup>K</sup>

## ANAT social media channels 1 Jan – 31 Dec, 2022

**f** FACEBOOK reach page visits  
2998 56<sup>K</sup> 1.5<sup>K</sup>  
followers increase of increase of  
increase of 13% 424% 300%

- Gender distribution: 66% women; 34% men
- Primary age range is 35-54 years old
- The audience is mainly in Adelaide (15%), Melbourne (13%), with the rest spread across Australia, America, and Europe.

**x** X 88<sup>K</sup> 34.5<sup>K</sup>  
followers impressions

**@** INSTAGRAM reach page visits  
2740 23<sup>K</sup> 4.4<sup>K</sup>  
followers increase of increase of  
increase of 30% 400% 470%

- Gender distribution: 70% women; 30% men
- Primary age range is 35-54 years old
- The audience is concentrated in Melbourne, (25%), with the remaining spread across Australia.

**in** LINKEDIN 945 798 444  
followers page unique  
increase of ??% views visitors

- Most followers are in Melbourne (404), with the rest across Australia, Asia, and Europe.

**MAILCHIMP**  
3015 subscribers  
29 annual x EDM

With an average open rate of 32-48% & click rate of 2-7%

ANAT EDM's were twice\* as successful as the benchmark for direct mail campaigns.

\*Average open rate is 22% and click rate is 2.3%,  
2022 Campaign Monitor Email Marketing Benchmarks Report

# ANAT | SPECTRA 2022 multiplicity

6 online episodes and a 3 day in person gathering in Melbourne

Over  
180

artists, speakers &  
researchers featured

More than  
450

attendees in-person &  
online, over 43 days

SPECTRA VISION

185

unique attendees

SPECTRA LIVE

291

unique attendees

## ANAT SPECTRA 2022 website audience 1 Jan – 31 Dec, 2022

users

12<sup>K</sup>

increase of 280%

page views

35<sup>K</sup>

increase of 330%

sessions

17<sup>K</sup>

increase of 300%

Country Breakdown :: Oceania 8109; Americas 1981; Europe 934; Asia 912; Africa 33

## ANAT social media channels ANAT's Facebook and Instagram accounts experienced record reach & engagement numbers during the 2022 program and lead-up 1/12/21 - 1/5/22

**f** FACEBOOK reach paid reach (ads)  
23<sup>K</sup> 4<sup>K</sup>  
increase of increase of  
92% 322%

**x** X APRIL 2022 SUMMARY:  
131 43<sup>K</sup> 5.5<sup>K</sup>  
tweets impressions profile  
visits

**@** INSTAGRAM reach new followers  
11<sup>K</sup> 307  
increase of increase of  
129% 15%

**in** LINKEDIN 642 333  
page views unique visitors  
increase of 44% increase of 42%

**MAILCHIMP**  
2890 subscribers  
15 annual x EDM

With an average open rate of 32-48% & click rate of 2-7%

ANAT EDM's were twice\* as successful as the benchmark for direct mail campaigns.

There was a 5% increase in subscribers after ANAT SPECTRA 2022

\*Average open rate is 22% and click rate is 2.3%,  
2022 Campaign Monitor Email Marketing Benchmarks Report



# Artistic Program



## ANAT SPECTRA 2022 :: MULTIPLICITY Melbourne, 2022

In-person in Melbourne 21-23 April, 2022

### Hybrid Delivery Model

Online 25 March-6 May, 2022

Throughout March and April, ANAT presented ANAT SPECTRA 2022 both as an online and in-person event in Melbourne 21-23 April. The program featured over 180 artists, with a weekly online series (during March – April) encouraging growth in online audiences towards the live event 21-23 April in Melbourne. The program featured work and presentations by a range of Australian artists in what was truly a high-profile national arts event successfully reimagining what arts events can look like within pandemic times.

Curated from a nationwide callout, by curator David Pledger, ANAT CEO Melissa DeLaney, and a curatorial circle comprising Zena Cumpston, Tony Briggs, Damien Pradier, Dr. Robert Walton, Alex Kelly, and Sophia Marinos, ANAT SPECTRA 2022 delivered an immersive platform for artistic exploration and discourse. This initiative drew inspiration from the convergence of art, science and technology; centered around the theme of "Multiplicity."

The program encompassed a diverse range of artistic expressions including moving image, performance, all digital immersive, all engaged in meaningful conversation with a discursive agenda presented through symposiums and assembly formats, both online and in physical gatherings.

