

NORTHERN CENTRE FOR CONTEMPORARY ART

EXPRESSION OF INTEREST:

FOUR YEAR INVESTMENT FOR ORGANISATIONS

2025 - 2028

SUPPORT MATERIAL

ACKNOWLEDGEMENT

NCCA is proudly located on Larrakia Country, in Darwin, Northern Territory. We acknowledge the Larrakia people as sovereign custodians of the land on which we work, and extend our respect to Elders past, present and emerging, and to all First Nations peoples.



CONTENTS

STATEMENT OF PURPOSE & VALUES

THE PAST FIVE YEARS

2018 - 2022 AT A GLANCE

ARTISTIC PROGRAM

INTERNATIONAL PROJECTS

PUBLIC PROGRAMS

PUBLICATIONS

COMMUNITY ENGAGEMENT

PHILANTHROPY & SUPPORT

OUR 4 YEAR VISION

KEY GOALS & OBJECTIVES

ARTISTIC PROGRAM

ORGANISATIONAL GROWTH

STATEMENTS OF SUPPORT

STATEMENT OF PURPOSE

Based in Darwin on Larrakia Country, the Northern Centre for Contemporary Art (NCCA) is an independent arts organisation that connects audiences with NT, national and international artists through contemporary art exhibitions and programs.

NCCA is a forum for ideas and critical engagement with social, aesthetic and conceptual concerns relevant to Northern Australia and Asia.



Image: Piers Greville, *What Is Here, Manifesta14 Prishtina (2022)*.

OUR VALUES

EXCHANGE

Connect and engage artists and audiences across the Northern Territory, Australia and Asia

EXPERIMENTATION

Be ambitious and provide a critical space for artists and curators to take risks

SUPPORT

Encourage artists and audiences to engage with challenging ideas to think about the world differently

DIVERSITY

To be diverse and inclusive in who we are and what we do

INTEGRITY

Conduct business with respect, honesty and transparency

THE PAST FIVE YEARS:
2018 - 2022



2018 - 2022

AT A GLANCE

41 EXHIBITIONS

43,345 TOTAL VISITORS

437 ARTISTS SUPPORTED

4 INTERNATIONAL PROJECT

107 EVENTS AND PUBLIC PROGRAMS

44 PUBLICATIONS & CATALOGUES

EXHIBITION PROGRAM

2018 - 2022

HIGHLIGHTS

FIRST NATIONS EXHIBITIONS

- 22 exhibitions included Aboriginal artists and voices
- 4 group shows featuring 44 artists from communities including Yirrkala (East-Arnhem), Waramungu (Barkly Region), Pakana (Tasmania), and Anangu (Western Desert) language groups.

INTERSTATE & INTERNATIONAL SHOWS

- 1 international presentation at *Manifesta 14*, the European Biennial of Art in Kosovo.
- 2 survey exhibitions of new work produced by significant Indonesian artists visiting the Northern Territory.
- 8 exhibitions from artists accross Australia
- 5 travelling shows were hosted, partnering with arts organisations from across the country including ArtBack NT, Sydney Non-Objective and Tasmanian Museum and Art Gallery.

COMMUNITY GROUPS

- 6 exhibitions delivered in collaboration with community groups including educational institutions, youth groups, refugee groups, cultural groups and charities.

NT ARTIST SOLO SHOWS

- 8 solo shows featured Northern Territory artists, including Franca Barraclough, Nigel Sense, Jimmy Bamble and more.

NT GROUP SHOWS

- 12 group shows made up of artists from the Northern Territory, including a total of 141 artists (not including Prizes, Awards & Members' Shows).

PRIZES, AWARDS & MEMBERS SHOWS

- 12 prizes, including the Annual Members' Show, Portrait of a Teen Territorian and ArtMart.



Image: Guests at the opening of Nigel Sense: Visitor Centre, 2022.

KEY EXHIBITIONS:

- *Murrjiny: a story of metal from the east*
- *Timo Hogan*
- *Retribution: What Happens Next*
- *Spark NT Curated Exhibitions*
 - *Fecund: Fertile Worlds*
 - *Groundswell*
 - *We Eat, We Are*
- *Lapsed, Missing and Working Sculptors*
- *Tarzan JungleQueen: Do I Seduce You?*



Image: Janet Thompson, Sattelite Dish (2018).

STAT COMPARISON	2018	→	2022	
AVG. VISITORS PER EXHIBITION	541	→	1642	204% increase
AVG. VISITORS PER DAY	39	→	74	90% increase
MEMBERS	49	→	84	71% increase
MEMBERS' SHOW ENTRIES	21	→	63	200% increase

	TOTAL EXHIBITIONS	ARTISTS EXHIBITED	ANNUAL VISITORS
2022 Annual Members' Show Retribution: What Happens Next Timo Hogan The Visitors: Franca Barraclough Can You Hear My Voice? Nigel Sense: Visitor Centre	6	84	9,744
2021 Annual Members' Show Lapsed, Missing and Working Sculptors Murrjiny Tarzan JungleQueen: Do I Seduce You? We Eat We Are	5	103	8,515
2020 Annual Members' Show Walipan Puli Puli / Weaving and Rocks Groundswell Indonesia Artist Camp Retrospective Portrait of a Teenage Territorian priNT Off The Walls	7	180	5,795
2019 Annual Members' Show Playtime Jimmy Bamble Rod Moss Portrait of a Teenage Territorian Barkly Satellites Story Graph ArtMart 2019 Matthew Van Roden Diatschenko	10	100	12,253
2018 Annual Members' Show SNO Fledgling Officeworks Kanalaritja Mind the Gap Raftopolous / Glenti David Griggs ArtMart 2018 Fecund: Fertile Worlds Borrow / Duncan Melaeluca Indonesia Artist Camp Retrospective	13	140	7,035

FIRST NATIONS FIRST

NCCA strongly advocates for First Nations artists and arts workers. We recognise the importance of self-determination, representation and truth-telling. We aim to foster a strong representation of First Nations people in both our artistic program and our audience.

