Foreword
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Between 17 September and 15 October 2011, one curatorial director with seven associate curators, 13 Australian and nine international artists activated public space across Tasmania in a diversity of ways; ranging from a bus timetable aligned to Earth’s orbit, through to an intensive, discursive educational curriculum predicated on the exchange of generosity and reciprocity inherent to hospitality. Artists occupied airwaves, airways, waterways, race-ways; they infiltrated media and technological space; and they engaged sites of agriculture, bureaucracy, civic space, commerce, communications, education, history, munitions and a sanctuary for birds.

The second* in a series of international projects commissioned by Contemporary Art Spaces Tasmania (CAST) and seed funded by Arts Tasmania under the ‘Locate/Situate’ programme banner, Iteration:Again was based on two key propositions. First, to deliver a programme of temporary public art that introduced new forms of contemporary practice and critical culture. Second, to grow expertise and connection in the Tasmanian curatorial field. Fundamental to the programme was access to international practitioners and trends for Tasmanian artists, curators and audiences.

In an initial conversation in 2008 with Dr David Cross, Director of Litmus Research Initiative at Massey University in Wellington, we introduced our ideas on developing an expanded art programme due to his experience with presenting the One Day Sculpture series across New Zealand over 2008/09. He proposed a project that extended the ideas of duration and place from that series which was also centred on a curatorium model to build networks and draw on the expertise and resources of the various curators’ institutional affiliations. Iteration:Again was conceived as a programme of temporary interventions or responses by artists to public sites and environments to be developed and delivered under an iterative framework. Underlying the curatorial frame was an idea of the transformation of an artwork over the course of a four-week period to offer a number of different moments, acts or forms contained within each discrete artwork.

Offering extended focus and increased levels of activity and discussion around the field of public art, Iteration:Again was also supported by an information hub housed in the CAST gallery, a variety of social media tools and a dedicated website (www.iterationagain.com) where regularly updated critical responses from 13 commissioned writers tracked the incremental development of each work.

The project closed with a dedicated symposium presented in conjunction with the Tasmanian School of Art (University of Tasmania) in Hobart. Dialogue around notions of ‘temporality,’ what constitutes a ‘public’, and the transforming or changing an artwork over the course of its existence were exchanged. The discussion reflected upon and analysed what had transpired over the course of the 13 commissions.

The production of this retrospective publication concludes what for CAST has been a large, extraordinary and, at times, exhilarating project. The generosity of the many artists, curators, colleagues, interns, writers, volunteers, technical providers, partner organisations and institutions across Tasmania and beyond who contributed to
the presentation of *Iteration:Again* – and without whom it would not have been possible – is warmly acknowledged. Finally, our gratitude goes to David Cross for his vision, energy and his determination to see through the large, complex and important project *Iteration:Again* has been for public and contemporary art in Tasmania.

*The first project in the series, *Mr Clever*, came through the commission of UK artists, Heather and Ivan Morison, to work with Tasmanian artists in a mining community on Tasmania’s West Coast. There, using local materials and skill sets, they created a travelling sculpture that later journeyed across the island and gave performances at small settlements in out-of-the-way places.*