The 3 day in-person program live event, held at Science Gallery Melbourne and RMIT University (Capitol Theatre and Storey Hall), centred First Nations' voices. The programming was led by First Nations' speakers including Zena Cumpston, Adam Goodes, Angie Abdilla, Nayuka Gorrie, Tony Briggs, Cassie Lynch, Professor Anne Poelina, Megan Kelleher, Lyndon Davis, Bruce Pascoe, and Krystal De Napoli.

Tony Briggs of Typecast Entertainment curated an Afro Futurism film program (online and offline). ANAT First Nations Producer, Dearn Newchurch was the producer of the trailblazing SPECTRA Vision series.

Collaboration between the arts and sciences contributes to the creation of knowledge, ideas and processes beneficial across both disciplines. Artists and scientists approach creativity, exploration and research in different ways and from different perspectives; when working together they open up new ways of seeing, experiencing and interpreting the world around us.

ANAT SPECTRA 2022 explored this increasing convergence of art and science and considered how each area impacts the other and how, together, they shed light on who we are and where we're heading.

Our artists in residence from the future (2082) Aeolid and Osmia operating in the future as MEEP, prepared an evaluation of the ANAT SPECTRA event. After communing with us over 3 days, gathering data via multi-presencing and singular interactions, they conducted a multispecies engagement evaluation with over 900 species, forces and agencies beyond the human.

Project Partners: University of Melbourne, Faculty of Fine Art & Music, Science Gallery Melbourne, RMIT University, The Things We Did Next, Typecast Entertainment, , EPIC web developers,

"The creative seeds  
sown in 2021 by  
ANAT emerged fully  
into flower in 2022."

*ANAT Board Chair, Michael Nelson*







## ANAT SYNAPSE RESIDENCIES

When art collides with science and technology, magic happens. This cross-disciplinary, creative collision is at the heart of everything ANAT does, most notably in our flagship residency program, ANAT Synapse.

ANAT Synapse is a residency program that involves Australian research organisations hosting artists in residence to undertake a period of creative research and practice. The program brings artists and researchers together in partnerships that generate new knowledge, ideas and processes beneficial beyond both fields. In 2022 two ANAT Synapse residencies were delivered:

**Dr Anna Madeleine Raupach (ACT)**  
**+ Dr Brad Tucker, Mt Stromlo Observatory,**  
**The Australian National University**

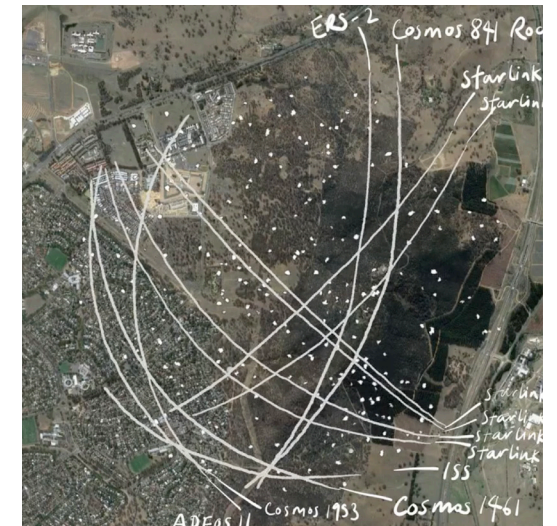
Hosted by the ANU Research School of Astrophysics and Astronomy (RSAA) at Mount Stromlo Observatory, Anna's project combined creative practice with methods of observational astronomy to investigate the growing impacts and potential mitigation strategies of human-caused space pollution.

Read Anna's creative research journal [HERE](#)

Anna's project focussed on the exploration of the emergence of mega-constellations of satellites and their various impacts and the complexity of issues that arise from these. Experimental work across different areas had been investigated leading to the discovery of multiple threads to explore from different perspectives. The artist found value in the interference satellites generate via the data and information that is (usually) discarded.

**Dr Steph Hutchison (Qld)**  
**+ Prof Jonathan Roberts**  
**Australian Cobotics Centre Qut**

Steph collaborated with Jonathan at the Advanced Robotics and Manufacturing Hub and Australian Cobotics Centre, researching how humans can predict the movement of robots, using dance improvisation and choreographic methodologies.