First Nations artists were exhibited from all over the country, including:

- Gary Lee, June Mills (Larrakia)
- Aunry Crystal Love Johnson, Jonathan World Peace Bush (Tiwi)
- Maicie Lalara (Umbakumba)
- Gunybi Ganambarr, W. Wanambi, Barayuwa Munugurr (Yirrkala)
- Tennant Creek Brio
- Regina Pilawuk Wilson (Ngan'gikurrungurr)
- Patsy Cameron, Dulcie Greeno (Pakana)

More than half of NCCA's exhibitions between 2018 and 2022 included First Nations artists and voices



Above: Gary Lee, Jake (edition A/P; 1/1), Annual Members Show: 24Hr Art (2022).
Below: Install view of Walipan Puli Puli / Weaving and Rocks at NCCA (2019).



41 EXHIBITIONS

43,345 ANNUAL VISITORS

437 ARTISTS EXHIBITED

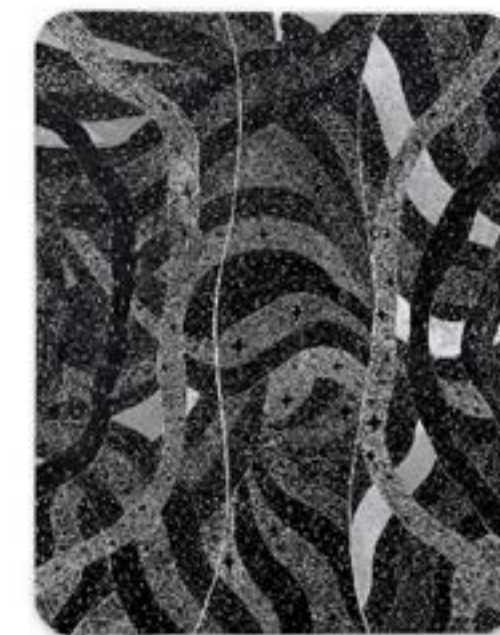


MURRNINY: A STORY OF METAL FROM THE EAST (AUG 2021)

A landmark exhibition that debuted the work of eight Yolnu artists from Yirrkala, who rescue, recycle and rework discarded metal signs found on country in ways which have never been seen before. *Murrjiny* attracted nation-wide attention, capturing public curiosity and drawing crowds of thousands from all over the country. The exhibition garnered immense critical acclaim, with works acquired by the Art Gallery of New South Wales, the National Gallery of Victoria and ArtBank. East Arnhem artists including Gunybi Ganambarr and Barayuwa Munugurr were brought to newfound levels of success.

In partnership with Buku-Larrangay Mulka Centre and Salon Art Projects.

L-R: Gunybi Ganambarr, *Miljurr* (2020). Wanapati Yunupijū, *Gurtha* (2021). Ganbilpil Maymuru, *Miljjiyawuy* (2021). Wanapati Yunupijū, *Gurtha* (2021).



