

**Conversation between coordinators of Go-Go Gallery:
Rachael Tempest, Adam Ferrante, Peter Richards and Zoe Sweeney
November 1997**

SB Are you all the members of the committee of GO-GO?

AF Initially with the founding members there was another three, and slowly that's dropped off.

RT And those three have dropped off and a couple of weeks ago asked Penny Trotter to be involved. She's written a couple of things, written for a couple of shows and she's also submitted a film for one of our shows where we advertised for short film makers. She's right into publicity and also she's into performance, which is something we're looking at exploring more. She's just joined up.

SB What kind of backgrounds are you from? I remember at the Australia Council Emerging Artist Run Space meeting that you, Rachael, were implying that you didn't actually come out of art school.

RT I thought that was really funny, someone was defining emerging artists as people who were five years out of art school. I said is it necessary for people to go to art school? My history is that I studied theatre. I guess when I look back on it, when I think about it, I was an artist, but in New Zealand it wouldn't have ever occurred to me to call myself an artist. I studied theatre and directed and found that I was more and more starting to look at how the space looked and the stages looked and also becoming interested in absurdist theatre which is non-naturalistic, as much about moving the actors around the stage as objects. I started to find that that wasn't cool in the theatre department that I was studying in. So I came to Melbourne and thought that I'd step back from directing for awhile and put more explorations into space. Then I met someone who was an architect and I got into architectural critical theory, through architectural critical theory, which I found really exciting, I started reading art magazines and happened to fall in with a group of sculptors, and it was this group of people here. I was talking to someone one day, she was talking about a show she was putting on and I said 'I've got something that I've written that you could maybe put in the catalogue', and she said, 'Why don't you do the catalogue?' And it was one of these guys here.

SB Zoe, what's your background?

ZS I went to art school in Western Australia.

SB Studying what?

ZS Textiles and sculpture, and then I majored in sculpture in the VCA and I didn't fancy finishing off there and then I started teaching at Arts Project and I'm still there. I've got more into having shows, actually physically making work to put in a show rather than finishing off a degree. I wasn't so interested in being in an institution. And maybe that's what gave me the final push, I think that going to the VCA really sealed it, I definitely didn't want to be there and then once I'd left all this stuff started happening.

AF Originally from high school I went to Phillip Institute of Technology, which is now RMIT. I was there working with Dominic De Clario. Basically PIT was an amazing period of my life because there were no lecturers around. The whole department was disassembled; falling over itself because it was aware RMIT was going to take over, no one knew what was going on. Everyone was left to do what they wanted to do, so it was a really great time. We were going 'Fuck, I don't really know what art's about yet',

but producing it around other people who were producing all these amazing crazy things. Then Tim Jones took me under his wing and I worked with him a lot with performances with TISM and things like that and we travelled with TISM a bit, creating installation type works on stage, like using chain saws and stuff like that. Then Tim says, 'If the department's failing, you should go to the VCA', and so I transferred over to the VCA and found the department –

SB Which department?

AF I was a sculpture major, but I've always been really fascinated with painting and drawing, two dimensional. I went to the VCA, went through the process and just found it was a little bit reserved. I did find though, the amazing thing that I did branch over from Phillip Institute was this humour that everyone had at PIT. Everyone made these really funky humorous sculptures and objects. No one considered themselves as artists; they just considered themselves as weird, wacky comedians.

SB So it was like an unschooled art school.

AF Yeah, it was like it only came together during the day. And that was really good, because when I went to the VCA, I still had that, I was still trying to produce these weird things using materials like plastic. David Wilson was very reserved about my work.

SB Did you finish there?

AF I went right through. Got working for one year up at Lone Star when Pete put Lone Star together which is a studio in Northcote. We put together a few shows there, mine was an edible art show, Zoe and Rachael took part in that as well.

RT We had another arts collective as well, called Arterial.

SB I'll just go to Peter now, what's your background?