Read Steph's creative research journal [HERE](#)

An interactive 'choreorobotic' performance marked the final days of Steph's ANAT Synapse residency as well as celebrating the official launch of the Australian Cobotics Centre, an Australian Research Council-funded Industrial Transformation Training Centre based at QUT, the University of Technology Sydney and Swinburne University of Technology. Steph and a large industrial robot performed an exclusive dance work for a crowd of 170 of Australia's top roboticists and manufacturing industry leaders.

Robots who work collaboratively alongside humans are known as cobots. Cobotic improvisation draws on dance improvisation and choreographic methodologies to research how humans might predict the movement of their robot collaborators.

## MICRO TALK

In December 2022, ANAT presented the inaugural free online lunch-time conversation, featuring the artists and researchers undertaking the 2022 ANAT Synapse Residency program. The new annual online video series is designed to be accessible and demystify the nature of multidisciplinary collaboration.

The event had 103 ticket registrations with 79 people attending on the day.





## AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP

Since COVID-19, several arts fellowships to Antarctica have been delayed due to science and infrastructure projects needing to take priority. Janet Laurence was awarded the 2020/21 Australian Antarctic Arts Fellowship. The leading Australian ecological artist journeyed to Australia's Casey Research Station in February 2022, to develop an immersive installation.

During her three week project at Casey research station Janet developed an immersive installation, tapping into the minute details and vast expanse of the extreme environment. Her on-site research includes photography, drawings and watercolours of the Antarctic landscape and Casey station.

In one series, Janet laced blocks of Antarctic ice with blue pigment. As the ice chunks melted, the blue bled into new shapes on the white paper. The resulting evocative series *Ice has a memory*, and the memory is blue was selected as a finalist in the Bowness Photography Prize.

Janet describes being selected for the Fellowship as the realisation of a long-standing "distant, blue dream." She remarked "My practice is well-known for observing the fast-falling avalanche of ecological disasters being actioned upon the planet, which aligns with the work of Casey scientists who are currently studying the influence of climate change and human impacts on moss fields (I am, in fact, a moss gardener myself)."

To celebrate the launch of the Griffith Review 77: *Real Cool World*, published in partnership with the Australian Antarctic Division (AAD), in September 2022, ANAT talked to Radio Adelaide's Dr Christina Hagger.

The program featured ANAT's CEO Melissa DeLaney and ANAT alumni, artists Janet Laurence and Dr Philip Samartzis discussing their research and work with the AAD's Arts Fellowship. A selection of evocative recordings from Philip's Antarctic archives were also played.

The iconic Griffith Review's 77th edition focused on the icy continent, with submissions from artists, researchers, writers and scientists with direct experience working in Antarctica.

The Australian Antarctic Arts Fellowship has been running since 1984 and is supported by the Australian Antarctic Division with additional support provided by ANAT since 2017.

## DNA LIBRARY ONLINE PLATFORM

In 2021, ANAT supported the successful DNA Research Lab (2021), which combined four days of probing the messiness and mystery of biology, with speculative workshops and reading groups and presentations by guest speakers Dr Jimmy Breen, Dr Carolyn Johnston, Associate Professor Bastien Llamas as well as insights from SAHMRI resident Dr Helen Pynor.

In 2022, following on from the Lab, ANAT supported the development of the DNA Library, a unique interactive web-based document of the research lab as a digital art project. Curated by Lucie Loy and made by web designer Isabella Sanasi (NSW), the digital platform is a live experimental and functional space to hold the material in a central place and archive.

Artist participants were Guy Ben-Ary (WA), Dr Anton Hasell (VIC), Alison Kennedy (VIC), Dr Svenja Kratz (TAS), Dr Helen Pynor (NSW), Nathan Thompson (WA) and Dr David Williams (ACT).

Janet Laurence describes being selected for the Fellowship as the realisation of a long-standing "*distant, blue dream.*"





**ANAT NEW LIGHT  
AT ILLUMINATE ADELAIDE**

Co-presented in partnership with Illuminate Adelaide and the Adelaide Festival Centre, in the second year of Illuminate Adelaide City Lights program, New Light 2022 showcased experimental and diverse moving image works by contemporary First Nations artists. Through a national call out, New Light commissioned works exploring compelling and complex concepts. The artworks were presented on the public screens at the entrance to the Adelaide Festival Centre. The featured artists in 2022 were, Amala Groom, Daen Sansbury-Smith, and Jaydenlee Tong.