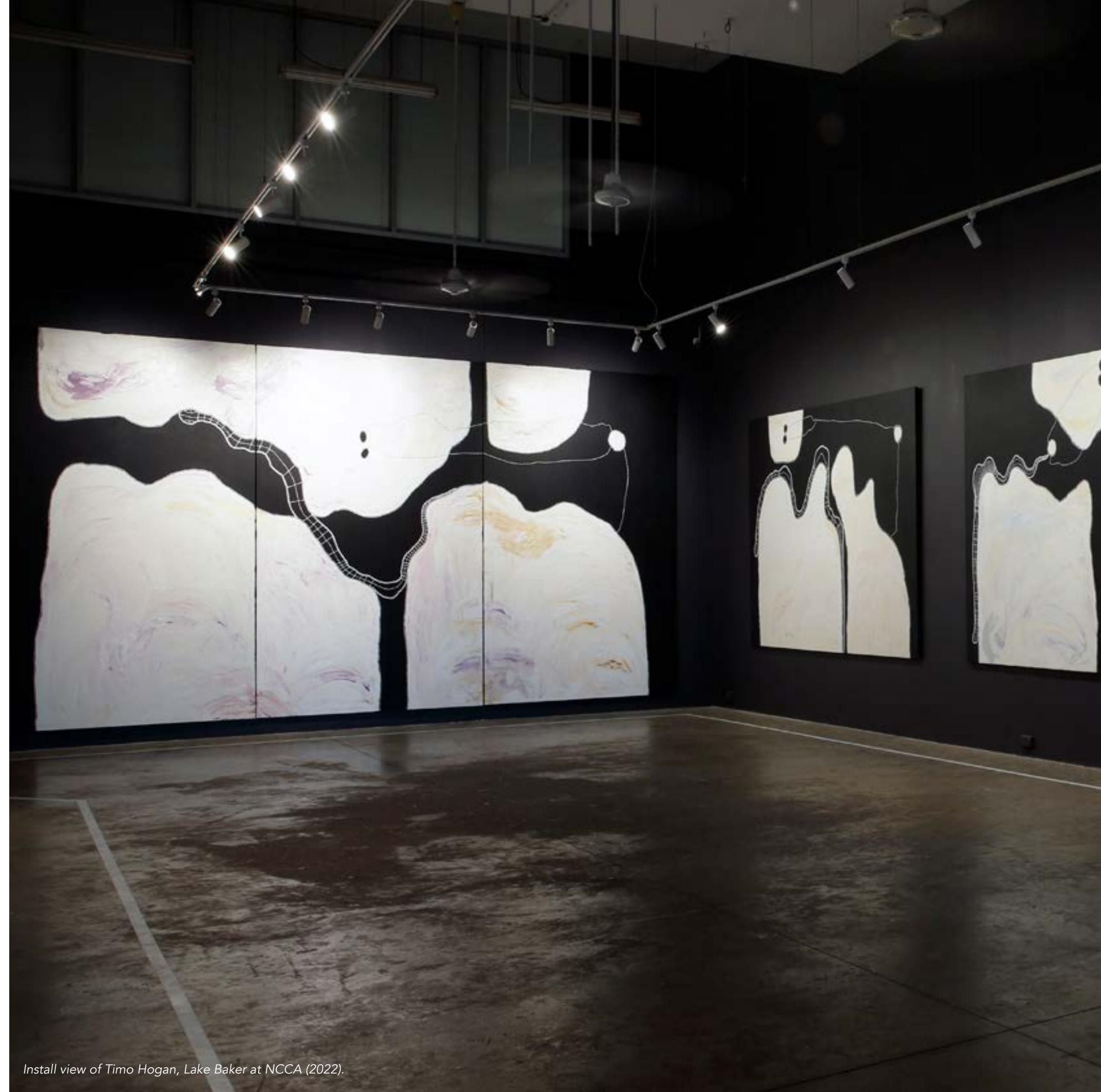
TIMO HOGAN
(AUG 2022)

The eponymous exhibition of works from the winner of the 2021 Telstra National Aboriginal and Torres Strait Islander Art Awards, Timo Hogan. This exhibition saw Hogan bring his works to a new scale, with larger-than-ever-before paintings completely covering the gallery, transforming the space into a shrine to his place, Lake Baker. The landscape as rendered through the eyes of its devoted custodian.

In partnership with Spinifex Arts Project and Salon Art Projects.



L-R: Timo Hogan, *Lake Baker* (2022). Timo Hogan speaks to a guest at the opening of his exhibition. Install view of Timo Hogan, by Stephen Oxenbury (2022).



Install view of Timo Hogan, *Lake Baker* at NCCA (2022).



RETRIBUTION: WHAT HAPPENS NEXT (OCT 2022)

Brought together by emerging curator and activist Carmen Ansaldo, 11 Territory-based artists asked and answered, what happens when we do not honour our human responsibility to hold and care for Country correctly? What becomes of us then? Including strong Territory voices such as Crystal Love-Johnson, Rupert Betheras, Jonathan 'World Pace' Bush and Liss Fenwick.



L-R: Install view of Mapurtiti Nonga, Crystal Love Johnson Kerinauia & Jens Johnita Cheung (2022). Jonathan 'World Peace' Bush, No Justice (2022). Install view of Matthew Van Roden, Am I My Brother's Keeper? (2022). Crystal Love Johnson Kerinauia during her performance of Mapurtiti Nonga at NCCA (2022).

SPARK NT CURATED EXHIBITIONS:

NCCA collaborated with ArtBack NT, the Territory's arts development and touring agency, to support the Spark NT Curator program, developing new curatorial pathways in our region. It supported emerging arts workers to develop an exhibition for tour, from the assessment and selection process to hosting the consequent exhibitions. NCCA provided mentoring and professional development to regional curators that have gone on to contribute greatly to the cultural ecology of the Northern Territory. Including Clare Armitage (**FECUND: FERTILE WORLDS** in 2018), Carmen Ansaldo (**GROUNDSWELL** in 2019), and Sarah Pirrie (**WE EAT WE ARE** in 2021).



L-R: Christine Barganza in front of her work at the opening of We Eat, We Are in 2021. Install view of the exhibition Fecund: Fertile Worlds, curated by Clare Armitage in 2019. Emma Lupin, It's In Our Hands (2019).