PR My background is that I'm a late starter in art. I was working pretty young, when I was about twenty-two I went travelling, came back, was disillusioned, and started making art. Went back to study, to the VCA, studied sculpture. I graduated in '95. Finished VCA, set up this business.

SB So you're the hairdresser. Is anybody else a hairdresser?

PR And tried to combine both sides of my life, art and the financial side of hairdressing.

SB Do you know of any other artist's spaces like this?

PR There used to be a shop in Prahran that had a gallery. Not like this, I think the gallery in the shop wasn't an artist run space; it was initiated and run by hairdressers. I suppose Lou is the only thing close, which is a salon but designed by an artist, where they did things out of it for the Fringe Festival. So I suppose that is the closest and it's pretty much a working piece of art, that one.

RT This has been set up as much to support yourself as an artist as opposed to...

SB It's a great idea to combine it; often the problem is that the gallery and the way to make a livelihood, the two things are separate. So if you can combine it, the two things seem disparate things, but it's possible to combine most things. Most people, artists do combine two things or three disparate things.

PR Yeah, for sure. I really wanted to consciously provide that so that it would access more people towards art.

SB So you've been involved in projects before this? Formative projects.

PR We are part of an artist run collective called arterial and we organised a couple of shows out of that. I think that is still the basis of what we are now.

ZS We rented a space right next to 200 Gertrude Street. 202 Gertrude Street. We had our first show there. That was the first time we'd got together.

RT That was about fourteen people.

ZS That was a much larger group, the core of people who did most of the work, who financially did most of the work we're still together. I think that's where it started off. Then we had the exhibition at Lone Star ... just a series of things.

SB Arterial, then Lone Star then Go-Go.

PR We were going to have it run out of Lone Star but it became really difficult as its living and studio spaces. In a way we still have this space and we also have spaces around that support this space here.

ZS And really Peter and Adam have been running things as well, such as classes, Adam's started up a business and has been teaching. So using it in that way, as well trying to be broad I suppose. I suppose that's what the whole nature of a space is about, two very distinct things and trying to bring your life together somehow. So art and real life can fit can meet and somewhere together in a way that is as pleasing as possible.

SB So your interaction before was more local things was it?

ZS I came over from Western Australia with a friend, we both went to VCA, we met these guys at VCA and then we both decided not to continue, and she's now at Gertrude Street, so she's just continued on in a slightly different direction and we've set this up.

RT I think we're interested to see how having a space effects things. When I was in Dunedin I was involved in a Super 8 arts collective. We had a building for a year and then one day the police came with batons and things and closed the whole thing down, it was pretty over the top -

AF What were you doing there?

RT We were having meetings with more than four people. That was a really interesting experience being involved in a really fantastic arts community down there, which was then dispossessed of space, we had large illegal meetings in people's warehouses and talk about running an arts collective without a space. I think there was similar work done in France in the last few decades and there's been a lot of writing and talking about the necessity of having a physical space in order to have an entity. I've found it a lot easier having a space now that we've had the opportunity to have a space.

SB It gives you ongoing practical considerations to anchor your activity, so that sets up a continuum.

RT Well that's what we found with ARTERIAL. Every time we wanted to have a show we had to find a space, re-renovate it. It was really hard work, it meant that we had fantastic ideas and we were thinking in a really innovative way, and we were interested in taking projects out of the space ourselves, but it's really nice to actually have the physical space. In terms of when you're talking to people if you have the back up of the physical space you can talk in terms of offering someone something. You meet an artist that you really like and you can do something for them, you can invite them to show.

SB That's where the exchange can happen.

I was thinking, a lot of people from the spaces that I've mixed with, and they're through people I've known, I guess, they haven't visited GO-GO yet. These people currently involved in running spaces in Melbourne are kind of interconnected. They have been hearing about you more and more, but there is a sense that you are the new kids on the block, but I don't think that's necessarily true, it's like you mix with different people and it's only lately that you've been linking in with the broader or other similar activity here. That's my perception.

PR That would be fair.

RT Yeah, we're making more effort, getting the confidence.

SB They might have taken a more, perhaps, linear progression in their activity. They are probably all in their thirties too, so they have a sense of the history of these activities in Melbourne over the last decade. I think your history is quite different to their's, whereas I have heard how the other spaces came about through the grapevine, so to speak.

AF It's interesting though, in terms, say, of a Darwinian type formulation of congregations, there are congregations constantly happening out there in the world, we are all part of a show, what was that arts collective that we had show at?, the OLD MOUNTAIN CANNERY. And it was open house, inviting any artist to exhibit in this massive warehouse. It was just like a giant festival, they had this bonfire and there were all these different rooms you could walk into. But they soon die off and then another one comes about. And that's how these congregations are formed and our ideas are formulated through being quite similar.

SB It seems like GO-GO is quite a solid thing now, and I was wondering how solid it was as an idea as you were working towards actually opening this gallery, how solid did you want to be?

RT I think we were really conscious about isolation.

AF And that's why I think advertising has played such a huge role in GO-GO.

SB You've got the best invitations.

ZS Bruce from Pinocotheca phoned a woman I work with and he goes 'Have you seen their invitations? It's obscene! And where do they get all their money? They must be loaded'.

SB So you are living beyond your means with the standard of invitations you put out.

ALL Yeah.

PR Well, we're getting better at it.

RT But that came out of initially thinking we're really isolated, how can we make ourselves seen? We really want people, to show here and we are really interested to see what people have got.

PR Also so the flyers reflect the artists, because there's diversity in the shows, the different flyers give a flavour to what the individual artists are. We don't have a house style I don't think.

SB That was one of the questions I was going to ask at some stage was, do you think there is an aesthetic, I get a sense of installation and cross media work being seen here.

PR I think there is a fair bit of an object/installation background, because being VCA sculptors there's been a fair few artists from that area as we first opened in the first year. But we've also broadened.

AF I think that's one of the big problems of what we are about in terms of our philosophy of our ideas, because we really didn't know what we wanted to show and what type of work and trying not to cut people off.

RT We were really feeling our way at the beginning.

AF I think it's just really starting to pixilate and come together.

RT But then, you find after a year you look back and think, 'Oh actually, there is an influence in the type of work that we have in here', it's not intentional but you just do.

SB There's always a personal preference and then there is work you are just not interested in and it doesn't mean it doesn't have virtues. I think being at the one year old stage is very interesting too because then you can place and see things repeated and work out patterns.

RT One thing I've noticed, I use the word theatricality, but it's maybe not that. Theatricality is definitely something that was in the way we initially went about wanting to express the space in terms of being out there. When I look at the work, I think there's a tendency for the work to be maybe – large.

SB Blowing the seams of the place?

RT There's a lot of work that happens around Melbourne that's pretty minimal.

SB It's very placed isn't it? You've got the room out the back here, and it's kind of like a contained bomb, there's no where else for the work to reference, so the work does have that sense of wanting to expand beyond the space, or to use it all up.

RT It's a relatively large space too.

AF Another thing is we try to go all the way with the artists that we show. That includes what types of food, not so much 'How are you going to present your work', but how everything fits with it, what type of a theme are you going to carry through, what kind of an invite are you going to have, types of food. It's almost like a performance, like theatre, the entire event, other than just being another opening in which to view art. I think that does carry through, that professionalism, it's hard but.

RT That's from starting off feeling really isolated and not really sure where you're at. So you go all out in the professionalism and all out in the trying to have it tie up and being really organised. Then it's ended up that we were more organised than maybe we needed to be, or more colourful than we needed to be.

SB Colourful is okay. It does seem like here there is a lot of energy, and I think Grey Area also has a kind of energy but not as explosive as this. This seems – the way you talk about it that there is something chaotic about the way you organise things.

PR When we first opened we were probably trying to get the structure, so that when we asked for the format of proposals it was 'what we'd really like is this, this, this and this'. We wanted to loosen that out, because in the first six months or so we wanted to make it easier so we'd go and visit people in their space and make it more informal.

ZS The level of confidence I think it takes. Six, seven, eight, months ago, we wouldn't have said yes to this show, because we would have felt it was a direct reflection on us, and we couldn't afford to have a show like this. Now we have got the point where we have broadened it out more.

SB You can take risks.

ZS Also that thing of an in house style, I reckon that we did have that but maybe in the last four months, in the last four/five shows; we've really taken a step beyond that. I think we were really were choosing, maybe initially because we were setting up and a lot of the people having shows were really good friends and so we were all very, very similar, all working together so there was a really strong aesthetic. Now because we've broadened out that bit more, we're just relaxing.

RT We are willing to take a few more risks.

ZS It is reaching a broad audience. So the people that are interested, or the people that we get to see, the people that we think 'Oh yeah we could make an appointment to go and see their studio', they are not necessarily friends, they are not necessarily in this group.

SB That's what happens with a round of submissions I suppose, otherwise you are just serving yourselves, and you might as well just close the door and ask your friends along. By inviting proposals you are asking to be surprised.

ZS We found that actually being out there and seeing someone's work, I just saw a show a few weeks ago and started talking to the woman, and she told me all about it and

arranged to go and see them. Now I don't know where they're from but it's a direct response that you get from their work. Rather than waiting for people to put in a proposal., I've found we've all been more like that, we've all been actively seeking people and as a group we go and see their work if they want us to or they come in and give a presentation, so it doesn't have to be in this format.

SB So you don't have a proposal dead line.

ZS We had all that, but we're not really interested in it. You set up these things because it's the way to do it and then you actually find, we don't actually like doing it that way, you negotiate with the group.

PR It made more of a wall between being able to have a fluid feeling of artists to approach us, it set a sense of 'this is how it's organised', rather than allow the fluidity to get into that yak or go down to the studio.

SB So you don't have a calendar?

PR It does seem to form itself as we go along.

RT We are booked up til half way through next year, and we also have another couple we can put on top of that. We are starting to think that maybe we should reduce the time we should accept them.

SB How long are shows for?

RT Three weeks, or just under three weeks, which is hard enough.

SB So do you get a deluge of submissions?

AF It's very scattered.

PR Sometimes they come in and sometimes they dribble in.

SZ It's really been more about people being interested in showing; people have been requesting that we come to their spaces, which is so much more exciting.

RT It was slow for the first five or six months and then BANG, we had this critical point and suddenly we got a whole lot.

ZS And also a lot of verbal interest, people really pursuing us and, I've found that I'd pursue other people. You have this space and you've got currency, it's like I really like your work, do you want to send in photographs, so you want to send in a tape talking about it how do you want to do it so we can make it really possible for you to take on having a show.

RT We are really conscious that a lot of artists have difficulty in terms of writing and proposals. Initially we had a brochure and a mission statement and we had and we want this A4 piece of paper and eight slides. Then on talking to people had all these people saying 'Yeah, yeah I'd really like to show', and we'd say 'Well put in a proposal'. And they would never put in a proposal. So I asked a few people and it turned out that the brochure was actually intimidating people, it was putting up a barrier that people couldn't get past, and meeting people and discovering that they go through a nightmare writing a proposal.

SB So do you all go and visit someone's studio?

RT Yeah.

ZS We went to a guy last week, Thursday. We went to his house and he had all his work there and he talked to us for quite a while, said what he was interested in and at the end he said 'Have I got a chance? Have I got a chance?'

AF The good thing about visiting artists in their studios is for example Kate Fulton when we went to visited her work in her studio, she started up by talking about her work in a particular way, but when me and Pete started talking to her about what she was actually

going to show here, it turned out that we were slowly moving with her into an installation, and how it can be put together.

PR It's really hard to get a handle on what the show will be like and I think the point that Rachael made about the shows being big. The bigness has been out of the conversation of 'how do you see it relating to the space', and 'what are you doing about food' and 'what are you going to be doing about making the opening really feel like your own'. Some of the openings have been –

AF We've had merchandising at some, create your own merchandising. That has slightly dwindled, but the first few shows we did have merchandising which was nice, because it was another thing that they had to think about in terms of presenting themselves other than their art.

RT Adam had postcards of himself and t-shirts of himself, he had great merchandising.

SB My impression of the structure of other artists spaces here is that they are on a kind of formal model, like everything has a kind of object quality about it, the calendar, the time of a show, the proposal set up, everything is like a module, broken down into parts. Go-Go sounds like even though you have a sense of the overall plan for the gallery, the plan can be quite generative and take you to different places. You don't seem to fix the external structures as clearly as other spaces seem to.

ZS We've already tried it. We've already tried brochures, meetings, minutes; we're actually not like that.

SB So you don't have meetings?

ZS We do, but in the past they've run for hours, they've been really exciting, just ideas, brainstorming sessions – 'what about this! and what about this?' And then we get down to business and then we go off again. Now it's realising that everyone has two or three hours to spend on a meeting, we've all got this stuff to do, so we do only have to spend an hour, so we can have fifteen, twenty, thirty minutes of proper business, quickly, quickly and then it's all about ideas again. Over the last year we've gotten rid of the things that we put in place initially, out of innocence or fear or whatever, and then we realised we don't actually need that, you can do without it, it feels more comfortable and real. It feels much more real to talk to artists.

AF Letting go of a lot of structure in the gallery allows for a lot more creativity in what you can do.

RT From the beginning we've been really interested in interacting with other spaces, because of this emerging artists stuff and because of exactly what you are doing here, people are starting to know what each other looks like and are starting chatting.

SB That's all it is, it's getting to know what the faces are in the crowd.

ZS I think maybe it's that thing where we've just come into this group that's really quite established and are really very familiar with one another.

PR We probably feel like the outsiders as well because we're you hear of the names behind the places.

RT That initial feeling that everybody knows something that you don't know.

PR We're new practicing artists too, equally as much wanting to generate something for ourselves as artists, but equally just starting to poke our heads out and say 'hi this is us' we want to find out what you do and what you think. We read about it in the mags and it's interesting because these spaces start to occupy conversations outside the practices and so you're already building up a sense of what is this space about who these people are who form these spaces.

SB I think for the artist run spaces that haven't been here, things like the invitations excite the curiosity and so they will probably have expectations by the time they come here and it won't be like you have to prove yourselves it will be that these people will be ready to embrace the place because it's a big deal to make the first gesture. Brett Jones was saying that with West Space, that once people make their first visit, with all their prejudices against the Western suburbs, it's just a matter of making that first visit and then they are likely to come again.

AF I think initially there was the problem of being at the back of a hairdressing salon, like, who's going to take you seriously?

SB I think people are embracing new and different ideas for spaces.

RT And people say 'How's So Go?' So Go is the salon and Go-Go is the gallery. Initially myself, I definitely saw the salon and the gallery as separate in terms of the space, but right from the word go the artists started to leak out onto the walls of the salon, because it's such a nice space and it can take it without the work looking like it's decorating the space.

SB You can play with the two spaces; you usually don't have another adjoining space where you have that opportunity.

RT The mirrors are really useful for some people.

SB Artists love mirrors.

PR It's set up to be quite minimal so it doesn't interfere with the work. You can frame it as an environment for the work to lead into the space.

AF There is a nice sense of a journey.

ZS I think in terms of the gallery in the back of a salon, maybe ideally we'd really love to have a space in the city, it'd be huge, with windows, we'd have it in a certain way, but that's not feasible and if we wait for that to occur we'd have to wait a very long time before we actually start the space.

SB It isolates the function too. I think Grey Area is a functional space because there are the studios upstairs, so it's a functional gallery for the committee/members who occupy the studios who are in the arcade. So it's all achievable because everyone is on site anyway. This seems to integrate activities too which I think is really good.

RT That's another reason why I think we make such an effort with the openings by getting people out here, we want people to look at the work but also we want to get rid of that intimidating of walking through the salon, walking past the staff and all the clients and all that sort of thing. Once they've been to an opening they'll walk on through.

SB So people do have problems coming past the salon into the gallery?

PR I don't think so, I think people just come in from the street, some get a bit shy, but we just say 'work on way down, have a look round, feel free', sometimes do you want a coffee?

SB I was wondering, do you have a text to go with shows here, what sort of products come from the space apart from the events and the lavish invitations? Do you collate material into publications; is there a textual element to the gallery?

RT There's not always writings for the show, especially not initially. That's something that I'm interested in because I'm definitely a wordy person, I come from that background, and I come from that realm. I know lots of other artists who feel really compromised by writing about their work, they are really fearful. Some stuff that I made earlier on in previous shows was the relationship of the catalogue as the intermediary between the viewer and the artwork, and also the relationship of the artist to that. We don't always insist that there is a text for the shows, because with some artists it's not appropriate,

although I've written a few things recently, I'm getting more excited about trying look at people's work that way.

SB So you would like to be the 'in house writer' for Go-Go?

RT But it's so hard. So maybe you're starting to think that that could become an aspect of the space?

AF We've talked about having journals and things like that. The time element and the money element at the moment has been the major shit. Just getting together and being able to write.

SB And you need to have had some distance.

AF Sure. Myself, I'm getting a friend who's a writer to write about my show. Because he's been on my arse about the fact that he wants to write about art. So I thought it would be really nice to get some other writers to come into the space and start writing as an art form in itself as well and performance.

PR We've actively tried to get writers, but it hasn't been overly successful.

RT That's one of the reasons we also invited Penny, because she's written two articles for us and also she's written an article about Zoe's last show which will be in Artlink. She's really keen to write things for magazines which is a slightly different style again.

SB It's good to have someone like that on board with that level promotion too.

RT We've got lots of collating to do, lots of video footage of different things.

SB Was that something you were considering when you opened the space, how you would document it, or is that something that has come along as you needed it?

ZS I think so, we've filmed the major ones, the opening, yours, we filmed quite a few since.

AF And I've tried to take slides of as many shows as I can. We have got an 'in house photographer' as well. Anita – she takes really nice shots.

SB For every show?

AF It depends, sometimes if Anita can't do it, I will do it or Rachael. But we do try to take documentation of every show that we do. I think it's good to have a catalogue of what you have done as a space.

RT Initially what I wanted to do but never happened is I've got a video camera and I wanted to do video interviews with people about their shows, and then my camera broke.

ZS Another thing that we haven't really thought about. I'm not really particularly interested in writing about any of the work but we haven't really addressed who is actually going to take care of that then.

SB So you don't have delegated roles, it's just who volunteers at a meeting or something?

RT Because we know each other all so well. We know who to ask, who'd be good at doing certain things. And they are assumptions often I think. That's something I find really interesting the emphasis does seem to be on the visual. Like with the invitations, I don't think we could put out an invitation that was just text, it would have to have some colour in it. And also with the documentation, it would be more likely to be videos, because we seem to be always on the visual side. That's what is really interesting, in a sense all of our aesthetics are quite diverse but when we come together, we speak in the language of Go-Go it's really funny when it comes to brain storming sessions to see how we've influenced each other and how we're all aware of the boundaries of the Go-Go aesthetic, it's something that's emerging, it's this thing of itself.

SB Do you feel like you are equal participants of Go-Go, no one is carrying it more than others?

AF You go through your stages I think, it does bounce around.

RT If you ask what particular idea was whose – it's impossible to answer, we are in each other's pockets, we have daily contact, sometimes ten times a day.

AF I think the strongest element with all of us is our sense of professional aesthetic.

SB The invitations are like signature pieces, they are works in themselves. The technology, is that the galleries?

PR No, Melbourne Uni. We'd like to invest in technology but we can't at the moment.

SB What about applying for grants and things how have you gone about that, so far?

AF The thing that we haven't really covered with Go-Go so far is the business side.

RT In terms of grants, I always had the impression that you had to have a bit of a history so it's been about developing a history, but no, we haven't pursued that side of things at all. That's one of the things that's come through for me, because there's been lots of those seminars and conferences at 200 Gertrude Street, and just being so impressed by the artists spaces. I wasn't aware that so many people were so fully into the grants and sponsorship and felt confident enough to feel justified in applying for those things.

SB And critical of the funding bodies, aware and pushing their rights for this funding.

RT I had this conversation with Brett Jones. He pointed out to me that perhaps it wasn't a natural progression. He talked about how he had been really active, setting up West Space so it was justifiable for artist run spaces to apply for grant. That they were just as capable as any other type of art space.

ZS And also things like, we don't have any rent to pay, so there wasn't that need to find money.

RT We say to the artists, you don't pay rent but we require you to put that money into advertising and an opening.

ZS And anything you spend is about you and your show and getting them seen and known about.

RT Right from the beginning we've had a really extensive mailing list and people say your crazy spending all this money, because we send invitations all over Australia and overseas as well.

SB Then you can set up an opportunity for people from other places to correspond with you, set up exchanges, have proposals sent to you from outside the city.

AF We struggled initially to settle on what price for the artist to pay for the space.

SB Well even if you're not paying rent there are huge costs just in keeping the thing rolling, like advertising, mail out, maintenance, documentation.

Do you have a sense of what you want to achieve in the next year, it sounds as if you just roll along at a really nice momentum, but now that you've reached your first birthday, can you project how you would like Go-Go to move in the next year?

PR I think you'll probably see over the next year that Go-Go will get a bigger profile in advertising itself as a space.

SB Do you feel that you can now see yourself as part of the scene?

AF I think we really look at ourselves as branching into the art world as an entity.

RT I want to use other people's spaces and collaborate with them and maybe do bigger projects.

PR I think maybe broadening our sense of community that we have here, getting into artist run spaces.

AF The most exciting thing would be to have more artists coming through the place.

RT I definitely want to incorporate more performance in the space.

There's such a distinctive cleft between the visual arts and the performing arts. People seem to think you mean theatre, I'm not necessarily interested in theatre, but I think there are all these cross-over areas that involve music and sound installation and performance. In terms of maybe associating it with the space, people thinking of it as a space that they can come to for that.

SB That's just a matter of being here and people knowing about you and maybe promoting those possibilities.

ZS It's been a year of working out things that aren't sitting right, working out who's really committed, who wants to be involved. It's been a year of, as well as trying to generate things and being interested in seeing artists, it's that overlying – like family problems. We feel a lot more clear. So this can be a year of getting more structure in terms of money or funding and to continue on. So that this time next year I imagine there will be more funding.

PR Maybe another space.

SB So you are in it for longer than just the foreseeable future?

ZS For me, it feels like that. Not necessarily here.

RT It seems to gaining a power itself.

ZS And that's been it's history from ARTERIAL, which was very, very different, we had no idea of running a gallery, to this, but I imagine the next thing would be a the same people but a maybe in a different setting, a similar thing happening and similar philosophy and similar way of operating, just more refined.

PR Brett Jones was saying that when they started West Space it was out the back of a cafe.

RT And more things like talks, I've been really impressed by what they've had at West Space, you come away and you feel really elated.