Amala Groom's work *Myths & Legends: Britannia* (abridged) is a single channel moving image work that iterates Groom's Popular Sovereignty poster from her series *Myths & Legends* (2022) into a piece of site specific performance art positioning the poster alongside the artist in front of Buckingham Palace.

Daen Sansbury-Smith's *Adja Country ART*; is an artistic exploration through Narungga country by following the four Totems. The artwork has been created to allow viewers the ability to travel and to develop or maintain a connection to the country when sometimes for many reasons we cannot. Immerse yourself in this short clip and witness how easily these totems navigate the complex relationships between each other as well as the environment.

Jaydenlee Tong's *Tarndanyangga Dreaming* is a visual interpretation of the Tarnta (Red Kangaroo totem or Red Kangaroo dreaming) and his journey to the meeting place where the Adelaide Festival Centre now stands, where he commences the men's initiation ceremony. This artwork is influenced by traditional Aboriginal paintings through its use of texture, colour and design. *Tarndanyangga Dreaming* invites the younger generations to engage with cultural stories through the use of modern technologies and techniques as a way to learn about Kaurna people and their cultural and spiritual connection to country and place.



We were delighted that New Light 2022 also screened at 'Purrumpa, First Nations Arts & Culture National Gathering', held on Kaurna Yerta at the Adelaide Convention Centre in November, presented by the Australia Council, with the First Nations Strategy Panel.

**ANAT EMERGING WRITER SERIES**

Investing in critical arts-based enquiry, research and storytelling is crucial to the future of the arts. The inaugural ANAT Emerging Writer Series aims to nurture and promote new arts writers with a focus on diverse voices, in particular a more culturally and linguistically diverse and inclusive sector.

Published on the ANAT website, the series began in July 2022. Newly appointed ANAT Arts Administrator and emerging writer Aushaf Widisto launched the new initiative with five short-form essays, surveying the online program SPECTRA Vision.

As a younger writer living between Indonesia and Australia, Aushaf brought a fresh perspective to the discourse between practitioners at the vanguard of Australian creative research. Outside the ANAT Emerging Writer Series, his writing has also been featured in numerous publications across the web, both under his real name and pen name Adam Erland.



# Advocacy

Over the course of 2022, ANAT's CEO and ANAT Team sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

## ASSESSMENT AND ADVISORY PANELS

Assessor: Australian Antarctic Arts Fellowship (Melissa DeLaney)  
Advisory Committee, Adelaide Film Festival Tales in Light Project (Melissa DeLaney)  
Australia Council Peer Assessor (Melissa DeLaney)  
University of Wollongong advisory partners, ARC Linkage Project: Empowering Visual Artists via Australian Creative Blockchain Opportunities (Melissa DeLaney and Jenn Brazier)  
Archiving Australian Media Art Committee (Melissa DeLaney)  
ARC Centre of Excellence for Extreme Event Visualisation Board, UNSW (Melissa DeLaney)  
Lot 14, Adelaide Cultural Advisory Committee (Dearna Newchurch)  
South Australian Film Corporation, First Nations Advisory Panel (Dearna Newchurch)  
ISEA 2024 (QUT), Steering Committee (Melissa DeLaney and Jenn Brazier)  
School of Music Collaboration, Online Music Competition Judge (Melissa DeLaney)

## SUBMISSIONS

National Cultural Policy

## ARTIST SUPPORT

ANAT wrote 16 letters of support for artists.

## INDIVIDUAL ARTIST CONSULTATIONS

ANAT CEO, Melissa DeLaney: 60  
ANAT Program Manager, Jenn Brazier: 20  
ANAT Marketing and Communications Manager, Carollyn Kavanagh: 16

# Presentations and Interview

## Connect2Abilities: Melissa DeLaney, panelist.

A 2 day online Australia-Korea Foundation talk series, featuring Australian experts from ANAT, Illuminate Adelaide, MOD, and Patch Theatre. Korean experts joined the conversation from the Arts Council Korea, Seoul Foundation for Arts and Culture, Total Museum and Dandi Fest.

