
ANNUAL REPORT

2014



PERTH INSTITUTE OF
CONTEMPORARY ARTS



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ANNUAL REPORT 2014

Contents

5 Snapshot of 2014
7 Director's Report
10 Chairperson's Report
12 Artistic Program
36 PICA Publications
38 Creative Development
48 Audience Development Programs
58 Member and Donor Events
64 Spark_Lab Education Program
72 Financial Report
110 Board and Staff
112 Thank You

Left: George Egerton-Warburton:
Administration is Just Oulipian
Poetry opening night, 2014.
Photo: Toni Wilkinson.

Inside Cover: Erin Coates:
KINESPHERE opening night,
2014. Photo: Toni Wilkinson.

Cover: Matthew Gingold,
Filament Orkestra, (installation
view). *What I See When I Look At*
Sound, 2014. Photo: Alessandro
Bianchetti.



PURPOSE

PICA'S PURPOSE IS TO FOSTER THE DEVELOPMENT OF, AND ENGAGEMENT WITH, CONTEMPORARY ARTS AND IDEAS.

MISSION

PICA'S MISSION IS TO SUPPORT INNOVATION, EXPERIMENTATION, COLLABORATION AND TRANSFORMATION BY CREATING DEFINING MOMENTS FOR ARTISTS, ART FORMS AND AUDIENCES.

PROGRAMS

Exhibitions	9
Performances	25
Residencies / Creative Developments	21
Public programs	29
Education programs	22
Publications	4

TOTAL PROGRAMS 110

ATTENDANCE

Exhibitions onsite	248,097
Performances	8,121
Public programs	1,067
Education programs	1,726

TOTAL ATTENDEES 259,011

A BIT ABOUT OUR 2014 AUDIENCES:

They were from culturally diverse backgrounds:

29% spoke a language other than English at home

They came to PICA to be inspired:

34% stated that this was their reason for visiting PICA

They saw PICA as a place to learn:

39% said PICA broadened their understanding of contemporary arts

They were young:

47% were aged 18 to 34

They liked what they saw:

81% described their visit as a good or excellent experience

They keep coming back:

81% said they visit PICA 2 – 12+ times per year

They were engaged:

67% spent between 30 minutes and 2 hours looking at the exhibitions

PICA audiences enliven Perth city:

82% stated PICA was their main reason for coming into the city

PICA is a part of their lives

28% come to PICA to spend time with friends and/or family in an engaging environment

They speak highly of PICA:

93% said they would recommend PICA to their friends.

Left: David Brophy, *In all directions at once all the time* (installation view), *Hatched* opening night, 2014. Photo: Toni Wilkinson.



AC4CA: *One Place After*
Another opening night,
2014. Photo: Toni
Wilkinson.

“It is the cross-disciplinary nature of PICA that keeps art forms expanding and evolving.”

2014 was another terrific year for PICA, one defined by a number of large-scale interdisciplinary projects that provided real turning points for artists' practices as well as diverse and memorable experiences for audiences.

The pairing of William Kentridge's immersive installation, *The Refusal of Time*, with Richard Bell's major solo show, *Embassy*, during the Perth Festival turned PICA into a dynamic site of sound and light, history and politics.

This converging of art forms and disciplines was seen again in the highly successful group exhibition *What I See When I Look at Sound*, The Sound Collectors concert *Confluence*, Chunky Move's season of *Keep Everything*, Erin Coates' new commission *Kinesphere* and David Rosetzky's survey show *True Self*.

While expanding our notions of what art can be and providing deeply engaging interactions for audiences, these and other projects also represented significant career defining opportunities for artists. Bell has remarked publicly on the profile boost generated by his solo show at PICA while Erin Coates' ambitious commission, supported by a generous philanthropic grant, provided a much deserved opportunity for her to realize a project of the scale and ambition, not normally within the reaches of many Australian artists.

An eight week creative development period leading up to a full season of The Last Great Hunt's new work *Falling Through Clouds*, allowed this up and coming company to further test their devising processes and unique blend of performance languages. George Egerton-Warburton's extraordinarily poetic solo show transformed our Westend Gallery entirely and extended this young artist's practice into a new realm while a more established artists collective, the Australian Centre for Concrete Art (AC4CA), celebrated their 12 year long history of creating striking public wall works by turning PICA "inside out" with their painterly interventions.

The annual *Hatched: National Graduate Show* continued to provide a critical development, networking and profiling opportunity for the nation's most talented emerging artists while our Studio Residency and Creative Development programs allowed artists working across a range of art forms and at various career stages to test new ideas and artistic approaches, all within an environment that both nurtures and challenges. The importance of these research and development periods for artists is not to be underestimated. It is these that fuel and ultimately generate the next great body of work and it is the cross-disciplinary nature of PICA that keeps art forms expanding and evolving.

Strategic alliances always contribute to the breadth and dynamism of our programs, and this was particularly the case in 2014. A unique three-way partnership between PICA, the Art Gallery of WA and the Perth International Arts Festival lead to the spectacular presentation of Kentridge's work early in the year. This collaborative spirit was also evidenced in our relationship with the Blue Room Theatre in the presentation of *Summer Nights* during Fringe World, Strut Dance in the presentation of the MoveMe Improvisation Festival, Tura New Music in the presentation of *Confluence* and *Liquid Architecture*, CCP and NETS Victoria in the presentation of *True Self: David Rosetzky Selected Works*, Perth Theatre Company in the presentation of *Women of Letters* and the nation's leading art schools in the presentation of the 2014 *Hatched: National Graduate Show*.

A total attendance of over 250,000, a 16% increase from the previous year, is certainly a testament to the strength of our 2014 program but also to the inventive nature of our education and public programs. Visiting curators talks, sell out public lectures, participatory symposia, book launches, open studios, artist talks and Q & A sessions collectively offered our audiences highly engaging insights into the nature of contemporary art production, and reception, today.

Spark_Lab, PICA's education program aimed at developing new audiences for contemporary arts and instilling innovation skills and capacities in young people and their teachers, launched into its first post-pilot year in 2014. Armed with the learnings gleaned from undertaking the three-year pilot, our education team set out to establish a program that is highly adaptive to emerging issues, embedded in the culture of the school, bespoke in its modes of delivery, student led and artist driven and empowering to teachers to ensure ongoing sustainability.

They did just that, and more, by working with over 1,500 students and 53 teachers from over 40 schools with the assistance of over 15 artists.

Few of the achievements of 2014 could have been possible without the support of our generous donors and sponsors. A 34% increase in philanthropic support in 2014 certainly enabled us to offer the kinds of defining moments for artists and audiences that we so keenly aspire to. This support came from a growing number of individual donors, as well as from philanthropic trusts and foundations. We are indebted to their generosity as we are to that of our corporate partners and offer each and everyone one of our supporters our sincerest thanks for their unerring commitment.

PICA is always so fortunate to have such a dedicated and experienced team of professionals to lead the charge. This year saw some changes in the line-up but despite the challenges that this can cause, the usual PICA spirit prevailed and a year of rolling successes ensued, including of course, the inaugural PICA nauts swim to Rottnest – all for the art cause of course!

I would finally like to thank the PICA Board, especially its Chair, Tony Chong, for guiding us all through another year of notable achievements. Each board member has given most generously of their time and expertise and contributed heartily to the ongoing sustainability of this organisation.

Amy Barrett-Lennard
Director

“PICA continues to be grateful for all the support it receives from all its supporters”

2014 was another great year at PICA, one in which the organisation continued its ambitious interdisciplinary projects that it is renowned for and created career defining moments for artists.

Such projects could not be achieved without the clear leadership of our Director Amy Barrett-Lennard and her wonderful team.

In most cases, PICA exceeded its KPI measurements for the year, enjoyed a total income of \$1,848,849 and ended the year with a surplus of \$34,044 and total equity of \$396,353.

We were pleased to see income from philanthropic support increase by 34% in 2014. This came from a growing number of individual donors, as well as from Philanthropic Trusts and Foundations such as Equity Trustees on behalf of the Katherine Hannay Estate, the Fogarty Foundation and the Gordon Darling Foundation.

The Board is as committed to seeing the delivery of quality projects and outcomes as it is to ensuring the financial sustainability of PICA in the long term. The establishment of the PICA Foundation is vital to the future sustainability of the organization, and in the first instance, its ground breaking education program. The work to establish the Foundation has already commenced, with the formation of a 6 member strong Foundation Board and the introduction of additional staffing to administer the Foundation campaign. The costs associated with establishing the Foundation have been partly assisted with matched funding from Creative Partnerships Australia.

PICA continues to be grateful for all the support it receives from all its supporters especially its ART1000 and ART5000 donors and major partners Rio Tinto, City Toyota, Grace Fine Art, Perth International Arts Festival, Metropolitan Regional Authority and Dulux.

Sadly, we lost one of our greatest supporters with the passing of Brian McKay in March. Brian was key to the establishment of PICA and a former Chair of the organisation. He has been a strong advocate of PICA for many years and I will miss the parting wisdom that he so readily shared with me from time to time.

I would like to take the opportunity to thank all government partners including the Australia Council for the Arts, the Department for Culture and Arts, Lotterywest and the City of Perth for their vital and ongoing support of PICA. The dialogue and relationships with such partners continue to be strong, and we continue to look forward to working with them well into the future.

Thanks must also be given to my fellow Board members for their continual direction and assistance. As PICA continues to mature and grow, the Board will continue to look at ways to strengthen its membership and focus on its diversity and make up to suit the growing needs of the organisation.

Two of our board members Franklin Gaffney and Matthew Howison will retire from the Board in 2015. They have contributed to PICA tirelessly over the last 6 years, and I thank them for their assistance on behalf of the Board. As part of the continual succession planning at PICA, we were fortunate to have been able to appoint three additional board members in 2014. Lloyd Smith joined us in February and brings strategic organisational and human resources experience; Robyn Glindemann joined us in July to provide legal and governance expertise; and Marco D'Orsogna, joined us in September bringing a deep understanding of the arts and commercial sectors, and a deep appreciation of the drivers for success in organisations. I have no doubt that these three outstanding appointments will serve PICA well into the future.

Tony Chong
Chairperson

ARTISTIC
PROGRAM





Summer Nights

PICA Performance Space

A hand crafted program of independent dance and theatre from around Australia and the world.

Presented by The Blue Room Theatre in association with PICA as part of FRINGE WORLD 2014.



Swamp Juice

Bunk Puppets (Canada)

A live-action immersive puppet experience about life in a swamp.

Created and performed by Jeff Achtem.



Bruce

Weeping Spoon Productions (WA)

A comic time-bending adventure with a sponge puppet.

Created and performed by Tim Watts and Wyatt Nixon-Lloyd



Two Times

Claudia Alessi/Company Complesso & Brooke Leeder (WA)

A vibrant double bill of contemporary dance.

Nick'd and Dusty'd with the King

Witty solos and duos featuring the music of Nick Cave, Dusty Springfield and Elvis Presley.

Choreographed by Claudia Alessi
Performed by Linton Aberle, Joel Bray, Elle Evangelista, Mitch Harvey, Yilin Kong, Sophia Natale, Tahlia Russell, Tyrone Robinson, Nicole Ward and Zoe Wozniak.

Mechanic

A high-octane work using continuous, gradually accelerating cycles to explore the body as an organic moving machine.

Choreographed by Brooke Leeder
Performed by Linton Aberle, Joel Bray, Elle Evangelista, Mitch Harvey, Yilin Kong, Sophia Natale, Tahlia Russell, Tyrone Robinson, Nicole Ward and Zoe Wozniak.



Run Girl Run

Grit Theatre (VIC)

A bold, brash piece of theatre performed entirely on treadmills.

Created and performed by Tom Browne, Laura Hughes and Clare Phillips.

Previous spread: William Kentridge, *The Refusal of Time*, 2012 (detail). A collaboration with Philip Miller, Catherine Meyburgh and Peter Galison. Five-channel video with sound, 30 min, with megaphones and breathing machine ("Elephant"). Image courtesy & copyright the artist; **From top:** *Summer Nights* at PICA. Photo: Simon Pynt; *Swamp Juice*. Photo courtesy The Blue Room Theatre; *Bruce*. Photo: Brainlock Creative.

From top: *Two Times*. Photo: Mia Holton; *Run Girl Run*. Photo: Tom Browne.



MKA: dogmeat

MKA (VIC)

A confrontational fantasy of degradation and destruction.

—
Written by Tobias Manderson-Galvin
Directed by John Kachoyan
Performed by Eric Gardiner, Devon Lang Wilton, Tobias Manderson-Galvin and Luke Mulquiney.



The Night Guardian

Ellandar Productions (WA)

A super-hero narrative interrogating love, power and politics in a post-war landscape.

—
Written by Jessica Messenger
Directed by Lawrie Cullen-Tait
Performed by Rhoda Lopez, Nick MacLaine, Ellen O'Connor and Maitland Schnaars.

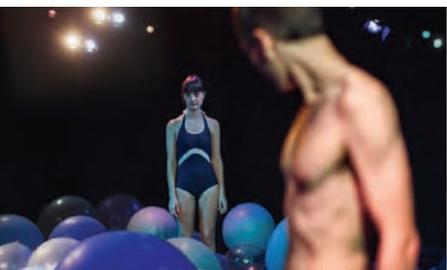


10,000 Beers

Turquoise Theatre (WA)

A darkly comic exploration of mateship, masculinity, and loyalty during an end of season footy trip.

—
Written by Alex Broun
Directed by Susannah Thompson
Performed by Paul Grabovac, James Porter, Joel Sammels and Andrew Southern.



Great White

The Skeletal System (WA)

A tale of blood, heartache and young love in the deep blue sea.

—
Written and directed by Will O'Mahony
Performed by Adriane Daff, Will O'Mahony and Mikala Westall.



Squidboy

DON'T BE LONELY (New Zealand)

A stream of consciousness, physical comedy about an imaginary friend making imaginary enemies and imaginary armies.

—
Created and performed by Trygve Wakenshaw.



Vicious Circles

Weeping Spoon Stadium Tour (Canada)

A surreal and psychedelic tale about the last days of Sex Pistols punk icon, Sid Vicious.

—
Directed by Stefan Cedilot
Performed by Shane Adamczak, Kathleen Aubert, Charles Mayer and Patrick Rogers.



Second Hands

Little y Theatre Company (WA)

A story of suburban ennui, the staleness of monogamy, and the ceaseless desire for a new pair of haute-couture hands.

—
Written and directed by Jeffrey Jay Fowler
Developed and performed by Austin Castiglione, Holly Garvey, Georgia King, Nick MacLaine and Renee Newman-Storen.



The Polite Gentleman

theMOXYcollective (WA)

A blues-infused story of a man in a midlife malaise who seeks more from his existence.

—
Written and performed by Mark Storen
Directed by Adam Mitchell.

William Kentridge The Refusal of Time

A collaboration with Peter Galison, Catherine Meyburgh and Phillip Miller | Central Gallery

William Kentridge's drawings, prints, tapestries, theatre productions and animated films informed by his experiences of apartheid and post-apartheid South Africa, have attracted international acclaim. In its Australian premiere, *The Refusal of Time* (2012) was a five-channel video and sculptural installation epitomising Kentridge's multisensory practice. This immersive opus was a meditation on the histories of colonialism and industry across time and place, combining the magic of theatre, dance and music with film, drawing and animation.

The Refusal of Time was an Australian premiere and major collaboration between the artist, PICA, the Art Gallery of Western Australia and Perth Festival, and it was supported by Perth Festival Visual Arts program partner Wesfarmers Arts.



'Sometimes a touch of wonder finds its way into an art gallery and envelops you in a moment of enchantment far away from the bustle of the outside world. Sometimes the art on display drives you into confrontation with the realities of the day.'

Laetitia Wilson
The West Australian

Above: William Kentridge, *The Refusal of Time* (installation view), 2014. Photo: Aaron Bradbrook.

Richard Bell Embassy

Curated by Leigh Robb | West End Gallery

For over twenty years, leading artist and provocateur Richard Bell has challenged the state of art and politics in Australia. *Embassy* was his first solo exhibition in Western Australia. Alongside a vast mural realised with Emory Douglas, five iconic paintings and the controversial video trilogy, *Imagining Victory*, this major exhibition pivoted around Bell's recreation of the 1974 Aboriginal Tent Embassy, the protest camp set up on the lawns of Parliament House in Canberra.

Embassy was a Perth International Arts Festival event, supported by Perth International Arts Festival Visual Arts program partner Wesfarmers Arts. Richard Bell is represented by Milani Gallery, Brisbane.

'Bell is a wickedly clever and hugely talented conceptual-political artist with a great compositional eye. He's also (and equally) an activist with a particular focus on the issue of appropriation – a term similarly applicable in this context to land and culture.'

Humphrey Bower
Daily Review, Crikey



Above: Richard Bell, *Embassy* (installation view), 2014. Photo: Aaron Bradbrook.



'Makes me feel inspired, not only about art, but also life.'

Hatched 2014 Visitor

Hatched: National Graduate Show 2014

Curated by Nadia Johnson | All PICA Galleries

The *Hatched National Graduate Show* is a curated showcase of new art from Australia's top graduates. Returning for its 23rd year in 2014, *Hatched* has been exclusively presented by PICA since 1992 and remains the only national survey of its kind, bringing together a range of works across diverse media by over 30 artists.

Selection Panel: Nadia Johnson, Kelli McCluskey, Josh Milani, Leigh Robb and Simon Soon.



Adelaide Central School of Art
Ash Tower

Adelaide College of the Arts, TAFE SA
John Blines

Australian National University
Sara Hellsing

Central Institute of Technology
David Brophy, Marian Giles

Charles Darwin University
Serge Ah-Wong

Curtin University
Danni McGrath

Deakin University
Bianca Brant

Edith Cowan University
Nina McKay

Federation University Australia
Alexandra McKim

Monash University
Briony Galligan, Rosie Isaac,
Tom Parsons

National Art School
Gemma Avery, Anna Cuthill,
Michael McIntyre

Queensland University of Technology
Katherine Clayton

RMIT University
Megan Hales, Betty Musgrove,
Nito Santos

Southern Cross University
Kurtis Adamson

**Sydney College of the Arts,
The University of Sydney,**
Simonne Goran

**Tasmanian College of the Arts,
The University of Tasmania**
Nadege Philippe-Janon, Ash Simpson,
Felix Wilson

The University of Newcastle
Ryan Fitzgerald

The University of New South Wales
Alice Couttoupes, Yeowon Lee,
Rachel Vosila

University of South Australia
Zoe Kirkwood (*Winner 2014
Dr Harold Schenberg Art Prize*),
Derek Sargent

The University of Western Australia
Valdene Buckley

University of Wollongong
Annie Tsai

**Victorian College of the Arts,
The University of Melbourne**
Grace Wood

Left: Zoe Kirkwood, *The Painted Fold Series* (installation view), 2014. *Hatched: National Graduate Show*, PICA. **Photo:** Alessandro Bianchetti. **From top:** Alice Couttoupes, *Untitled #1, Eponymic Imperialisms*, 2013; Grace Wood, *Blue #1, No Island is An Island (Isle of Man)* (detail) from *The Scroll Series*, 2013; Gemma Avery, *Smoke & Ash and Hey Lady (White)* detail from the series *MAKE BOOK* 2013, 2013.



What I See When I Look at Sound

Curated by Leigh Robb | Central Galleries

Artists: Lyndon Blue, Lauren Brown, Matthew Gingold, Cat Hope and Kynan Tan

What I See When I Look at Sound was an exhibition of five outstanding Australian sound artists uniting radically different approaches to the theme of seeing and shaping sound. These artists are also musicians, composers, programmers, writers and film makers who work dynamically across thresholds of music, sound and visual art. Each artist created a site-specific synaesthetic offering for the audience, profoundly shifting the registers that we usually associate with sound.

—
‘The artists of ‘What I See When I Look at Sound’, each in their own way shaping sonic and visual experience, were enacting aspects of the sensory options open to us in our experiential world’

John Mateer, Art Monthly



18 July

Confluence

The Sound Collectors | PICA Performance Space

Comprised of Louise Devenish (WA) and Leah Scholes (VIC), The Sound Collectors performed an intimate and sensory percussion concert for audiences to discover the infinite possibility of sound and explore the very question of what percussion performance is.

Featuring works by Mark Applebaum, Rick Burkhardt, John Cage, John Pax, Elise Reitze and Lachlan Skipworth.

Presented by The Sound Collectors in association with PICA and Tura New Music as part of the 2014 Scale Variable Series

—
‘There’s a clear logic in the music ... and it’s particularly joyful in its several tightly contrapuntal sections’

Zoe Kilbourn, X-Press Magazine

Above from top: Matthew Gingold, *Filament Orchestra* (installation view), 2014. Photo: Alessandro Bianchetti; The Sound Collectors, pictured. Photo: Nik Babic.



23 – 26 July

Keep Everything

Chunky Move | PICA Performance Space

From the critically acclaimed, genre-defying *Chunky Move*, *Keep Everything* was a fusion of dance and performance from one of Australia’s most innovative choreographers, Antony Hamilton. Splicing choreography, electronica, spoken text and improvised movement, the work traced human evolution from primates to robots and back again, becoming an apocalyptic love-letter to humanity.

Director & Choreographer: Antony Hamilton ; Lighting Design: Benjamin Cisterne ; Sound Design: Julian Hamilton & Kim Moyes ; AV Design: Robin Fox ; System Design & Operation: Nick Roux ; Design Consultant: Paula Levis ; Performers: Benjamin Hancock, Lauren Langlois & Alisdair Macindoe. Tour produced by Performing Lines.

Presented by Mobile States and PICA

—
‘This work demands absolute physical discipline whilst deving into the realm of the ridiculous. Hancock, Langlois and Macindoe nail it, combining comic antics with lush physicality’ ★★★★★

Nina Levy, The West Australian



30 – 31 July

Women of Letters

PICA Performance Space

In homage to the most civilised of activities, Marieke Hardy and Michaela McGuire curated a literary evening of letter reading. Celebrating of a diverse range of strong female talent, this two-night event brought together Perth’s best and brightest writers, entertainers and leaders.

Featuring: AJ Betts, Sally Burton, Rachael Dease, ‘Ofa Fotu, Andrea Gibbs, Carmen Lawrence , Mama Kin, Abbe May, Gillian O’Shaughnessy, Kerry O’Sullivan, Hellie Turner & Gina Williams.

Presented by Perth Theatre Company in association with PICA

Above from top: *Keep Everything*. Photo: Jeff Busby; ‘Ofa Fotu at *Women of Letters*. Photo: Rebecca Mansell.

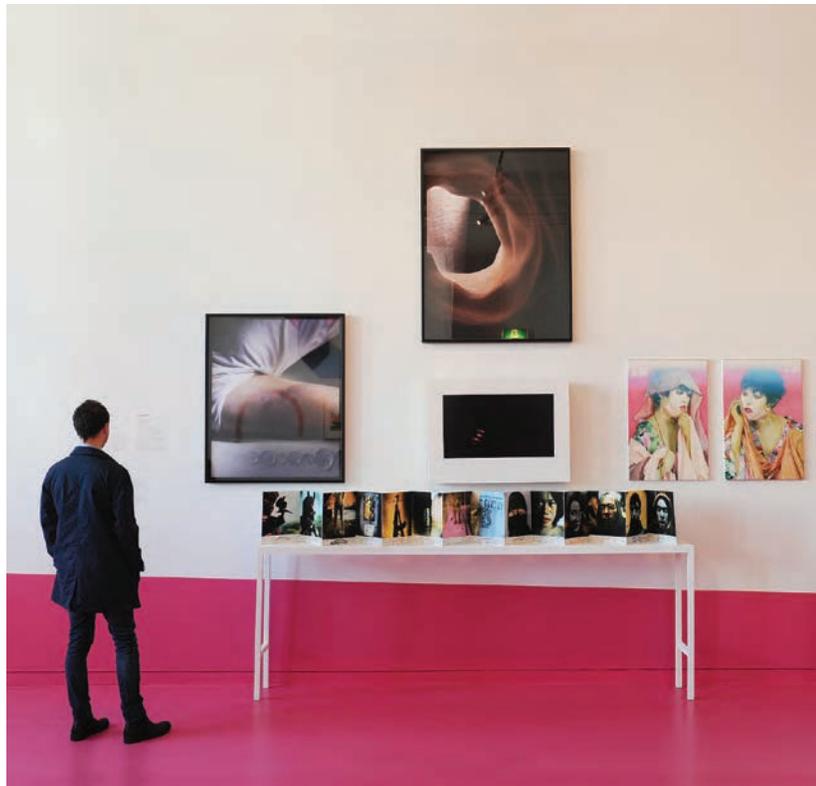
3 - 31 August

PICA SALON 2014

Curated by Nadia Johnson | West End Gallery

Artists: Abdul Abdullah, Jacqueline Ball, Richard Bell, Tom Borgas, Consuelo Cavaniglia, Julie Dowling, Sarah Elson, Eva Fernandez, Rodney Glick, Bevan Honey, Dianne Jones, Joanna Lamb, Kenny Pittock, Pilar Mata Dupont, Yuko Mohri, Paul Moncrieff, Laura Moore, Andrew Nicholls, Max Pam, Perdita Phillips, PUNKASKILA, Samuel Galileo Quinteros, Alistair Rowe, Lisa Uhl, Yirrkala Printmakers.

This annual exhibition celebrates the stellar history of Perth's leading contemporary arts organisation by showcasing artworks for sale by a selection of those who have exhibited at PICA over the last 23 years.



*'This place is amazing.
I don't know how or why,
but I feel like my life has
changed.'*
PICA Salon Visitor



15 August

perspectives [temporal]

Kynan Tan | Central Gallery

A new, live audio-visual work was premiered by West Australian trailblazer Kynan Tan in a one-night only concert. Hijacking PICA's vast Central Gallery, this synaesthetic, multi-speaker double projection deliberately confused the real and imaginary networks that surround our waking and sleeping lives.

16 August

Magnolia's Science Talk Show

PICA Performance Space

Coming off the back of popular late night fixtures staged in a Perth backyard shed, Magnolia's joined forces with PICA and National Science Week for a special one-night-only presentation exploring the intersection of science, sound and art.

MC: Tristan Fidler; Hosts: Matt Aitken & Joseph Walsh; Live Music & Performances : KUČKA & Guy Ben-Ary ; Special Guests: Costa Georgiadis; Chris Smith; & Kynan Tan.

Presented by Magnolia's & PICA in association with National Science Week.



Erin Coates KINESPHERE

Curated by Leigh Robb | Central Galleries

Talented WA artist Erin Coates re-shaped the geography of the PICA spaces with an ambitious, large-scale installation, inspired by her background in urban climbing and interest in architecture. Coates created a new landscape inside PICA, connecting the ground and first floors with a seven-metre high mountainous structure housing a micro-cinema and surrounded by wall drawings, a 3D film and an interactive climbing room. *KINESPHERE* combined utopic, absurdist and guerrilla strategies to challenge the way we are patterned to read and use the built environment. It was a significant new project by a Western Australian artist at a pivotal point in her career supported by a Catalyst: Katherine Hannay Visual Arts Commission Grant.

'In watching performances like this our neurones enact the same pathways as the climbers themselves, and their pleasure becomes our own.'

Darren Jorgensen
RealTime Magazine



Above: Erin Coates, *KINESPHERE* (installation view), 2014. Photo: Alessandro Bianchetti.

George Egerton-Warburton Administration is Just Oulipian Poetry

Curated by Leigh Robb | West End Gallery & Screen Space

Administration is Just Oulipian Poetry was a major solo exhibition by George Egerton Warburton, a WA-born artist now based in Los Angeles. Egerton-Warburton's practice examines the application of irrational methodologies to better understand economies of identity and the awkward moral balance in nature. *Administration is Just Oulipian Poetry* saw giant carved pieces of the gallery walls suspended from a sprawling mobile to reveal the city beyond, while an interconnected installation of video and olfactory works collectively formed a sensorially charged, contemplative environment.

'By cutting shapes into the walls he is practicing a form of poetry'

Stephen Bevis
The West Australian



Above: George Egerton-Warburton, *Administration is Just Oulipian Poetry* (installation view), 2014. Photo: Alessandro Bianchetti.



—
'This is one of the best shows I have been to... The use of music and film/projection was stunning and beautifully executed to enhance the story. I cried twice!'

Falling Through Clouds
Audience Member

—

22 September - 11 October

Falling Through Clouds

The Last Great Hunt | PICA Performance Space

Falling Through Clouds was a new devised work from Perth theatre-makers The Last Great Hunt. This visual epic explored a dark tale of reaching for the impossible and innovatively blended elements of puppetry, animation, live performance and video-feeds, projection and an original soundtrack.

Devised and performed by Adriane Daff, Arielle Gray, Chris Isaacs & Tim Watts; Composition & sound design by Ash Gibson Greig; Produced by The Last Great Hunt.

Presented by The Last Great Hunt in association with PICA.

—

'Falling Through Clouds goes above and beyond theatre boundaries and achieves new heights. This performance simply soars.'

Courtney J. Pascoe, AussieTheatre.com



23 September

Endurance Lecture: Tim Gregory

Education Studio

Tim Gregory 'performed' a public endurance lecture about pornography. Extending late into the night, it proved as compelling as it was excruciating, but was undeniably memorable.



6 October

Liquid Architecture – Perth

Central Gallery

In its 15th year, Liquid Architecture's 2014 festival program brought Alessandro Bosetti, Makiko Yamamoto and Id M Theft Able (AKA Skot Spear) to Perth to perform a series of musical works. Liquid Architecture was curated by Joel Stern and Danni Zuvela.

Presented by Tura New Music and PICA.



True Self: David Rosetzky Selected Works

A Centre for Contemporary Photography and NETS Victoria touring exhibition curated by Naomi Cass and Kyla McFarlane | Central Galleries

David Rosetzky creates intensely beautiful photographic and video works exploring identity, subjectivity and relationships and regularly collaborates with professionals from the fields of theatre, dance, film and sound. *True Self* represented the first major survey of his work, and gave viewers a taste of not only Rosetzky's vision, but of a broader trajectory video art that moves from lo-fi portraiture through to cinematic works of greater duration in the form of *Half Brother* (2013), a major new video work commissioned by the Centre for Contemporary Photography with support from Irene Sutton.

'...it is an exhibition that interrogates pervading issues which are common to all of humanity, engaging viewers to make a personal analysis of their own consciousness.'

Freya Hall
Rotunda Media



Above: David Rosetzky, *True Self: David Rosetzky Selected Works* (exhibition view, PICA), 2014. Photo: Alessandro Bianchetti.

The Australian Centre For Concrete Art (AC4CA) One Place After Another

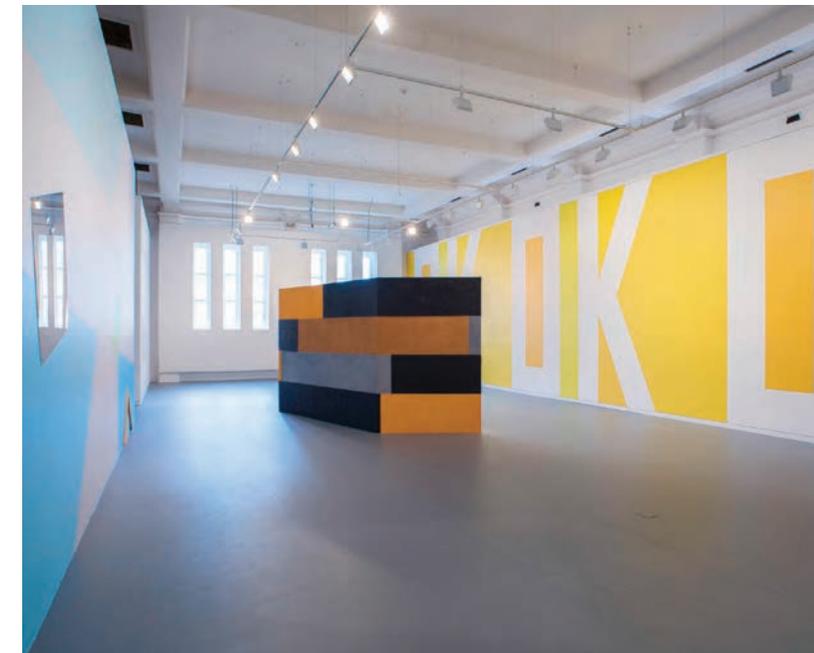
Curated by Leigh Robb | West End Gallery & Upstairs Spaces

Artists: Darryn Ansted, Guillaume Bouley, Julianne Clifford, Julian Goddard, Daniel Göttin, Jeremy Kirwan-Ward, Zora Kreuzer, John Nixon, Helen Smith, Alex Spremberg, David Tremlett, Jan Van Der Ploeg and Jurek Wybraniec

One Place After Another was a major exhibition uniting thirteen artists from the Australian Centre for Concrete Art (AC4CA) with all new site-specific large-scale wall paintings throughout PICA. Since its conception in WA in 2002, this international collective, founded on the ideals of Dutch De Stijl artist Theo van Doesburg and bringing together artists with an interest in Minimalism and hard-edge geometric abstraction, have sought to transform outdoor community spaces and galleries with their striking site-specific, non-representational works painted directly onto walls.

'The relationship between the spatial proportions of the PICA spaces and the AC4CA showed no compromise. It worked beautifully.'

Paola Anselmi, Artlink



Above: The Australian Centre for Concrete Art (AC4CA), *One Place After Another* (exhibition view, PICA), 2014. Photo: Alessandro Bianchetti.



MoveMe Improvisation Festival

PICA Performance Space

Perth's first ever performance improvisation festival, presented the work of some of the world's best contemporary improvisation artists across dance, music and performance.

Presented by STRUT Dance in association with MoveMe and PICA.



22 November - 24 November

Double Bill - Beast #3 and No-One will tell us...

Beast #3

Jo Pollitt & Paea Leach (WA)

Beast #3 was the third rendering of an original score created in 2012 as a 'side by side song cycle of movement'. Deeply informed by the rigorous exchange between the dancers and the dance, the work was a paradox of simultaneously building and collapsing structures to reveal attention, mark interruption and amplify potential.

Choreographed by Jo Pollitt & Paea Leach; Performed by Tony Currie, Paea Leach, Gregory Lorenzutti, Rachel Arianne Ogle, Jo Pollitt & Patricia Wood; Guests: Isabella Stone & Ella Rose-Trew; Composer: Mace Francis; Lighting: Ellen Knops



No-One will tell us...

Rosalind Crisp (AUS/FR)

No-One will tell us... thrust four performing artists into an immediate encounter, exploring what happens when their practices collided.

Performers: Rosalind Crisp, Andrew Morrish & Hansueli Tischhauser; Lighting: Marco Wehrspann; Production: Rosalind Crisp/Omeo Dance



25 November

Happy Little Accidents

Embracing the unknown, endless possibilities and the empty stage, *Happy Little Accidents* was a show about saying yes to what life throws at you whether it be love, lemons or llamas. A comical and physical work, the three actors collided with verbal dexterity, theatrical spontaneity and unfettered joy by employing long form improvisation techniques.

Devised and performed by Shane Adamczak, Sam Longley & Sean Walsh (WA)



26 – 28 November

The Ferrymen

Andrew Morrish (UK/AUS) and Peter Trotman (AUS)

Long-term collaborators Andrew Morrish and Peter Trotman adopted their on-stage enigmatic personas, *The Ferrymen*, utilizing language, spoken word, movement and the absurd to conjure imagined spaces, and investigate how abstract choreographic ideas can translate to the realm of language, how language could be viewed as dance and dance as language, or not.

Devised and performed by Andrew Morrish & Peter Trotman; Lighting by Marco Wehrspann

'All in all both performances provided me with a brilliant introduction to the world of improvisation, and specifically the role of improvisation in dance.'

Simon Clark, AU Review

(On Double Bill: *Beast #3* and *No-one will tell us*)



27 - 28 November

Double Bill: Ros Warby Solos

Court Dance

A new solo in development, *Court Dance* attempted to eliminate hierarchy within individual movement and performance vocabularies in order to expand these vocabularies to include what lies beneath the surface.

—
Choreographed and performed by Ros Warby; Music by Helen Mountfort; Voice by Ria Soemardjo.

No Time to Fly

Exploring instances of non-linear reality for the performer and audience alike, this work allowed the dancer to choose within and from the original choreography, creating her own unique choreographic experience.

—
Choreography by Deborah Hay (USA); Adaptation and performance by Ros Warby (WA)

29 November

Sonic iMpro Concert

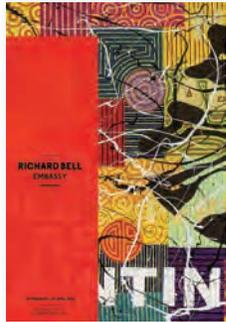
A one-night-only concert featuring several artists from across the festival to bring their respective disciplines and styles into a single, sonic environment.

Presented by STRUT Dance in association with MoveMe, PICA and TURA New Music.

Artists: Rachael Dease (voice/electronics), Louise Devenish (percussion), Madeleine Flynn (piano/electronics/brass), Tim Humphrey (piano/electronics/brass), Tristen Parr (cello/electronics), Hansueli Tischhauser (electric/acoustic guitar), and Alex Waterman (cello).

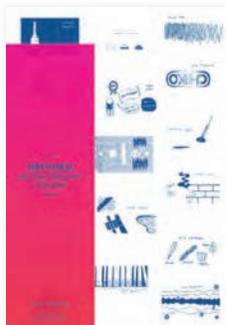
—
'I found the experience the closest I could get to a David Lynch movie experience in real life. It was mysterious, bizarre, dreamy, moving and electrifying.'
MoveMe Audience Member

PICA Press



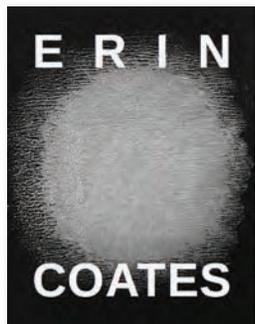
Richard Bell: Embassy

Essay by Leigh Robb
24 pp full colour
ISBN: 978-0-9871088-9-0
Design: Edward Stroud



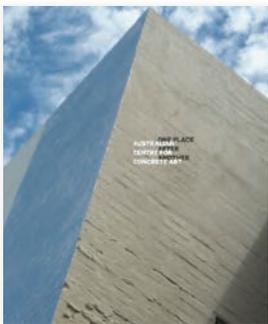
Hatched: National Graduate Show 2014

Introduction by Nadia Johnson
48 pp full colour
ISBN: 978-0-9923292-0-4
Design: Edward Stroud



Erin Coates: KINESPHERE

Co-published by PICA Press and
Atomic Activity Books.
Essays by Jack Sargeant, Dr Shevaun
Cooley and Leigh Robb
127 pp full colour
ISBN: 978-0-9871910-1-4
Design: Andy Simionato

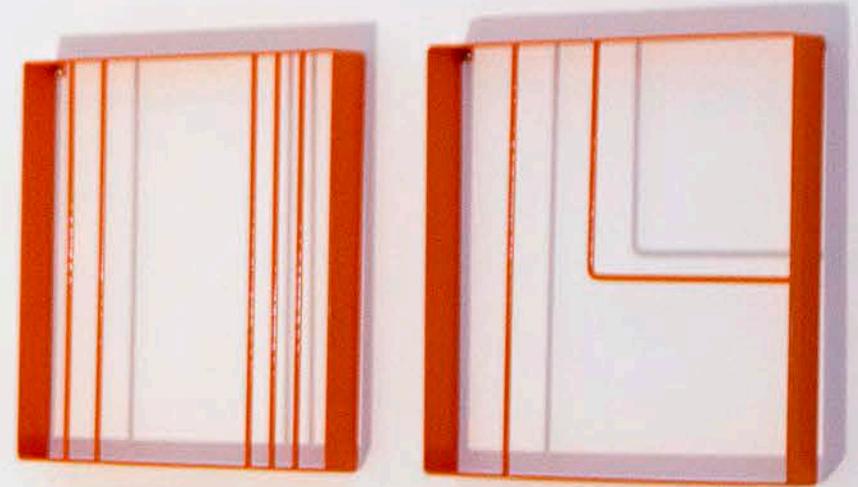


One Place After Another: AC4CA

Essays by Hubert Besacier, Julian Goddard
and Leigh Robb
140 pp full colour
ISBN: 978-0-9923292-4-2
Design: Mick Barlow Stringer



—
CREATIVE
DEVELOPMENT
—





17 February – 27 April

Nathan Beard

Clock Tower Studio

Nathan Beard's practice draws inspiration from the various influences of his Thai-Australian cultural heritage. During this studio residency, he worked primarily with archival family photos discovered during a residency in Thailand in 2013 during which he revisited his mother's neglected former home.



17 February – 27 April

Danielle Freakley

Studio Zero

Danielle Freakley is an Australian/Seychellois artist whose practice is concerned with the development of interactive installations combining performance, sculpture, drawing, sound and text. During her residency she worked towards completing a series of sculptures initially begun while working in isolation in caves around the world and in WA's South West.



17 February – 27 April

David Carson & Paul Houghton

Studio One

During their time at PICA, Carson and Houghton worked on their DESERTsnowball Project which focuses on the 50th Anniversary of the Bluebird K7 Hydroplane world water speed record set in the Wheatbelt town of Dumbleyung, WA. The artists used the residency to explore this event through the development of a digital storytelling project.



17 February – 27 April

Didot Klasta

Studio Two

Didot Klasta is a multi-disciplinary artist-activist from Indonesia who moved to Australia in 2012. For 25 years he has worked across art forms from painting and installation to performance, and during his time at PICA he researched the victims of a brutal campaign against the Left and popular movements in Indonesia in 1965 that left up to 3 million people dead.



4 – 21 March

Renegade Productions (WA)

PICA Performance Space

Perth theatre-maker Joe Lui undertook a script development period for a new work entitled *The Book of Life (A Story of Death)*. Continuing his exploration of the intersection between performance and political statement, this new work explores hope in the face of death.



12 – 24 May

From Afar on a Hill

Company Upstairs (WA) | PICA Performance Space

Perth based choreographer Bianca Martin developed a new work that will use the form of lecture demonstration and dance theatre. *From Afar on a Hill* examines immigration, citizenship and asks audiences to consider their own situation within the ongoing international debate surrounding the seeking of asylum.

Devised and directed by Martin, this development also featured some of WA's most exciting performance practitioners including performer Rhiannon Newton, composer Chris Cobellis (The Tigers), with expert advice from Steve Bull (pvi collective), Professor Farida Fozdar (University of Western Australia), and Steve Purcell (York St John University, UK).

From top: Didot Klasta, *LEGACY*, 2012. Image courtesy of the artist; Ella Hetherington in *The Book of Death*. Photo: Jessica Wyld Photography; *From Afar on a Hill*, 2014. Image courtesy Company Upstairs.

Previous spread: Pauline Sookloll, *Triangular Series (4 & 5)*, 2013. Photo: Hazel Buckley.
From top: Nathan Beard, *Untitled (Mother)* (detail), 2013. Image courtesy of the artist; Danielle Freakley studio residency, 2014. Photo: Alexa Magladry; DESERTsnowball project 2013-4. Image courtesy of the artist.



26 May – 6 June

WASTED

One Point 618 | PICA Performance Space

Katrina Lazaroff, founder of independent dance theatre company One Point 618, undertook a development of a new work, *WASTED*. Evolving out of Lazaroff's fascination with human psychology, it drew parallels between physical and mental waste. Lazaroff worked closely with dancers Rebecca Bainger, Andrew Haycroft, Mariana Paraizo and Ben Stuart-Carberry.



18 – 29 June

HEROES

The Last Great Hunt | PICA Performance Space

Local independent theatre company The Last Great Hunt began a first stage development of a new project *HEROES*. Hunters Jeffrey Jay Fowler, Katt Osborne and Adriane Daff were joined by other collaborators, including St John Cowcher, Georgia King, Danielle Micich, Brett Smith, Alicia Osyka and Violette Ayad. The *HEROES* project will be a trilogy of works that explore different ideas of heroism, with each part being written by one of the Hunters.



7 – 18 July

The Sound Collectors

PICA Performance Space

Leading up to their concert *Confluence*, Louise Devenish (WA) and Leah Scholes (VIC) undertook a two-week residency to develop new works with local composers John Pax, Elise Reitze and lighting designer Aharon Cunta, and Lachlan Skipworth, as well as explore styles of presentations for existing works and by Mark Applebaum, Rick Burkhardt and John Cage.



14 July – 31 August

Jeremy Eaton

Clock Tower Studio

During his residency at PICA, Jeremy Eaton utilised the studio to create sculptural work, interventions and an expansive document that coalesces research based on the outer northern suburbs of his youth and recent inner city developments. Through site related and materially driven work, he considered the design and environmental details that range across both parts of the city.



14 July – 31 August

Pauline Sookloll

Studio Zero

Pauline Sookloll's residency explored the use of a range of media including acrylic, steel, cement and paper-based works. Sookloll also investigated the use of time-lapse photography in the documentation of installations which have a particular focus on the play between lines, space and form.



14 July – 31 August

Jessie Bullivant

Studio Two

Jessie Bullivant spent her time in residence developing propositional, poetic and subversive gestures inside and beyond the institutional setting. She explored the decontextualisation and refiguring of actions within flexible parameters through various formats, including the haiku.



11 August – 21 September & 27 October – 8 November

Falling Through Clouds

The Last Great Hunt

Local theatre-makers The Last Great Hunt developed their new devised project *Falling Through Clouds* before its premiere at PICA and then afterwards in preparation of an upcoming tour.



15 September – 2 November

Teelah George

Clock Tower Studio

Teelah George's practice channels stories, anecdotes and strange histories. During her PICA residency she invited artists, curators, historians and writers to meet with her. Teelah used the space as an office and site for the examination of the practicalities of artistic practice as well as engaging with PICA's archives.



15 September – 2 November

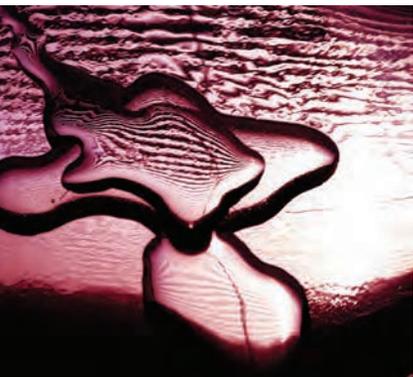
Dan McCabe

Studio Zero

Dan McCabe experiments with sculpture, photography, textiles and printmaking, testing out lycra and polyester as surfaces. For his PICA residency, McCabe constructed, deconstructed and rebuilt large-scale sculptural and wall-based works that constantly evolved over the period.



From top: *Falling Through Clouds*, 2014. Photo: Jarrad Seng; Teelah George, *Family clumping* (2012). Photo: Bo Wong; Dan McCabe, *Photo-drawing*. 2012 Image courtesy the artist. Right: Jackson Eaton, *Pharmacy Melfie*, 2012/13. Image courtesy the artist.



15 September – 2 November

Gera Woltjer

Studio One

Gera Woltjer's work constitutes an expanded drawing practice, and her PICA studio became the site for more in-depth studies into capturing movement in liquids through photography and video.



15 September – 2 November

Robert Turpin

Studio Two

Robert Turpin is a committed and relentless painter, constantly experimenting with materials, processes and imagery. Splicing together references from sci-fi and album covers, Turpin's visual vocabulary channels pop culture, creating unique otherworldly landscapes. During his residency he created a totally new body of eclectic paintings.



23 September

Tim Gregory: Resident at Large

Throughout the year, Tim Gregory worked on a research-oriented project which built on his expertise around the spatiopolitical potentiality of pornography, and which resulted in a performance lecture.



17 November – 21 December

Alex Malkovic

Studio Zero

During his residency, Alex Malkovic used his studio space as a platform to explore the discourse and intersections between painting and photography. Through a series of photographic works, he sought to create paintings 'sans paint', inviting us to join him in a dialogue surrounding both an expanded definition of painting as well as a more traditional one.



17 November – 21 December

Jackson Eaton

Studio Two

Jackson Eaton researched the shared space between social media, everyday existence and the self-image. Through found video, gestural performances and audience participation, he questioned the arbitrary nature of collective linkages and the search for remnants of authenticity.



1 – 21 December

The Mapping Project

Serena Chalker and Emma Fishwick (WA) | PICA Performance Space
The Mapping Project was designed to engage with new audiences, new environments and varying situations. Dancers and choreographers Emma Fishwick and Serena Chalker explored how relationships with spaces/ micro-environments are woven in our memories and identities.

From top: Gera Woltjer, *In The Wet*, 2013. Image courtesy the artist; Robert Turpin & Robyn Laycock, *Circle of Dreams*, Photo: Robyn Laycock; Tim Gregory, *Convict*, 2013. Image courtesy the artist.

From top: Alex Malkovic, *After Will*, 2014. Image courtesy the artist; Jackson Eaton, *Melfies*, 2012-2013; Serena Chalker and Emma Fishwick, *The Mapping Project*, 2014.



AUDIENCE DEVELOPMENT
EVENTS & PUBLIC PROGRAMS



15 February

Inside the Embassy

Westend Gallery

Richard Bell activated the Tent Embassy with his fervent musings and proposals for alternative political realities in Australia. In this call-to-arms about art, land rights and human rights, Bell gave his take on the state of the nation in 2014.



19 February

William Kentridge: On Time

Heath Ledger Theatre, State Theatre Centre of Western Australia

William Kentridge, one of the most compelling artists of our time, gave a public lecture about his inspirations, collaborations and the refinement of his intricate and influential art, on the occasion of the Australian premiere of his remarkable work *The Refusal of Time*.



4 March

Floor Talk With Gary Dufour

Reading Room

UWA Adjunct Associate Professor Gary Dufour explored the multisensory nature of William Kentridge's practice, and his long-standing collaborations with musician Philip Miller, filmmaker Catherine Meyburgh, and set designer Sabine Theunissen.



29 March

Practicing Resistance Symposium

Presented in partnership with Curtin University's School of Design and Art (SoDA) | PICA Performance Space & West End Gallery

Coinciding with Richard Bell's *Embassy* and William Kentridge's *The Refusal of Time*, this symposium explored the unique roles that artists can play as activists, in both analysing and re-routing the ongoing exercise of colonial power in the contemporary world.

—
'The event was bold and incorporated knowledgeable and fascinating speakers and moderators. The discussion was passionate, engaged, socially conscious and reflective.'

Symposium Attendee



10 April

Visiting Curator Lecture: Raimundas Malašauskas

PICA Performance Space

In this presentation, Lithuanian freelance curator Raimundas Malašauskas recounted several stories all at once: how metaphors, artworks and optical technologies engage to look like a hologram that performs itself on stage; how artworks, circumstances and entire countries fall together; how immateriality turns out to be the most embodied practice; and other tales from the 4th dimension.

From top: Practicing Resistance Symposium, 2014. Photo: Renae Coles; Raimundas Malašauskas, pictured.

Previous Spread: AC4CA: *One Place After Another* opening night, 2014. Photo: Toni Wilkinson. From top: Richard Bell, pictured, with *Embassy*, 2014. Photo: Toni Wilkinson; William Kentridge, pictured; Gary Dufour Floor Talk, 2014. Photo: Renae Coles.



15 April

Open Studio Night

All Studios

Dr Ric Spencer, Curator of Fremantle Arts Centre, led a discussion with four artists in residence: Nathan Beard, DESERTsnowball Project (David Carson & Paul Houghton), Danielle Freakley and Didot Klasta.



10 May

Hatched Wide Open

All Galleries

A selection of Hatched artists joined Hatched 2014 Curator Nadia Johnson and PICA Curator Leigh Robb to chart the spectrum of practices across the PICA Galleries. This gave audiences the opportunity to hear directly from local and visiting Hatched artists from around the country as they unpacked their projects.



24 May

'What Now?' Hatched Forum

West End Gallery

Led by PICA Curator Leigh Robb, Hatched 2014 Curator Nadia Johnson and PICA's Acting Education Program Manager Minaxi May, this forum was a discussion on how to manage a professional art practice after graduating from university. Hatched alumni artists Sohan Ariel Hayes and inaugural Doctor Harold Schenberg Art Prize winner Andrew Varano also discussed their Hatched experience and the path it has set them on in their practice today.

—
'Very real world and gave me a good idea about what might be ahead of me.'

Forum Attendee

From top: Open Studio Night, 2014. Photo: PICA; Hatched Wide Open, 2014. Photo: PICA; 'What Now?' Hatched Forum, 2014. Photo: PICA.



17 June

Visiting Curator Lecture: Frankie Su

PICA Performance Space

Taipei-based curator Frankie Su reflected upon the shifting scenarios within which curatorial practice now operates, oscillating between the private and public realms as well as institutional and independent frameworks. Su discussed the different trajectories and potentialities emerging out of expanding modes of exhibition.



12 July

Sound In The Round: Artist Talks and Book Launch

Central Galleries

PICA Curator Leigh Robb led a discussion about making, curating and experiencing sound art with Matthew Gingold, Kynan Tan and Cat Hope who featured in *What I See When I Look at Sound*. The event also saw the launch of Cat Hope's book *The End of Abe Sada* opened by Jack Sargeant.



25 July

Keep Everything Q&A

Paul Selwyn Norton, Director of STRUT, led a post show Q&A with Antony Hamilton and performers Benjamin Hancock, Lauren Langlois and Alisdair Macindoe to hear the origin and development of *Keep Everything*.

From top: Frankie Su, pictured; Cat Hope, *The End of Abe Sada*, 2014. Photo: Alessandro Bianchetti; *Keep Everything*. Photo: Jeff Busby.



16 August

Sounds, Symbols and Science Performance & Interactive Workshop

Gallery 3 & Education Studio

As a part of National Science Week & Perth Science Festival, PICA presented a special live performance of Cat Hope's *The End of Abe Sada* by a trio of musicians: Aaron Wyatt, Phil Waldron and Tristen Parr. After the performance Aaron Wyatt led a workshop which explored 'ScorePlayer', an iPad app developed by Perth's Decibel New Music Ensemble.



19 August

Open Studio Night

PICA Studios

Artists in residence Jeremy Eaton (VIC), Pauline Sookloll (WA) and Jessie Bullivant (VIC) discussed their studio experiences with curator Gemma Weston, freelance writer and Curator of the Cruthers Collection of Women's Art, the University of Western Australia.



13 September

Artist Talks – Erin Coates & George Egerton-Warburton

Central Galleries & West End Gallery

In a discussion with PICA Curator Leigh Robb, Erin Coates and her team disclosed the behind the scenes production processes and artistic concepts involved in the creation of *KINESPHERE*.

George Egerton-Warburton discussed his solo show, *Administration is Just Oulipian Poetry* with Dan Bourke, meditating on art's relationship with politics, philosophy and theory.



30 September

Falling Through Clouds Q&A

PICA Special Projects Curator, Tim Carter led a Q&A with artists from *The Last Great Hunt*, Adriane Daff, Arielle Gray, Chris Isaacs and Tim Watts, who devised *Falling Through Clouds*.



21 October

Open Studio Night

PICA Studios

Artists in residence Teelah George, Dan McCabe, Robert Turpin and Gera Woltjer shared their personal insights into their PICA residencies.



15 November

Many Selves: David Rosetzky Artist Talk

Central Galleries

Artist David Rosetzky, was joined by *True Self's* curator, Naomi Cass, Director of the Centre for Contemporary Photography, and architect Simon Whibley, to talk through key projects within the show, providing personal insights into the way Rosetzky thinks and creates.

From top: Sounds, Symbols and Science Performance & Interactive Workshop, 2014. Photo: PICA; Open Studio Night, 2014. Photo: PICA; Artist Talks - Erin Coates & George Egerton-Warburton, 2014. Photo: PICA.

From top: *Falling Through Clouds*. Photo: Jamie Breen; Open Studio Night, 2014. Photo: PICA; *True Self: David Rosetzky Selected Works* opening night, 2014. Photo: Toni Wilkinson.

15 November

Scaling Up: AC4CA Artist Talks

West End Gallery & Upstairs Spaces

In a unique Australian reunion, artists David Tremlett from London, John Nixon from Melbourne, Zora Kreuzer from Berlin and Guillaume Bouley from France took part in a discussion with Julian Goddard, academic, artist and founding local member of the AC4CA.



18 November

Visiting Curator Lecture: Alana Kushnir

PICA Performance Space

In her lecture 'New Age IP Wars: The Battles of Art, Technology and the Law', curator and lawyer Alana Kushnir discussed the influence of the law on contemporary art practices influenced by the internet. Providing in-depth case studies of recent net art and post-internet art works that actively engage with the possibilities and limitations of intellectual property law, Kushnir explored the use of internet technology as a means to challenge the law and encourage reforms.



29 November

MoveMe Improvisation Festival Forum

PICA Performance Space

Sam Longley chaired proceedings as Andrew Morrish, Jo Pollitt, Michael Schumacher and Ros Warby sat down to debate the question: 'What makes a great improvisation, and what makes improvisation great?'



From top: AC4CA: *One Place After Another* opening night, 2014. Photo: Toni Wilkinson; Alana Kushnir, pictured; Ros Warby, pictured. Photo: Melissa McGrath.



6 December

Painting In The Expanded Field: AC4CA Artist Talks

West End Gallery & Upstairs Spaces

Founding AC4CA members Jurek Wybraiec, Alex Spremberg, Helen Smith, Jeremy Kirwan-Ward, Julianne Clifford, and new recruit Darryn Ansted, discussed their individual large-scale wall paintings in conversation with PICA Curator Leigh Robb.

16 December

Open Studio Night

PICA Studios

An expanded dialogue between Robert Cook, Curator of Modern and Contemporary Photography and Design at the Art Gallery of Western Australia, and resident artists Jackson Eaton, Alex Malkovic, Serena Chalker and Emma Fishwick about the strange, marvellous and autobiographical projects they created during their time at PICA.



From top: AC4CA: *One Place After Another* opening night, 2014. Photo: Toni Wilkinson; Jackson Eaton, *Melfies 2*, 2014. Image courtesy the artist.



DEVELOPMENT
MEMBER & DONOR EVENTS



18 February

Celebration of the 2014 Perth Festival Visual Arts Program

PICA and the Art Gallery of WA

A joint celebration between PICA, the Art Gallery of WA and the Perth Festival acknowledged the co-presentation the Australian premiere of *The Refusal of Time*, along with the other contributing projects in the 2014 Perth Festival Visual Arts Program. PICA hosted a private viewing of *The Refusal of Time* and Richard Bell's *Embassy*, before drinks and refreshments were held at AGWA, along with a special interview with Kentridge and Bell.



20 May

Curator's Tour

All Galleries

A private tour of the *Hatched: National Graduate Show 2014* by PICA Curators Leigh Robb and Nadia Johnson and a selection of Hatched artists for donors and guests. They were treated to the story behind *Hatched* as well the selection process and the themes and approaches taken by Australia's newest emerging artists, including the winner of this year's Dr Harold Schenberg Art Prize.



18 July

Celebration Drinks: Confluence Concert

PICA Performance Space

The Sound Collectors joined ART5000 donors for celebration drinks after this intimate and experimental percussion concert.



23 July

Opening Night Party: Keep Everything

PICA Bar

ART1000 Donors joined with other special guests and the Chunky Move artists for the opening night celebration of the WA premiere of the outstanding dance work, *Keep Everything*.



2 August

PICA Salon Vernissage

West End Gallery

The PICA Salon Vernissage has gained a reputation for being one of Perth's most sophisticated events and returned for its fifth and most successful year in 2014. A special event for PICA's ART1000 and ART5000 Donors and the exhibiting artists, the opening night of the PICA Salon was a collector's dream, featuring the auction of new artworks by the highly collectable William Kentridge and Richard Bell. An animated and successful auction contributed to over \$100,000 in sales, with the proceeds of the sale of artworks going directly to the artists.



24 September

Opening Night Party: Falling Through Clouds

PICA Bar

PICA Donors were invited to join the opening night celebration with The Last Great Hunt, and other special guests.



26 September

Falling Through Clouds ART5000 Donor Event

PICA and The Last Great Hunt hosted their donors at a post-show function in PICA's Westend Gallery.



25 October

ART5000 AC4CA Concrete Artists Walking Tour

Artists from the Australian Centre for Concrete Art led an afternoon walking tour of their public art projects throughout Fremantle, concluding with afternoon drinks at a private residence to recuperate.





—
SPARK_LAB
EDUCATION PROGRAM
—



Spark_Lab, PICA's education program aimed at developing new audiences for contemporary arts and instilling innovation skills and capacities in young people and their teachers, completed its four year in 2014.

SPARK_LAB 2014

Students	1,537
Teachers	53
Schools	40
Artists	16
Tours	60
Workshops	19
Professional Learning	1

WHAT STUDENTS AND TEACHERS SAID ABOUT SPARK_LAB IN 2014

'The Instructor brought an exciting mood into our classroom.'

Senior School Student

'I haven't seen this type of art before.'

Middle School Student

'I realised that your head can be used a lot more then just being on your neck.'

Middle School Student

'My visit expanded my views of what can actually be considered as art - that sound and noises are art too, not just 2D paintings. The exhibition exposed me to the way modern artists are changing the field of artistic design and the mash-up of different media is really interesting.'

Middle School Student

'... I dare to be different now'

Tertiary Teacher responding to George Egerton-Warburton's exhibition

Previous spread: Erin Coates: *KINESPHERE* opening night, 2014. Photo: Toni Wilkinson.

Left: Tarp Surfing Workshop with David Brophy, 2014. Photo: Alessandro Bianchetti.



13 February - 25 April

William Kentridge, *The Refusal of Time*, and Richard Bell, *Embassy*, Interactive Exhibition Tours

Central & West End Galleries

4 March - 11 April

Shadow Animation Workshops for Schools with Minaxi May

Spark_Lab Education Studio

12 April

KickstART Market Day Animation Workshop

Reading Room

Presented in partnership with Propel Youth Arts

15 and 17 April

School Holiday Shadow Animation Workshops with Michelle Williamson

Spark_Lab Education Studio

10 May - 29 June

***Hatched: National Graduate Show 2014* Interactive Education Tours**

All Gallery Spaces

30 May

***Hatched 2014* Professional Learning**

All Gallery Spaces
Marian Giles, Valdene Buckley and Nina McKay

20 April - 9 June

WA Day 'Come Out and Play' Workshops

PICA Car Park & Spark_Lab Education Studio

Presented in partnership with Celebrate WA

'Tarp Surfing' with David Brophy & 'Print & Trade' with Danni McGrath

12 July - 31 August

Dino Discovery Trail 'Dinosaur Soundscape' Installation by KUČKA

Reading Room

22 July

Chunky Move Dance Workshop

Balcatta Senior High School

Presented in partnership with Performing Lines and Chunky Move

Antony Hamilton & Alisdair Macindoe

22 July - 22 August

***What I See When I Look at Sound* and *PICA Salon* Interactive Exhibition Tours**

Central & West End Galleries

29 July - 15 August

Digital Sound/Art Workshops for Schools with KUČKA

Spark_Lab Education Studio

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6	8
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1. Climbing Workshops with Shevaun Cooley, 2014. Photo: PICA. 2. Digital Sound/Art Workshops with KUČKA, 2014. Photo: Toni Wilkinson. 3. Chunky Move Dance Workshop, 2014. Photo: Toni Wilkinson. 4. Shadow Animation with Minaxi May, 2014. Photo: PICA. 5. Print & Trade Workshop with Danni McGrath, 2014. Photo: Alessandro Bianchetti. 6. Tarp Surfing Workshop with David Brophy, 2014. Photo: Alessandro Bianchetti. 7 & 8. Chunky Move Dance Workshop, 2014. Photo: Toni Wilkinson.



16 August

'Sounds Symbols and Science' Workshop

Central Galleries & Spark_Lab Education Studio

Presented in Partnership with Scitech for Science Week

Leigh Robb and Aaron Wyatt

13 September - 2 November

'Size Me Up (a Mountain)' Activity Installation

Reading Room

23 September - 24 October

KINESPHERE and Administration is just Oulipian Poetry Interactive Exhibition Tours

Central & West End Galleries

23 September - 24 October

Climbing Workshops for Schools

Central Galleries

Shevaun Cooley

28 September - 12 October

School Holiday Activity Packs

Reading Room

7 - 9 and 11 October

'Storytelling & Climbing' School Holiday Workshops

Central Galleries

Shevaun Cooley

14 - 17 October

AWESOME Festival 'Art & Climbing' Workshops & *KINESPHERE* Interactive Exhibition Tours

Central Galleries

Shevaun Cooley & Adam Broadby

15 November - 21 December

'Draw Your True Self' Activity Installation

Reading Room

25 November - 12 December

True Self and *One Place After Another* Interactive Exhibition Tours

Central Galleries

25 November - 12 December

'Contemporary Portraiture' Workshops for Schools

Spark_Lab Education Studio

Rebecca Orchard

1	2	3
4	5	
	6	7
		8

1. Print & Trade Workshop with Danni McGrath, 2014. Photo: Alessandro Bianchetti. 2. Digital Sound/Art Workshops with KUČKA, 2014. Photo: Toni Wilkinson. 3. Chunky Move Dance Workshop, 2014. Photo: Toni Wilkinson. 4. Tarp Surfing Workshop with David Brophy, 2014. Photo: Alessandro Bianchetti. 5. Climbing Workshops with Shevaun Cooley, 2014. Photo: PICA. 6-8. Digital Sound/Art Workshops with KUČKA, 2014. Photo: Toni Wilkinson.

FINANCIAL REPORT

PERTH INSTITUTE OF
CONTEMPORARY ARTS LIMITED
ABN: 49 009 372 927

FINANCIAL STATEMENTS
For The Year Ended 31 December 2014





Previous Spread: Tom Borgas, *Post Digital Rubble (Gold)* (detail), 2013. Image courtesy the artist.

Left: Simonne Goran, *New World* (installation view), 2013. *Hatched:* National Graduate Show, 2014. Photo: Alessandro Bianchetti.

Director's Report

Your directors present their report on Perth Institute of Contemporary Arts Limited (PICA) for the financial year ended 31 December 2014.

GENERAL INFORMATION

Directors

The names of the Directors in office at any time during, or since the end of, the year are:

Names	Appointed/Resigned
Amy Barrett-Lennard	
Ben Opie	
Franklin Gaffney	
Joanne Farrell	
Josephine Wilson	
Lloyd Smith	Appointed 1 February 2014
Marco D'Orsogna	Appointed 2 September 2014
Matthew Howison	
Robyn Glindemann	Appointed 20 July 2014
Thea Costantino	
Tony Chong	

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal activities

The principal activity of Perth Institute of Contemporary Arts Limited during the financial year was the promotion, development and presentation of contemporary arts within Western Australia.

No significant changes in the nature of the company's activity occurred during the financial year.

Short term objectives

The company's short term objectives are for:

- PICA to be recognised and respected locally, nationally and internationally for its role in fostering artistic excellence in, and engagement with, the full range of current contemporary arts practice.

Long term objectives

The company's long term objectives are to:

- be a creative catalyst for art-form development;
- become recognised locally, nationally and internationally as a generator of new art, ideas and ways of learning;
- inspire more artists and audiences to visit, live and work in Perth;
- provide a creative hub where artists, audiences and art forms collude and collide; and
- be a flexible, responsive and sustainable organisation.

Strategy for achieving the objectives

To achieve these objectives, the company has adopted the following strategies:

- commission, produce, curate and/or present a series of contemporary arts projects;
- provide space, resources and critical feedback for artists to develop new works and ideas;
- deliver an education program that promotes innovation and is embedded within PICA's artistic program;
- develop strong and strategic partnerships with other organisations in the development and presentation of new contemporary arts projects;
- strengthen and diversify membership and donor programs as a tool for audience and artist engagement and income generation;
- undertake in-depth and ongoing audience analysis that can inform delivery of artistic programs, marketing approaches, business operations and fundraising;
- create structures and systems that enable artistic and operational freedom and flexibility;

- transform PICA's spaces into multi-purpose, plastic, open and closable areas to better serve a range of artforms and activities;
- increase financial reserves and diversify income;
- maintain committed and motivated staff; and
- develop an engaged and effective board.

Performance measures

The company measures its own performance through the use of both quantitative and qualitative measures. These key performance indicators are used by the directors to assess the financial sustainability of the company and whether the company's short-term and long-term objectives are being achieved.

Key Performance Indicator	2013 Benchmark	2013 Actual	2014 Benchmark	2014 Actual
8 new projects produced or presented with creative input from PICA by 2014	7	11	8	11
1 Public Program or publications supporting critical discourse around current artistic practices	1	3	1	1
At least 1 media or academic article that examines PICA's role in the development and/or presentation of new art, ideas or ways of learning	1	4	1	1
At least 1 public program expanding on ideas generated or highlighted by artists	1	4	1	2
At least 5 arts and innovation residencies with schools over three years	2	3	2	0
By 2014 90% of surveyed audiences intend to refer PICA to their friends	85%	93%	90%	92%
5 projects involving interstate or international artists/organisations	5	12	5	13
Double membership over three years	130	86	160	68
3 strategic partnerships in the presentation or development of new work	3	8	3	8
3 interdisciplinary projects supported each year	3	5	3	3
1 major external project each year	1	2	1	1
Build discretionary (uncommitted) funds to \$30,000 by 2014	\$20,000	\$20,000	\$30,000	\$34,000
Maintain cash reserves at 20% of turnover	20%	22%	20%	22%

Information on directors

The names of each person who has been a director during the year and to the date of this report are:

Amy Barrett-Lennard

Ex-officio board member PICA CEO

Tony Chong

Qualifications Corporate Law and Taxation
Experience Taxation, Accounting, Corporate Advisory
Special responsibilities Chairperson

Thea Costantino

Experience Visual Artist, Writer, Academic

Joanne Farrell

Experience Human Resources, Organisational Compliance

Franklin Gaffney

Qualifications Lawyer, Economics
Experience Human Resources, Organisational Compliance

Robyn Glindemann

Qualifications Lawyer
Experience Environment, native title and corporate social responsibility advisory

Matthew Howison

Qualifications	Lawyer, Banking
Experience	Business, Arts Board

Ben Opie

Experience	Corporate Tax
Special responsibilities	Treasurer

Josephine Wilson

Experience	Performer, Dramaturg, Writer
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Lloyd Smith

Experience	Executive Search and Human Resource Consultant
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Marco D'Orsogna

Experience	Company Director and Businessman - Food Manufacturing and Processing
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Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Members guarantee

Perth Institute of Contemporary Arts Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each member is limited to \$1 towards meeting any outstanding obligations of the company.

At 31 December 2014, the collective liability of members was \$ 72 (2013: \$ 76).

Meetings of directors

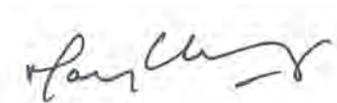
During the financial year, 7 meetings of directors were held. Attendances by each director during the year were as follows:

Director	Number eligible to attend	Number attended
Amy Barrett-Lennard	7	7
Ben Opie	7	6
Franklin Gaffney	7	4
Joanne Farrell	7	4
Josephine Wilson	7	6
Lloyd Smith	7	4
Marco D'Orsogna	2	2
Matthew Howison	7	2
Robyn Glindemann	2	2
Thea Costantino	7	6
Tony Chong	7	7

Signed in accordance with a resolution of the Board of Directors:

Director:

Tony Chong



Dated this 23rd day of March 2015



AUDITOR'S INDEPENDENCE DECLARATION

UNDER SECTION 60.40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012

TO THE DIRECTORS OF
PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

I declare that, to the best of my knowledge and belief, in relation to the audit for the year ended 31 December 2014 there has been:

- (i) no contraventions of any applicable code of professional conduct in relation to the audit.

DRY KIRKNESS
Chartered Accountants

B BROTHMAN
Partner
West Perth WA

Date: 23 March 2015

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
Revenue	2	1,848,849	1,911,142
Administration expenses		(285,933)	(258,781)
Cost of sales		(6,984)	(11,732)
Depreciation and amortisation expense		(84,354)	(89,279)
Marketing and promotion expenses		(143,316)	(135,643)
Program and production expenses		(190,203)	(203,970)
Salaries, wages and consultant expenses		(1,104,015)	(1,191,712)
Surplus before income tax		34,044	20,025
Income tax expense	1(h)	-	-
Surplus for the year		34,044	20,025
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		34,044	20,025

The accompanying notes form part of these financial statements

**STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	594,333	457,645
Trade and other receivables	5	36,369	11,728
Other assets	6	-	17,497
TOTAL CURRENT ASSETS		630,702	486,870
NON-CURRENT ASSETS			
Property, plant and equipment	7	101,758	146,819
TOTAL NON-CURRENT ASSETS		101,758	146,819
TOTAL ASSETS		732,460	633,689
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	85,508	56,902
Income in advance	9	151,030	120,909
Employee benefits	10	82,995	60,652
TOTAL CURRENT LIABILITIES		319,533	238,463
NON-CURRENT LIABILITIES			
Employee benefits	10	16,574	32,917
TOTAL NON-CURRENT LIABILITIES		16,574	32,917
TOTAL LIABILITIES		336,107	271,380
NET ASSETS		396,353	362,309
EQUITY			
Reserves	11	36,000	36,000
Retained Earnings		360,353	326,309
TOTAL EQUITY		396,353	362,309

The accompanying notes form part of these financial statements

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2014**

2014	Retained Earnings \$	Capital Reserve \$	General Reserve \$	Total \$
Balance at 1 January 2014	326,309	-	36,000	362,309
Surplus attributable to members of the entity	34,044	-	-	34,044
Balance at 31 December 2014	360,353	-	36,000	396,353
2013				
Balance at 1 January 2013	184,175	122,109	36,000	342,284
Surplus attributable to members of the entity	20,025	-	-	20,025
Transfers from reserve to retained earnings	122,109	(122,109)	-	-
Balance at 31 December 2013	326,309	-	36,000	362,309

The accompanying notes form part of these financial statements

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		686,823	660,832
Receipt from grants		1,305,901	1,207,481
Interest received		17,495	19,227
Payments to suppliers and employees		(1,834,331)	(1,672,106)
Net cash provided by operating activities	17(b)	175,888	215,434
CASH FLOWS FROM INVESTING ACTIVITIES:			
Proceeds from sale of plant and equipment		400	1,636
Purchase of property, plant and equipment		(39,600)	(45,494)
Net cash used by investing activities		(39,200)	(43,858)
Net increase in cash and cash equivalents held			
		136,688	171,576
Cash and cash equivalents at beginning of year			
		457,645	286,069
Cash and cash equivalents at end of financial year			
	17(a)	594,333	457,645

The accompanying notes form part of these financial statements

**STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES
FOR THE YEAR ENDED 31 DECEMBER 2014**

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of preparation

Perth Institute of Contemporary Arts Limited (the 'Company') applies Australian Accounting Standards - Reduced Disclosure Requirements as set of in AASB 1053: *Application of Tiers of Australian Accounting Standards* and AASB 2010-2: *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements*.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial report containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of this financial report is presented below and have been consistently applied unless otherwise stated.

The financial report, except for the cash flow information, has been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

(a) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying

amount is written down immediately to its estimated recoverable amount and impairment losses recognised in either profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note (c) for details of impairment).

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the asset's useful life to the company commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Plant and Equipment	10 – 40%
Motor Vehicles	25%
Leasehold Improvements	11%

The asset's residual values, depreciation methods and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the statement of comprehensive income.

(b) Financial instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the instrument. For financial assets, this is the equivalent to the date that the company commits itself to either the purchase or sale of the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transactions costs, except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method, or cost. *Fair value* represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties in an arm's length transaction. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

(i) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(ii) Financial liabilities

Non-derivative financial liabilities (excluding financial guarantees) are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party whereby the company no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are

derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(c) Impairment of assets

At the end of each reporting year, the company assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

(d) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less which are convertible to a known amount of cash and subject to an insignificant risk of change in value.

(e) Employee benefits

(i) Short-term employee benefits

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled within 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Contributions are made by the company to employee nominated superannuation funds and are charged as expenses when incurred.

(ii) Long-term employee benefits

The company classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the company's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss classified under employee benefits expense.

The company's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

(f) Trade and other payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(g) Fair value of assets and liabilities

The company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

"Fair value" is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset and liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from the principal market for the asset and liability (i.e. the market with the greatest volume and level of activity for the asset and liability). In the absence of such a market, market information is extracted from the most advantageous market available to the company at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities may be valued, where there is no observable market price in relation to the transfer of such financial instrument, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and where significant, are detailed in the respective note to the financial statements.

(h) Income tax

No provision for income tax has been raised as the company is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

(i) Revenue and other income

Sale of goods

Revenue from the sale of goods is recognised upon the delivery of the goods to the customer.

Grant revenue

Grant revenue is recognised in the statement of comprehensive income when the company obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

Revenue from grants is recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grant revenue for which there are specific conditions which have yet to be met is carried forward as a liability until all conditions have been fulfilled.

Perth Institute of Contemporary Arts Limited receives non reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of profit or loss and other comprehensive income.

Donations

Donations and bequests are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Goods and services donated is included at fair value when this can be quantified.

Interest revenue

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

Provision of services

Revenue recognition relating to the provision of services is recognised upon the delivery of the service to the customers.

All revenue is stated net of the amount of goods and services tax (GST).

(j) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows are presented in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

(k) Leases

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred. The lease is not recognised in the statement of financial position.

(l) Comparative figures

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(m) Critical accounting estimates and judgements

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Key estimates - In-kind Support

The company received assistance from external parties during the year in the form of equipment and vehicle hire, catering and sponsorship, advertising and freight costs. In these instances, the company has to assess a best estimate for the value of these in-kind support using values given by the external parties providing the support.

(n) Economic dependence

Perth Institute of Contemporary Arts Limited is dependent on the funding received from its principal funding agencies for the majority of its revenue used to operate the business. The future operations of the company are dependent on the continued receipt of funding from these principal funding agencies or from the generation of funding and income from other sources.

(o) Adoption of new and revised accounting standards

During the current year, the following standards became mandatory and have been adopted retrospectively by the company:

- AASB 13 *Fair Value Measurement*
- AASB 119 *Employee Benefits*

The accounting policies have been updated to reflect changes in the recognition and measurement of assets, liabilities, income and expenses

and the impact of adoption of these standards is discussed below.

AASB 13 Fair Value Measurement does not change what and when assets or liabilities are recorded at fair value. It provides guidance on how to measure assets and liabilities at fair value, including the concept of highest and best use for non-financial assets.

No material adjustments to the carrying amounts of any of the company's assets or liabilities were required as a consequence of applying AASB 13.

AASB 119 Employee benefits changes the basis for determining the income or expense relating to defined benefit plans and introduces revised definitions for short-term employee benefits and termination benefits.

The company reviewed the annual leave liability to determine the level of annual leave which is expected to be paid more than 12 months after the end of the reporting period. Whilst this has been considered to be longterm employee benefits for the purpose of measuring the leave under AASB 119, the effect of discounting was not considered to be material and therefore has not been performed.

(p) Going concern

Subject to continued funding from both the Commonwealth government via the Australia Council for Arts and the Western Australian government via the Department of Culture and the Arts, the Directors' expectation is that PICA will continue as a going concern.

The company's lease with the Western Australian government for the building it occupies in the Perth Cultural Centre expired in July 2012 and is currently on a month-by-month basis. The company is in negotiations to secure a new lease. The terms and conditions of the new lease are yet to be finalised at the date of signing the financial report.

The ability of the company to continue as a going concern is also dependent upon it being able to negotiate a lease on acceptable terms or to obtain alternative premises from which to operate.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014**

2 REVENUE

	2014 \$	2013 \$
Core grants	1,008,436	994,572
Other grants	205,909	114,430
Sponsorships/donations	398,306	528,777
Other income	218,303	252,500
Interest income	17,495	19,227
Profit on disposal of fixed assets	400	1,636
Total Revenue	1,848,849	1,911,142

3 RESULT FOR THE YEAR

Expenses	2014 \$	2013 \$
Depreciation and Amortisation		
Plant and equipment	76,097	81,651
Leasehold improvements	5,066	4,437
Motor vehicles	3,191	3,191
Total Depreciation and Amortisation	84,354	89,279
Doubtful debts	-	-
Rental expense on operating leases:		
- minimum lease payments	5,220	5,220

4 CASH AND CASH EQUIVALENTS

	2014 \$	2013 \$
Cash on hand	1,998	2,059
Cash at bank	592,335	455,586
	594,333	457,645

5 TRADE AND OTHER RECEIVABLES

	2014 \$	2013 \$
CURRENT		
Trade receivables	36,369	11,728
Provision for impairment	-	-
	36,369	11,728

(a) Financial assets classified as loans and receivables

	Note	2014 \$	2013 \$
Trade and other receivables			
- total current	14	36,369	11,728
		36,369	11,728

6 OTHER ASSETS

	2014 \$	2013 \$
CURRENT		
Other receivables	–	17,497
	–	17,497

7 PROPERTY, PLANT AND EQUIPMENT

	2014 \$	2013 \$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	839,160	806,172
Accumulated depreciation	(776,685)	(700,643)
Total plant and equipment	62,475	105,529
Motor vehicles		
At cost	16,364	16,364
Accumulated depreciation	(6,791)	(3,600)
Total motor vehicles	9,573	12,764
Leasehold improvements		
At cost	169,134	162,884
Accumulated depreciation	(139,424)	(134,358)
Total leasehold improvements	29,710	28,526
Total property, plant and equipment	101,758	146,819

(a) Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment \$	Motor Vehicles \$	Leasehold Improvements \$	Total \$
Balance at the beginning of year	105,529	12,764	28,526	146,819
Additions	33,350	–	6,250	39,600
Disposals - written down value	(307)	–	–	(307)
Depreciation expense	(76,097)	(3,191)	(5,066)	(84,354)
Balance at the end of the year	62,475	9,573	29,710	101,758

8 TRADE AND OTHER PAYABLES

	2014 \$	2013 \$
CURRENT		
Trade payables	23,205	11,927
Sundry payables and accrued expenses	29,954	26,219
GST/PAYG payable	25,349	13,756
Deposits and bonds	7,000	5,000
	85,508	56,902

8 TRADE AND OTHER PAYABLES (CONT.)

(a) Financial liabilities at amortised cost classified as trade and other payables

	Note	2014 \$	2013 \$
Trade and other payables			
Total current		85,508	56,902
Less:			
GST/PAYG payable		(25,349)	(13,756)
Financial liabilities as trade and other payables	14	60,159	43,146

9 INCOME IN ADVANCE

	2014 \$	2013 \$
CURRENT		
Unspent grants - refer Note 20	91,030	120,909
Other deferred income	60,000	-
	151,030	120,909

10 EMPLOYEE BENEFITS

	2014 \$	2013 \$
CURRENT		
Provision for annual leave	51,997	48,647
Provision for long service leave	30,998	12,005
	82,995	60,652
NON CURRENT		
Provision for long service leave	16,574	25,417
Provision for redundancy	-	7,500
	16,574	32,917

Provision for employee benefits represents amounts accrued for annual leave and long service leave.

The current portion for this provision includes the total amount accrued for long service leave entitlements that have vested due to employees having completed the required period of service. Based on past experience, the company does not expect the full amount of long service leave balances classified as current liabilities to be settled within the next 12 months. However, these amounts must be classified as current liabilities since the company does not have an unconditional right to defer the settlement of these amounts in the event employees wish to use their leave entitlement.

The non-current portion for this provision includes amounts accrued for long service leave entitlements that have not yet vested in relation to those employees who have not yet completed the required period of service.

In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based upon historical data. The measurement and recognition criteria for employee benefits have been discussed in note 1(e).

11 RESERVES

	2014 \$	2013 \$
Improvement and equipment reserve	36,000	36,000
	36,000	36,000
Capital reserve	-	122,109
Transfer out of capital reserve	-	(122,109)
	-	-
Total reserves	36,000	36,000

(a) Improvement and equipment reserve

This reserve was used in prior years to record amounts set aside to fund future equipment purchases and leasehold improvements.

(b) Capital reserve

This reserve represents funds received from capital grants.

12 LEASING COMMITMENTS

(a) Operating lease commitments

Non-cancellable operating leases contracted for but not capitalised in the financial statements

	2014 \$	2013 \$
Payable - minimum lease payments:		
- no later than 1 year	1,305	5,220
- between 1 year and 5 years	-	1,305
	<u>1,305</u>	<u>6,525</u>

The lease relates to hire of office equipment.

(b) Lease of Premises

The company entered into a lease of land and buildings with the Minister for Works for a period of 21 years commencing 1 August 1991. The annual rental cost payable was \$1 plus all outgoings as defined in the lease. The lease expired 31 July 2012 and is currently on a month-by-month basis. The leased land also includes buildings and improvements on the land. The company is currently in negotiations to secure a new lease.

13 KEY MANAGEMENT PERSONNEL COMPENSATION

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the company, directly or indirectly, including any director (whether executive or otherwise) of that company is considered key management personnel.

The total remuneration paid to key management personnel of the company is \$ 179,750 (2013: \$ 188,639).

No other Directors received any remuneration for their services.

14 FINANCIAL RISK MANAGEMENT

The company's financial instruments consist mainly of deposits with banks, local money market instruments, accounts receivable and payable. The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

	Note	2014 \$	2013 \$
Financial Assets			
Cash and cash equivalents	4	594,333	457,645
Loans and receivables	5(a)	36,369	11,728
Total financial assets		630,702	469,373
Financial Liabilities			
Financial liabilities at amortised cost			
Trade and other payables	8(a)	60,159	43,146
Total financial liabilities		60,159	43,146

15 MEMBERS' GUARANTEE

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$ 1 each towards meeting any outstandings and obligations of the company. At 31 December 2014, the number of members was 72 (2013: 76).

16 OPERATING SEGMENTS

The company operates predominately in one business and geographical segment being Western Australia.

17 CASH FLOW INFORMATION

(a) Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:

	Note	2014 \$	2013 \$
Cash and cash equivalents	4	594,333	457,645

(b) Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

	2014 \$	2013 \$
Surplus for the year	34,044	20,025
Non-cash flows in surplus:		
– depreciation	84,354	89,279
– net gain on disposal of property, plant & equipment	(93)	(1,636)
Changes in assets and liabilities:		
– (increase)/decrease in trade and other receivables	(24,641)	3,292
– (increase)/decrease in prepayments	17,497	1,817
– increase/(decrease) in trade and other payables	26,606	(21,062)
– increase/(decrease) in income in advance	30,121	98,479
– increase/(decrease) in deposits and bonds	2,000	–

– increase/(decrease) in employee benefits	6,000	50,240
– increase/(decrease) in income in advance	–	(25,000)
Cashflow from operations	175,888	215,434

(c) Credit standby arrangement and loan facilities

The company has no credit standby or loan facilities.

18 EVENTS AFTER THE END OF THE REPORTING PERIOD

The financial statements were authorised for issue on 23 March 2015.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

19 COMPANY DETAILS

The registered office and principal place of business of the company is:

Perth Institute of Contemporary Arts Limited
51 James St, PERTH WA 6000

20 GRANTS

	Unexpended grants b/fwd from previous financial year \$	Grant income received this year \$	Grant recognised this year \$	Unexpended grants c/fwd to next financial year \$
Australia Council Core Grants				
- Visual Arts Board annual	-	138,324	(138,324)	-
- Visual Arts Craft Strategy	-	171,640	(171,640)	-
	-	309,964	(309,964)	-
State Arts Funding				
- DCA Core Grant	-	689,472	(689,472)	-
Total Core Grants	-	1,008,436	(1,008,436)	-
Other Grants				
- Australia Council Project Grant	30,000	41,030	(30,000)	41,030
- Creative Partnership Australia	-	50,000	-	50,000
- City of Perth Grant	-	35,000	(35,000)	-
- ANZ Trustees on behalf of The Katherine Hannay Estate	80,000	-	(80,000)	-
- Gordon Darling Foundation Grant	10,909	-	(10,909)	-
- Fogarty Grant	-	50,000	(50,000)	-
	120,909	176,030	(205,909)	91,030
Total	120,909	1,184,466	(1,214,345)	91,030

DIRECTORS' DECLARATION

The directors of the company declare that:

- The financial statements and notes, as set out on pages 6 to 23, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
 - give a true and fair view of the financial position as at 31 December 2014 and of the performance for the year ended on that date of the company.
- In the directors' opinion, there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with section 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013* and is signed for and on behalf of the directors by:

Director:



Tony Chong

Date: 23 March 2015

**PERTH INSTITUTE OF
CONTEMPORARY ARTS LIMITED
INDEPENDENT AUDITOR'S REPORT**

To the members of Perth Institute of Contemporary Art Limited

We have audited the accompanying financial report of Perth Institute of Contemporary Arts Limited (the Company), which comprises the statement of financial position as at 31 December 2014, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended and notes comprising a summary of significant accounting policies and other explanatory information, and the Directors' Declaration.

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the directors determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's

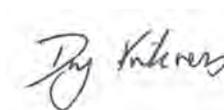
internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion the financial report of Perth Institute of Contemporary Arts Limited has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.



DRY KIRKNESS
Chartered Accountants



B ROTHMAN
Partner

Date: 23 March 2015
West Perth WA

The Board

Tony Chong	(Chair)
Ben Opie	(Treasurer)
Thea Costantino	
Marco D’Orsogna	(Appointed 2 September 2014)
Joanne Farrell	
Franklin Gaffney	
Robyn Glindemann	(Appointed 20 July 2014)
Matthew Howison	
Lloyd Smith	(Appointed 1 February 2014)
Josephine Wilson	
Amy Barrett-Lennard	(ex-officio)

Permanent Staff

Amy Barrett-Lennard	Director
Richard Mackay-Scollay	Business Manager
Leigh Robb	Curator
Minaxi May	Acting Education Program Manager (from 11 February 2014 to 22 September 2014)
Melissa McGrath	Acting Education Program Manager (from 22 September to 2 December 2014) and Acting Marketing Assistant (from 13 October 2014)
Laura Evans	Education Program Manager (from 2 December 2014)
Jo Malone	Development Manager
Andrew Beck	Production Manager
Renae Coles	Communications Manager (until 10 October 2014)
Julianne Mackay	Acting Communications Manager (from 13 October 2014)
Tim Carter	Special Projects Curator
Nadia Johnson	Exhibitions Coordinator
Liza Semler	Front of House Manager (until 7 April 2014)
Aaron Bradbrook	Front of House Manager (until 22 April 2014)
Alana Scherr	Front of House Manager (from 16 April 2014)
Edward Stroud	Graphic Designer (until 15 August 2014)
Tim Meakins	Graphic Designer (from 1 July until 26 September 2014)
Jake Griffin	Graphic Designer (from 26 September 2014)
Val Denton	Bookkeeper

Casual Staff

Gallery Attendants, FOH and Ushers

Nina Bower Crooke, Emily Brennan, Sophie Burgoyne, Emma Buswell, Manda Campbell, Rachel Ciesla, Anna Dunnill, Laura Edmunds, Caroline Forsberg, Yun Ying Fu, Tim Greene, Melissa McGrath, Joseph Moore, Amy Peruvian-Capone, Harrison Reid Sadler, Annabella Snell, Phoebe Tran, Julia Remmert, Louise Ryan

Technical

Matt Bairstow, Gary Carter, Mark Homer, Phoebe Tran

Installation

Paige Alderdice, Jack Barbour, Matt Barstow, Alessandro Bianchetti, Dale Buckley, Emma Buswell, David Brophy, Damian Capone, Alex Coles, Thomas Dudley, Georgia Kaw, Joseph Landro, Jamie Maccchiusi, Daniel McCabe, Melissa McGrath, Chris Morris, Olivia Nichols, Jack Pam, Amy Perejuan-Capone, Julia Remmert, Harrison Reid Sadler, Alina Tang, Phoebe Tran, Andrew Varano, Hans Dieter Zeh

Volunteers and Interns

Volunteers

Paige Alderdice, Rebekah Bide, Paul Boyé, Julie Bungey, Manda Campbell, Mary Louise Carbone, Rachel Ciesla, Phoebe Clarke, Jess Croft, Kerry Cullinan, Anna Dunnill, Laura Edmunds, Marcia Espinosa, Tim Fawcett, Jennie Feyen, Capucine Flipo, Pascale Giorgi, Kirsty Herbert, Lorraine Hull, Oliver Hull, George Ironside, Kat Italiano, Reagan Jackson, Courtney Johnstone, Joseph Landro, Kim Livingstone, Kieren Marcombe, Beth Maslen, Annie McLoughlin, Emily Muco, Olivia Nichols, Jill O’Meehan, Hannah Powell, Ned Reilly, Cecilia Ridley, Felicity Smith, Zoe Swainston, Jessica Tan, Mallory Thompson, Mariia Zhuchenko

Interns

Rachel Ciesla, Lauren Dixon, Caroline Forsberg, Alexa Magladry, Matthew Mason, Melissa McGrath, Nina McKay, Olivia Nichols, Tahlia Reid, Louise Ryan, Annabella Snell, Laura Watts, Natasha Woodcock

Thank You

Bequests

Doctor Harold Schenberg Griselda Hitchcock - Estate of Shelagh Wakely, Artist

Foundations:

Bux Family Foundation Fogarty Foundation

ART5000 Donors

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Colin & Christine Bennett	Brooke & Peter Greene	SPIRAC Pty Ltd
Henry Boston	Geoff Hancy	Amy Stokes
James Brown	Golden Group	Turner Gallery
Sally Calder & Philip Barrett-Lennard	Bevan Honey	
Elaine Chia	Matthew Howison	
John Corser	Alison Jade	
Gerard Daniels	Kaprex Foundation	
Davson & Ward	Jan Kulski	
Joanne Deligeorges	Joanna Lamb	
Dilettante	Zoé Lenard & Hamish Milne	
Alan Dodge	Justin & Amanda Mannolini	
Dr Anh	Carmelina McQueen	
Gary Dufour	Josh Milani	
Penelope Eagle	Andrew Nicholls	
Joanne Farrell	Ben Opie	
Evi Ferrier	Perth Veterinary Oncology	
Adrian Fini	Carole Peters	
Frédéric Flipo	William Philogene	
Elizabeth Fong	Jen Ragan	
	Nick Rawlins	

Partners

Government



PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Culture and the Arts in association with Lotterywest, assistance from the Australian Government through the Australia Council, its arts funding and advisory body. PICA is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Major



Education



Opening Night Beverage Sponsors



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Art Gallery of Western Australia, Black Swan State Theatre Company, Luna Palace Cinemas, Perth Theatre Company, RTR FM 92.1, The Blue Room Theatre, The Butcher Shop, STRUT Dance, William Topp