Niall Barrington, Running Out (2019)



**LAPSED MISSING AND WORKING SCULPTORS
(OCT 2021)**

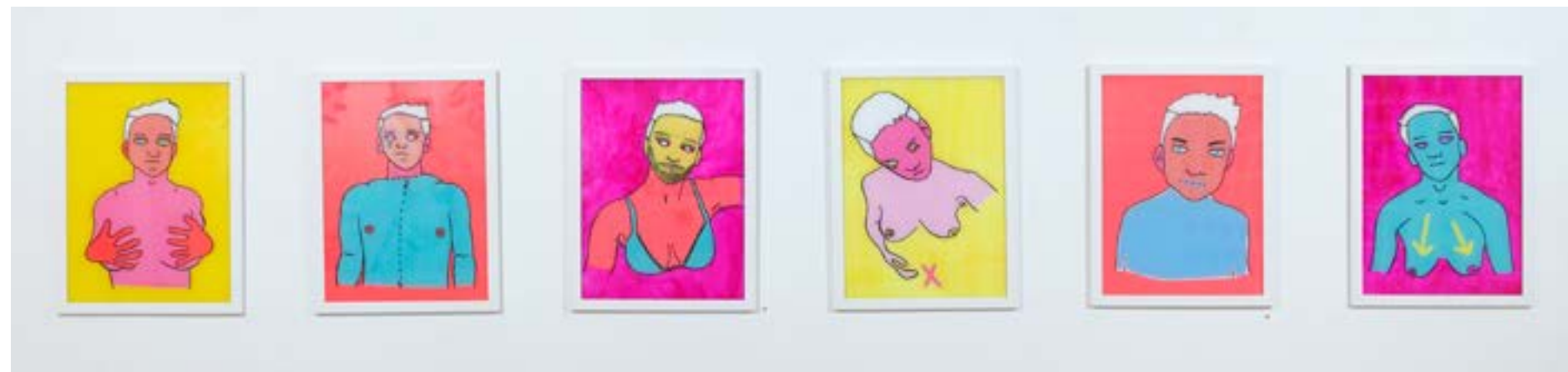
Curator Geoff Sharples was a lecturer in sculpture at the Northern Territory University (now Charles Darwin University) from 1974 until 1995– when the sculpture and ceramics courses were discontinued, the result of funding cuts to tertiary institutions across Australia. In this long-awaited group show, Sharples brought together 11 former students from over 20 years of teaching, a testament to the strength and virtuosity of these Territory sculptors.



L-R: Franck Gohier, A holiday in Cambodia (2021). Dennis Bezzant, Boy with wire an ball of string (2021). Roberto Mariotti, Pontifex Max (2021).

**TARZAN JUNGLEQUEEN: DO I SEDUCE YOU?
(JUNE 2021)**

In their first ever solo exhibition, Tarzan JungleQueen rejects the framework through which Queer bodies are seen: their similarities or differences to male or female. Renowned for sparking intrigue and arousal, what happens when female bodies don't identify as such? Both parody and provocation, JungleQueen brings queer and gender non-confirming visibility to the fore.



L-R and oppsite: Install views of untitled work in Do I Seduce You? (2021)



Install view of Do I Seduce You? (2021).



INTERNATIONAL PROJECTS

MANIFESTA 14

THE EUROPEAN BIENNALE OF ART

IT MATTERS WHAT WORLDS WORLD WORLDS:

HOW TO TELL STORIES OTHERWISE

UNBORDERING WORLDS:

NEW NARRATIVES FOR NORITHERN KOSOVO

STANISLAVA PINCHUK

PIERS GREVILLE

HIGHLIGHTS:

- *NCCA is the first Australian Institution to be invited to participate in Manifesta Biennale*
- *Over 807,000 visitors to NCCA projects*
- *Called 'the #1 project to visit at Manifesta 14' by Kosovos' Minister for Culture, Hajrulla Çeku.*

Mitrovica is a divided city. North of the river Ibar lives an ethnic Serb majority. To the south, the population is largely ethnic Albanian. Though a bridge connects the two sides, it is seldom crossed.

Still heavily patrolled by representatives of the international peacekeeping force, it embodies the endemic disunity of post-conflict Kosovo and the political instability with which it goes hand in hand. Petrit Abazi, a Mitrovica-born curator, joins forces with artists Stanislava Pinchuk and Piers Greville to explore modes of reconciliation, repair and healing, placing two individual artworks inside the fluid and ambiguous political boundary of the river itself.

Commissioned by Manifesta 14 Prishtina and supported by Dr. Prash P., Australia Council for the Arts, Glen Foster, Can Yavuz, Dominik Mersch, Alastair Shields and Mira Joksovic.

Image opposite: Install view of Stanislava Pinchuk, Europe without Monumnets in the Ibar River, Kosovo (2022)



L-R:

Piers Greville performing What is Here? in the River Ibar during Manifesta (2022).

Piers Greville preparing to perform What is Here? in front of the installation on the broken bridge of the River Ibar (2022).

People interacting with Stanislava Pinchuk's instalation, Europe without Monuments, during Manifesta Biennial (2022).

Documentation by Stanilsva Pinchuk of Bogdan Bogdanovic's monument, Tribute to Fallen Miners, the reference for the installation Europe without Monuments (2022).

A person views Stanislva Pinchuks', Europe without Monuments (2022).



OTHER INTERNATIONAL PROJECTS:

ARTIST CAMPS

In 2018 and 2020 NCCA presented work from visiting artist camps, a concept with a strong historical context in the Northern Territory. The camps, which occurred in 2012 and 2015, were based on those conducted by the Museum and Art Gallery of the Northern Territory (MAGNT) from 1978 to 1993, where significant Australian and international artists would travel to the Northern Territory to learn about the landscape from Traditional Owners, and exchange ideas a techniques with First Nations artists, producing a body of work in response.



Above: Rupert Betheras, Made Budhiana, Lionel Possum, Untitled, (2016).

Left: Documentation of an artist painting en plein air at Uluru during an artist camp in 2016.



PUBLIC PROGRAMS

107 EVENTS & PROGRAMS

HIGHLIGHTS

- More than 50 artist talks, including Timo Hogan, Franck Gohier, Winsome Jobling, Therese Ritchie, Gunybi Ganambarr, Barayuwa Munungurr and more.
- Curator talks from emerging Spark NT curators Clare Armitage, Carmen Ansaldo and Sarah Pirrie (2018, 2020 and 2021)

2022

- Performance 'Mapurtiti Nonga' by Aunty Crystal Love Johnson Kerinauia & Jens Cheung as part of 'Retribution: What Happens Next'.
- Artist talk by Bushra Mir and screening of film 'Haider' to accompany 'Can You Hear My Voice?'
- 'Highway Heads' wreath workshop with Franca Barraclough during 'The Visitors'
- In Conversation with artists Staniaslava Pinchuk, Piers Greville and Petrit Abazi & poetry reading in Kosovo as part of Manifesta 14.

2021

- Floor talks and panel discussion with Yirrkala artists and curators 'A Story of Collaboration' during 'Murmjiny'
- United Nations Association NT celebrate International day for Indigenous People during 'Murmjiny' (2021)
- Performance and artist talk by Billa Smith as part of 'Lapsed, Missing & Working Sculptors' (2021).
- Tarzan JungleQueen artist talk and zine launch, with drag performance by Addison Joy Harper for 'Do I Seduce You?' (2021).
- Three 'Drawing Feast' workshops with Christine Barganza as part of 'We Eat, We Are' (2021).
- United Nations Association NT celebrate the Year of the Fruit and Vegetable during 'We Eat, We Are' (2021).
- Parap Market Tour with Emma Lupin and Tisha Teya as part of 'We Eat, We Are' (2021).

2020

- 'Water Forum: Perspectives from the Top End' panel during 'Groundswell' (2020).
- 'Brace Yourself: Beach Dance' with June Mills during 'Groundswell' (2020).
- Artist talks with Aly De Groot and Lee Harrop for 'Groundswell' (2020).
- VR workshop for kids, accompanying 'Off the Walls' (2020).

2019

- 'Cocoon of Prayers' longitudinal performance by Levin Distaschenko in the NCCA gallery, spanning several weeks (2019).

*Left: Documentation of Crystal Love Johnson Kerinauia and Jens Johnita Cheung performing Mapurtiti Nonga (2022)
Following page L-R: A young artist speaks with a guest at the opening of Your Rights Through Art (2021), Kristian Laemmle-Ruff gives an artist during Mind the Gap (2018). Franca Barraclough discusses her practice in an artist talk during The Visitors (2022). Nadine Lee performs a Larrakia welcome to Country at the Zine Launch and Drag Performance for Tarzan JungleQueen: Do I Seduce You? (2021). A participant in the VR workshop for kids during Off the Walls (2019). A visitor views Bushra Mir's Awaaz (2019) before their artist talk and screening of Haider in the gallery (2022). Guest at the Launch Party to celebrate We Eat, We Are (2021). A child in front of Timo Hogan, a short film by Stephen Oxenbury (2022).*



PUBLICATIONS



Murrjiny: a story of metal from the east
Exhibition Catalogue
144 page book
2000 copies

PRINT COLLATERAL

NCCA publishes print collateral for every exhibition and project, ranging from lift-out floor sheets and posters to multi-page zines and major publications.

The print collateral becomes part of NCCA's public archives, and a copy is deposited to the Library and Archives NT and plays an important role in ensuring a broader dissemination of artist's work. Large-scale publications such as 'Murrinny: a story of metal from the east' are sold through the NCCA shop to recoup costs,

44 PUBLICATIONS & CATALOGUES

8,700 COPIES

43 POSTERS

4,400 COPIES

43 FLYERS

6,600 COPIES



TIMO HOGAN
Exhibition catalogue
4 page fold-out
1000 copies



Nigel Sense: Visitor Centre
Exhibition catalogue
52 page book
200 copies



What is Here?
8 page fold-out
4000 copies



Do I Seduce You?
Zine
30 page booklet
200 copies



Murrjiny : a story of metal from the east

COMMUNITY ENGAGEMENT



COMMUNITY GROUPS

NCCA delivered a number of exhibitions, projects and events in collaboration with community groups including educational institutions, youth groups, refugee groups, cultural groups, and charities.

- Charles Darwin University
- United Nations Association (NT division)
- Legal Aid Associations NT
- Melaleuca Refugee Centre
- GleNTi
- Parap Village Markets

NCCA MEMBERSHIP

Between 2018 and 2022 NCCA Membership nearly doubled.

Our NCCA members are a highly-engaged community of people who are as passionate about supporting contemporary artists, exhibitions, and programs in the Northern Territory as we are.

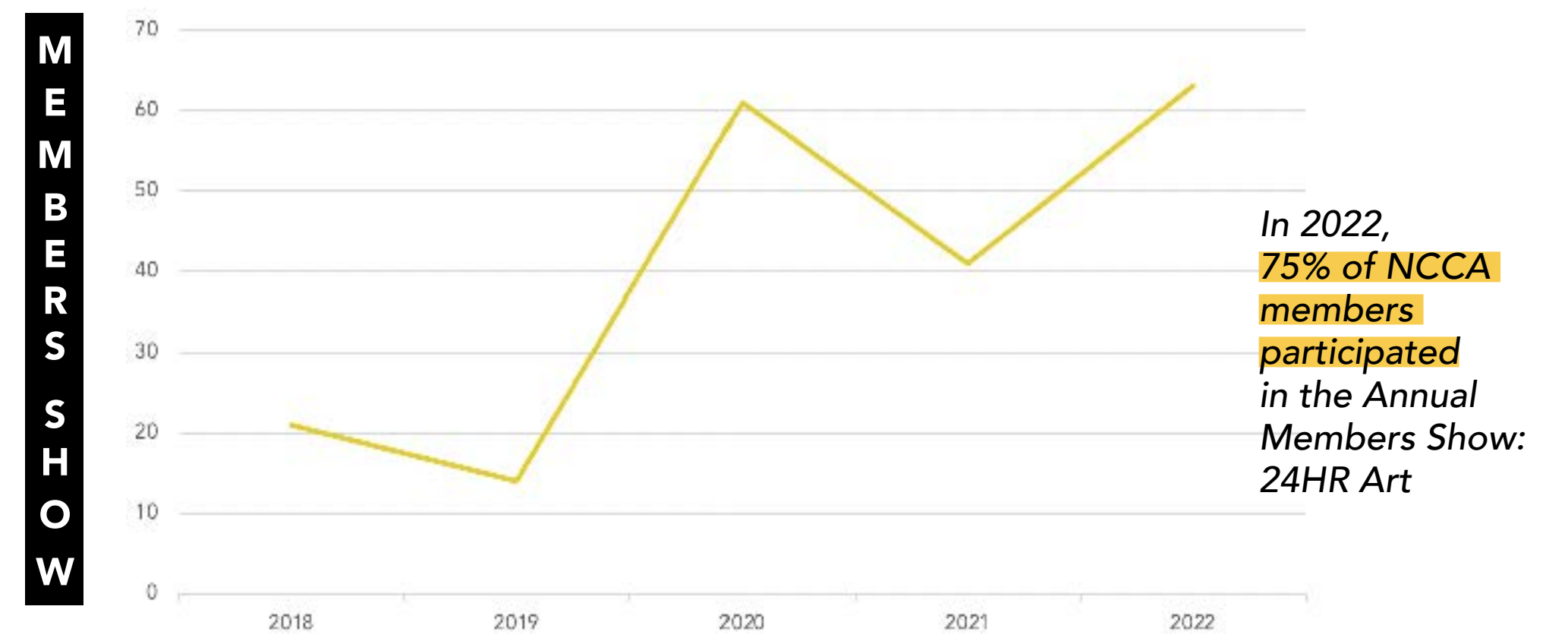
NCCA Members receive:

- Invitations to exhibition openings, members-only events and previews
- 10% discount at NCCA Shop and several local businesses
- An invitation to exhibit their work in the Annual Members' Show



Above: Prennyrose Wiggins, Night Watch (2022). First prize winner in the Annual Members' Show.

Opposite: A person views Gram Art Projects Seed Calendars at Can You Hear My Voice? (2022).





PHILANTHROPY & SUPPORT

THINKING OUTSIDE THE MONEY BOX



In 2021 NCCA secured an agreement with Dr Prasanth Puspanathan to donate three carbon-neutral bitcoins over three years, worth a minimum \$140,000. This cryptocurrency donation was the first of its kind globally and instantly doubled the NCCA exhibition budget.

'I have full faith and confidence in NCCA using this money to do something really innovative and make every dollar count.'

Dr Prash P
Principal Patron, Board Member

Left: Dr Prash P. speaks at an exhibition launch in 2022.
Opposite: Nigel Sense, Darwin Welcome Pack (2022).

IN THE MEDIA

FINANCIAL REVIEW
Bitcoin donation instantly doubles NT public arts budget

Crypto creative The gift helps fund a show exploring trade ties.



Cryptocurrency enters the art world giving space

THE STRAITS TIMES
S'porean makes \$140,000 Bitcoin donation to Australian art gallery



NT gallery pushes boundaries with help of cryptocurrency donation

Indigenous art goes high-tech: bitcoin boost for modern exhibition



NCCA accept world's first cryptocurrency philanthropy to an arts institution

The Northern Centre for Contemporary Art (NCCA) in Darwin is heralding a big step in the cultural philanthropic scene as it becomes the world's first public art gallery to accept cryptocurrency.



The Big List: the visual arts in 2021

Big new philanthropy: The Northern Centre for Contemporary Art (NCCA) in Darwin is the first art gallery 'in the world' to receive philanthropic funding via crypto currency. It was also the single biggest donation in the org's 32-year history. Dr Prash P pledged to donate one carbon-neutral Bitcoin per year for three years (a minimum guarantee of \$140,000). While other gifts have been larger in 2021, we love this thinking outside the box and the breaking of new ground.

SUPPORT

PATRONS

Glen Foster | Yavuz Gallery | Paul Johnstone | Matt Ward | Michael Fox
Mark Chapman | Bill Davies

SUPPORTERS

Dominik Mirsch | Mira Joksovic | Alastair Shields | Geoff & Fran Sharples,
Dennis Bezzant, Ynes Sanz, Andrew Kirkman

PARTNERS





**OUR FOUR
YEAR VISION
2025 - 2028**

KEY GOALS

Be number one destination for contemporary art in Northern Australia.

Place contemporary art and artists in discourse of contemporary issues, society and culture relevant to Northern Australia.

Be a collaborator in contemporary art with strong relationships across Northern Territory, Australia and Asia.

Broaden the diversity and deepen the engagement of people in contemporary art exhibitions and programs in Northern Australia.

Be valued as an independent and sustainable arts organisation by the arts and local community.

KEY OBJECTIVES

- First Nations first: deliberate programming led by indigenous artists and workers (through a First Nations Fellowship)
- Represent the cultural diversity of Northern Australia in our artistic program
- Broaden the distribution of creative practices and mediums in our artistic program
- Embrace digital transformation in both our artistic program and operational strategies, including capacity building measures for staff
- Continue to build strong relationships within the Northern Territory arts sector, including festivals
- Develop strong public programs, education programs and publications
- Expand the diversification of income streams through philanthropy, memberships and retail
- Partner with interstate institutions to tour NCCA exhibitions



**DAWN BEASLEY:
BOTANICALLY
PORECLAIN**



**UNBORDERING
WORLDS: NEW
NARRATIVES FOR
NORTHERN
KOSOVO**

**STANISLAVA
PINCHUK & PIERS
GREVILLE**



**JAMES
DRINKWATER:
PASSAGE**



**BLAK
SUPERHEROES**

(working title)



**ALANA
HUNT:
SURVEILLING
A CRIME SCENE**



**2023 ANNUAL
MEMBERS' SHOW**

ARTISTIC PROGRAM 2023

[SUBJECT TO CHANGE]



CLEVERMAN

[ACMI
TRAVELLING
SHOW]



QUEER
TERRITORY

(working title)



MINED COUNTRY

(working title)



BILL DAVIES



CYCLONE TRACY:
50 YEARS

(working title)



2024 ANNUAL
MEMBERS' SHOW

ARTISTIC PROGRAM 2024

[SUBJECT TO CHANGE]



PROJECTS & COLLABORATIONS
2025 - 2028

[SUBJECT TO CHANGE]

- L-R:
- Vincent Namatjira
- Clare Christian Robertson
- Liss Fenwick
- Violet Bond
- Fiona Roberts
- Joanna Del Niro
- Heather B. Swan
- Ian Strange
- Sonia Leber & David Chesworth
- Peta Clancey
- Karen Mills
- Kim Sooja

ORGANISATIONAL GROWTH

PROPOSED FUTURE SITE



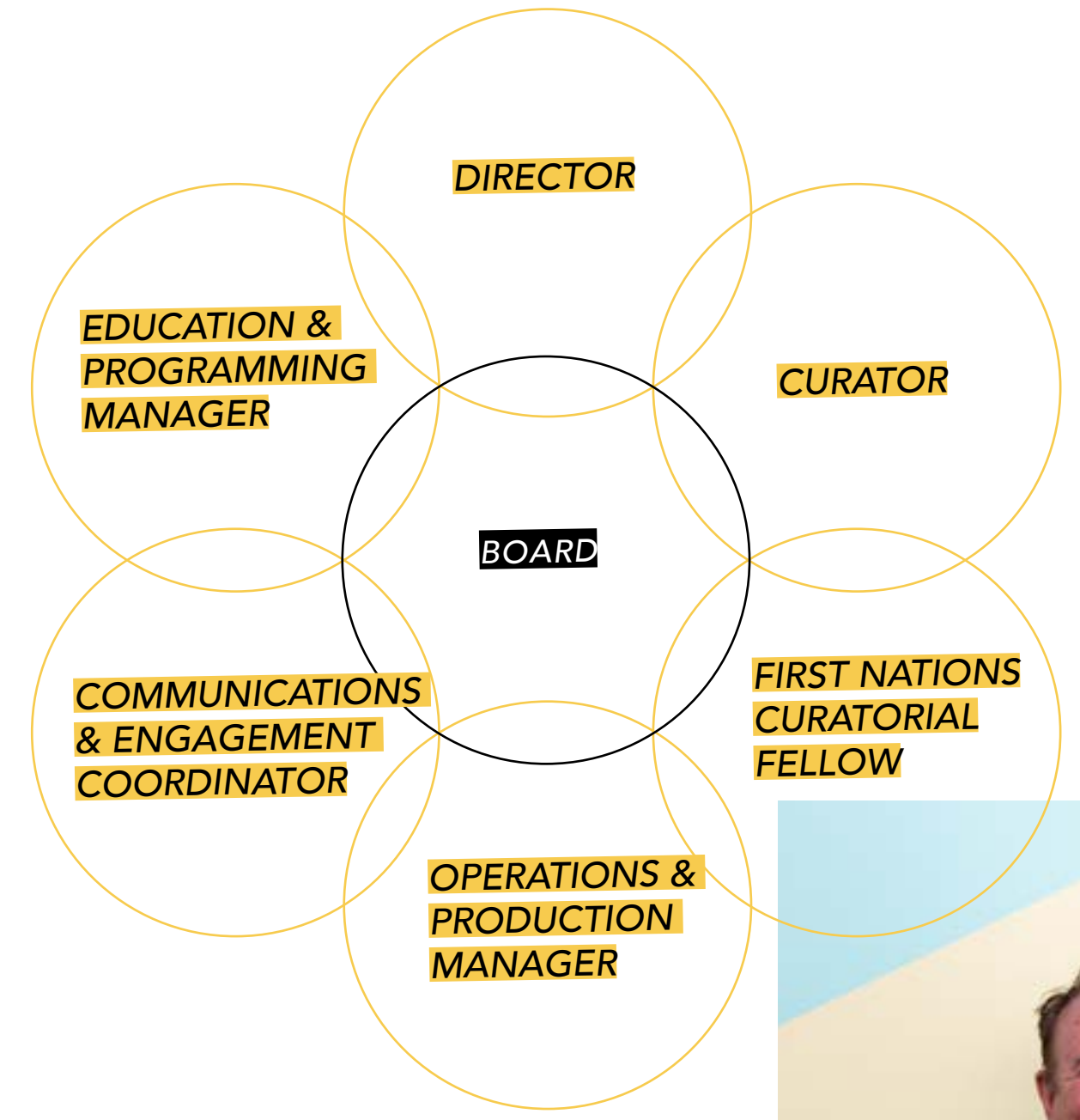
Mockup of the Old Reserve Bank as the Northern Centre for Contemporary Art, in Darwin's Civic and State Square.



PROPOSED NEW LOCATION IN DARWIN CITY CENTRE.

Situating NCCA within the NT's Masterplan for a thriving Arts Precinct.

PROPOSED ORGANISATIONAL STRUCTURE



STATEMENTS OF SUPPORT

The Northern Centre for Contemporary Art (NCCA), formerly 24HR Art, has played a pivotal role in the Northern Territory's visual arts sector for over three decades. It provides an integral space for the presentation of contemporary art and a home for a broad range of artists, ideas, conversations and activity. NCCA also plays a key role in supporting artists through exhibitions and partnerships such as providing the Darwin venue for the Artback NT SPARK NT Curator Program. The vision of NCCA was to engage cross culturally long before it became an accepted way of working and it has always felt that it is part of the region, embracing contemporary art and ideas from our neighbours to the North. Four year funding would enable it to grow sustainably and continue to deliver visionary programs. NCCA is a welcoming, inspiring, engaging, at times controversial, exciting and integral part of the visual arts ecology across the NT.

Adam Worrall

Director

Museum and Art Gallery Northern Territory

The Northern Centre for Contemporary Art (NCCA) is a vital space for contemporary art in the Northern Territory. In 2021, the exhibition Murrḱiny shared an incredibly important moment in Yoḱu art. The ability for NCCA to platform this contemporary art moment while it is still in motion demonstrates their unique position to be responsive and present. The Northern Territory has few spaces that can offer such a program of exhibitions and public programs. Murrḱiny is just one example of the incredible program the staff of NCCA achieve each year. With their vision and creativity, I can only imagine the projects they will lead in the coming years with support from Australia Council.

Rebekah Raymond

Curator of Aboriginal Art and Material Culture

Museum and Art Gallery of the Northern Territory

For decades Northern Centre for Contemporary art has been the sole platform in Darwin, the NT's capital, for elevating Territorian and Northern Australian artists. It is completely unique in this remit. As more attention turns to the art from Northern Territory, Kimberly, Far-North Queensland and the amazing artists from those areas, the role of NCCA will only become more relevant. NCCA has unique value within the Territory- with an engaged local community, as well as interstate & international visitors, it is a platform of elevating it's artists, curators and arts workers to access new networks and opportunities. The Centre's orientation within the intersection of Northern Australia and Asia is completely central to the art ecology of Australia. Being engaged as an emerging curator by NCCA was a valuable step in my career, which led me to the work I do now.

Carmen Ansaldo

Curator and Public Art Constultant

Students of Millner Primary have been visitng the Northern Centre for Contemporary Art as special excursions for several years. NCCA has been highly supportive of this initiative and generous with scheduling visits, arranging access to exhibitions, and awhere possible, artists and education tools. These opportunities engage our students in contemporary art and contribute to dynamic and rich learning experiences. Millner Primary is excited to continue this valuable partnerhsip with NCCA into the future.

Korin Lesch

Art Teacher

Millner Primary

NCCA, or 24HR Art as I still refer to it, has a unique and significant place for contemporary art in Darwin and the NT. Where else would I have shown my first solo exhibition ("Maast Maast' in 2010)? Where else could I have mounted the first significant exhibition of contemporary Larrakia art ('Dirula', 2002)? Sure, tthought the gallery serves a regional population, it has led the way nationally for artists/curators such as myself- because of this very population and the ongoing and critical cultural dialogues it represents.

Gary Lee

Larrakia Artist

Like the other public contemporary art spaces throughout Australia, NCCA is central to the development and sustainability of a local contemporary art ecology. This is perhaps more so than its interstate affiliates because it is the only such publicly funded gallery fulfilling this role in the NT, cultivating the practices of artists, curators and arts writers who invariably go on to find work/representation in other galleries/contexts within the NT and beyond. Likewise, it nourishes these practices through critical exposure to work from elsewhere. Given its key role in sustaining this ecology, NCCA has more than demonstrated its potential for a greater level of operational sustainability.

Maurice O'Riordon

Curator & Researcher