## Radio Adelaide ANAT | Australian Antarctic Arts Fellowship

Dr Christina Hagger interview's ANAT's CEO Melissa DeLaney and ANAT alumni, artists Janet Laurence and Dr Philip Samartzis, in celebration of the Griffith Review 77: Real Cool World exploring Antarctica

## Tales in Light: Melissa DeLaney, advisory panel

Project from Adelaide Film Festival in partnership with Monkeystack, shining a light on the stories of Adelaide's forgotten people and events. Launching with NUN HIT WONDER – the story of Adelaide's Sister Janet Mead.

## O-Ki Residency at MOD, consultation session

Featuring artists Michele Saint Yves, Eugenie Lee and Bianka Kennedy. Melissa DeLaney consultant.

## Expanded Fields, Interdisciplinary Practice in Uncertain Times: an in person student focused workshop

Marking the beginning of an Arts South Australia year-long collaborative project with UniSA Creative. *A Partnership for Uncertain Times* programmed for 2023 will feature four exceptional South Australian artists working at the intersections of art, science and technology; Brad Darkson, Deirdre Feeney, Niki Sperou and Catherine Truman working in experimental arts practice and within the theme of uncertainty.



# Thank you

ANAT extends sincere thanks to all our stakeholders and partners  
who helped us make 2022 such a success:

**Adelaide Festival Centre:** Charissa Davies. **Arts South Australia:** Jennifer Layther, Monique Reseigh Farchione, Sarita Burnett. **Australia Council for the Arts:** Andrew Donovan, Zohar Spatz, Tegan Richardson. **Australian Antarctic Division:** Sachie Yasuda, Tiffany Brooks. **Copyright Agency Cultural Fund:** Nicola Evans. **DNA Library:** Lucie Loy, Isabella Sanasi. **EPIC Digital:** Nick Vernal, Asher Charles. **Illuminate Adelaide:** Rachael Azzopardi, Lee Cumberlidge, Sam Wright, Violette Vidal. **Leonardo:** Prof Roger Malina, Vanessa Chang. **Lucent Advisory:** Simon Wagner, Shae Moss, Victoria Berekally. **Purrumpa First Nations Arts & Culture National Gathering:** Australia Council for the Arts, Robyn Fernandez, 33 Creative, Chelsea Thompson. **RMIT University:** Prof Kit Wise, Dr Philip Samartzis, Erik North, Lawrence Harvey and Marc Morel. **Science Gallery, Melbourne:** Ryan Jefferies, Tilly Boleyn, Ellanore Testa. **The Things We Did Next:** David Pledger, Sophia Marinos, Alex Kelly. **Typecast Entertainment:** Tony Briggs, Damienne Pradier. **University of Melbourne: Faculty of Fine Arts and Music and Victorian College of the Arts:** Prof Marie Sierra, Robert Walton, Zamara Robison, Sue Thornton, Susan Bird, Eric Gardiner.

## ANAT SPECTRA 2022 :: Multiplicity

**The Academic Committee:** Gary Anderson, Keith Armstrong, Leah Barclay, Tilly Boleyn, Carol Brown, Danny Butt, Jon Cattapan, Oron Catts, Seb Chan, Jane Davidson, Adam Donovan, Mick Douglas, Peter Eckersall, Christopher Fluke, Suzie Fraser, Helena Grehan, Leah Heiss, Nigel Helyer, Chris Henschke, Jessica Herrington, Fiona Hillary, Ryan Jefferies, Cat Jones, Tessa Laird, Eugenie Lee, Kenny McAlpine, Kristefan Minski, Sarah Jane Moore, Peter Morse, Tiriki Onus, Pierre Proske, Mary Rosengren, Erica Seccombe, Nina Sellars, Greg Wadley and Niels Wouters.

**Event Volunteers:** ANAT SPECTRA'S Volunteer Coordinator Júlia Both, Manda Lane, Teresa May Blake, Monika Tomlison, Anika Gardner, Cats Seifert, Kate Driscoll, Harper (Wenxuan Liu), Lia (Tran Hua Phuong), Scarlett (Yu Qi), Anna Quach and Joanne Cannon.

Thank you to the ANAT network, the artists and alumni at the organisation's centre.



This annual report was prepared by ANAT CEO Melissa DeLaney  
and ANAT staff and endorsed by ANAT's Board.  
Graphic design by Carolyn Kavanagh.



Government of South Australia  
Arts South Australia



Australian  
National  
University



ANAT is assisted by the Australian Government through the Australia Council and its arts and advisory body, by the South Australian Government through Arts South Australia and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments