



PICA

Annual Report
2019



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PICA's purpose is to foster the development of, and engagement with, contemporary arts and ideas.

PICA's mission is to create career-defining moments for artists, life changing experiences for audiences of all ages and critical turning points in the advancement of art forms.



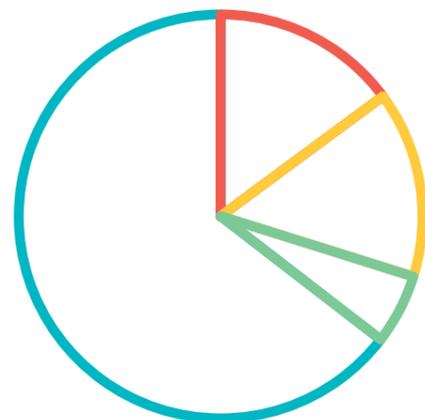
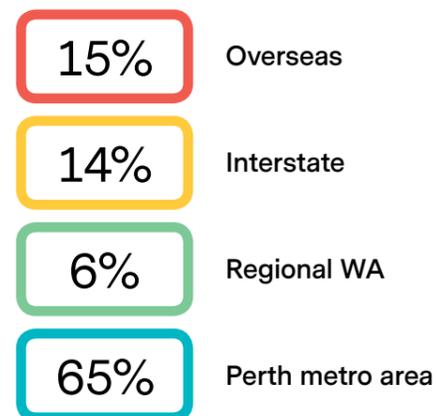
2019 at a glance

Total annual attendance:	317,572
Artists supported directly:	220
Number of exhibitions, performances and events:	96
Residencies and creative developments:	17

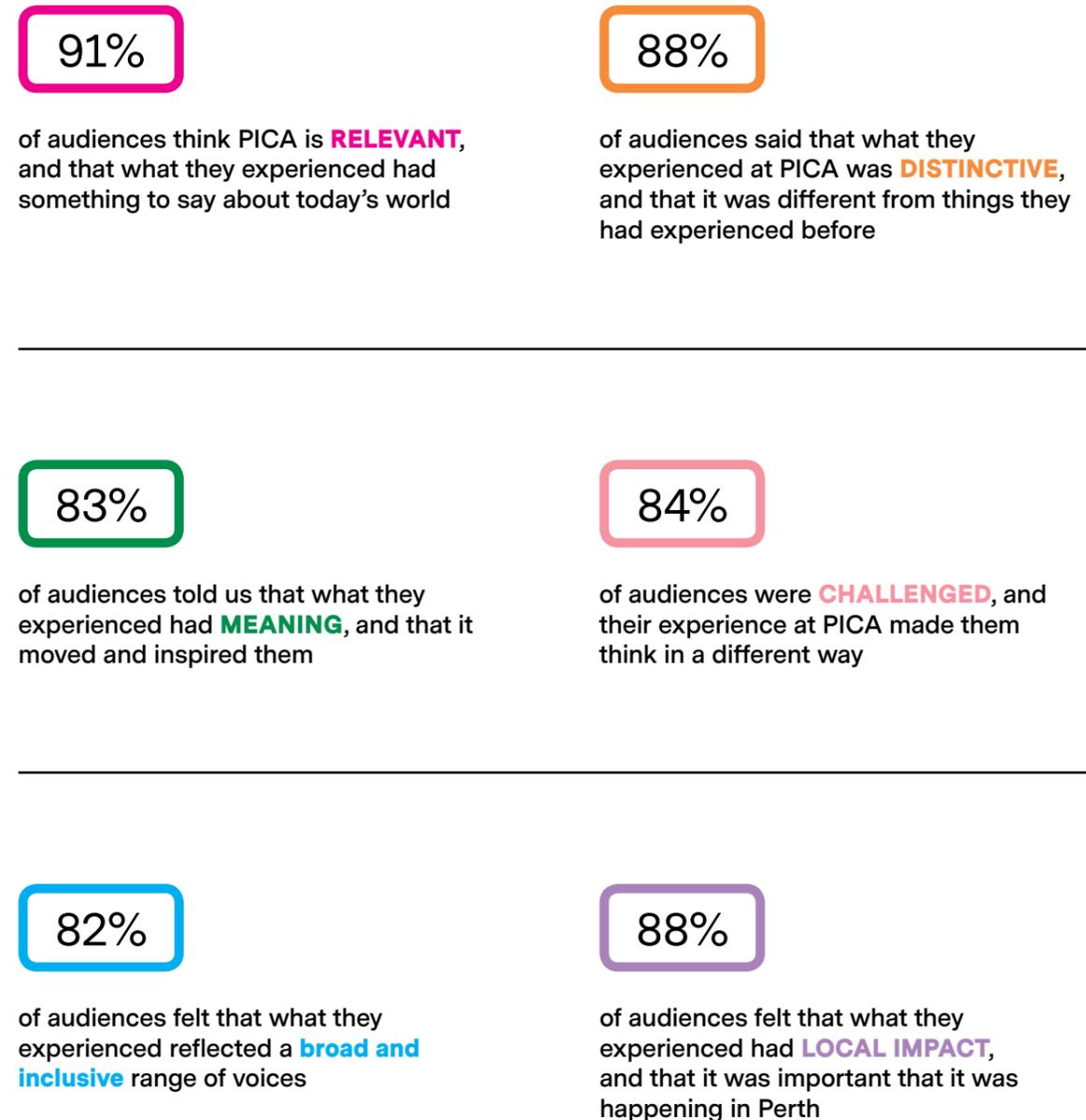
PICA's visitors



35% of PICA's visitors are cultural tourists



PICA's Culture Counts surveys administered throughout 2019 captured and analysed information about our audiences, artists, their experiences and PICA's impact on the community.



Director's Report

In 2019 PICA supported over 220 artists, attracted audiences of over 315,000 and presented or published over 30 new exhibitions, performances and publications.

PICA also celebrated its 30th anniversary in 2019. This important milestone allowed us to re-visit significant artistic moments in the organisation's illustrious history and acknowledge the founders, leaders and supporters that have shaped PICA and contributed to its evolution and ongoing success over the last three decades.

It was also an impetus for us to look forward and re-imagine the role of a contemporary arts organisation, here in Perth, in light of the changing needs and desires of our diverse communities, the evolution of artistic practices and greater global connectedness.

The board and staff worked together to thoughtfully develop a new strategic plan, which formed the basis of our funding applications for continued multi-year funding from both the state and federal governments. The confirmation of our Organisation Investment Program funding from the WA Department of Local Government, Sport and Cultural Industries for a further three years from 2020 was welcome news towards the end of the year, as we submitted our application to the Australia Council for four-year funding from 2021.

Projects developed to celebrate PICA's 30th anniversary and inspired by PICA's past artistic accomplishments, included the commissioning of Agatha Gothe-Snape to work with the Cruthers Collection of Women's Art to produce the wonderfully poetic *Trying to Find Comfort in an Uncomfortable Chair*. A partnership with the Taipei Fine Arts Museum (TFAM) and the presentation of two concurrent exhibitions featuring Western Australian and Taiwanese artists; *Unfolding Acts: New Art from Taipei and Perth* at PICA and *Island Tales: Taiwan and Australia, Taipei↔Perth* at TFAM, also referenced PICA's artistic past, namely the very fondly remembered *Very Fun Park* exhibition of Taiwanese art in 2001. These two significant exhibitions were also timed to celebrate the 20th anniversary of the Charter of Mutual Friendship between the City of Perth and the City of Taipei.

In 2019 PICA continued to cement its commitment to presenting diverse artistic voices and with that opportunities for difference to be acknowledged, better understood and celebrated, while at the same time encouraging and supporting artists to take risks.

Through a significant partnership with the Perth Festival we presented *Alchemic*, a major solo exhibition by North American transgender artist Cassils, together with their phenomenal one-off performance *Becoming an Image*. The work was meticulous, fearless and frighteningly intelligent. It was a tremendous coup and left a lasting impression on all who experienced it.

A Call to Dance by First Nations dancer and choreographer Amrita Hepi, involved a two-week residency in which audiences were invited to have a one-on-one yarn about heritage, belonging, public expression and cultural authenticity. The choreographic outcome, performed by Amrita, was a unique and joyful celebration of the very diverse people of Perth.

Independent creator and performer of Kalkadoon heritage, Joshua Pether took us on a sci-fi adventure with *Jupiter Orbiting*, a startling new work that bravely explored experiences and perceptions of trauma, mental health, empathy and self-transformation.

Later in the year, *Untitled (Ura)* the first solo exhibition by Perth-based Martu artist Curtis Taylor brought together multiple streams of the artist's practice including sculpture, installation and film through a series of new works that very powerfully asserted narratives of cultural and personal identity.

The launch of a Commissioning Fund in 2019 really boosted PICA's ability to provide the resources and support for artists to create and present new work.



The sell-out sensation that was *Lé Nør [the rain]*, a new work by the Last Great Hunt co-commissioned by PICA, Perth Festival and Mandurah Performing Arts Centre was not only a result of the ever growing and extraordinary talents of this much-loved local theatre company but also the power of financial and artistic investment.

The commissioning and world premiere presentation of Steamworks Arts' 歸屬 *Gui Shu (Belong)* saw a four-year intercultural exchange between Taiwanese and Australian dancers, musicians and video makers result in an award-winning and hauntingly beautiful interdisciplinary performance work.

PICA was also very pleased to support the presentation of *i have loved the stars too fondly to be fearful of the night* a new work by Rachel Arianne Ogle in collaboration with Benjamin Cisterne & Luke Smiles and *Sheets of Sound*, the latest project from award-winning WA percussionist Louise Devenish, featuring new commissions composed especially for her.

The presentation of works by leading national practitioners across a range of art forms saw PICA connect its local audiences and artistic communities with those across the country.

The presentation of *The Talk* by Mish Grigor, Speak Percussion's *Polar Force*, Marco Fusinato's *Lower Power* and *Termite Economies* by Nicholas Mangan, allowed our audiences to participate in a family discussion about sex, experience ice instruments in an inflatable igloo, appreciate the majestic power of conflict imagery and wonder at the advanced engineering skills of small insects.

While a series of labs and workshops delivered by our visiting national and international artists including Cassils, Mish Grigor, Eugene Ughetti and Agatha Gothe-Snape provided rare opportunities for local artists to expand their networks, skills and methodological toolkits.

PICA continued to support emerging artists through The *Hatched National Graduate Show* and associated residencies, while the Schenberg Art Fellowship increased to a career-catapulting \$50,000. The announcement of a new role, the *Hatched* Curatorial Fellow, was made possible by an expanded partnership with the Minderoo Foundation.

In 2019 PICA supported a number of significant studio residencies and creative developments. Those to note were residencies undertaken by Hatched artist and Kamilaroi/Gamilaraay man Dennis Golding, Perth based artist Noémie Huttner-Koros, Kimberley based Alana Hunt and Taiwanese artist Yi-Chun Lo.

Creative developments were undertaken by The Last Great Hunt, The Kabuki Drop, Bruno Booth, Kat Osbourne and Tarryn Gill as well as two of the *Kiss Club* artists Daley King and Jacinta Larcombe.

Over forty-five events and public programs were held throughout the year through a program designed to create special social occasions for our audiences, demystify contemporary art and increase our accessibility to this with different abilities, cultural backgrounds and areas of knowledge. Our 2019 visitor survey showed that over 25% of our audiences came from a culturally and linguistically diverse background or spoke a language other than English at home.

PICA's learning program provided invaluable curriculum and extra-curriculum support and unique learning experiences across diverse subject areas to 4,289 students from over 70 schools.

There were quite a few changes to the PICA staff line-up in 2019, beginning with the sad departure of our Senior Curator Eugenio Viola in February as he took up an exciting new role in South America. Our former Exhibitions Manager Charlotte Hickson ably stepped into the role of Acting Curator while Simone Johnston and Andrew Varano joined the team in the respective positions of Exhibitions Coordinator and Installation Coordinator. We were very lucky to recruit Brittany Green, formerly at Campbelltown Arts Centre into the new role of Assistant Producer and Lesley Rigot into the role of Marketing Coordinator.

It was with much sadness, but also some pride, that in November we farewelled Jo Malone, our stellar Development Manager of eleven years. Much of PICA's success over the past decade has been due to Jo's hard work and magic touch.

I would like to thank the entire PICA team for their tireless enthusiasm and energy – during a year of reflection, forward planning and change. I must also thank the PICA Board, especially the Chair Robyn Glindemann, for their wisdom, generosity and personal commitment.

Amy Barrett-Lennard
Director/CEO



Chairperson's Report

As I write this, the Western Australian Government has just sketched out its reopening plans for Western Australia as we emerge from the "COVID-19 lockdown". Hopefully, this means we will be able to reopen our physical gallery and performance spaces in the not too distant future and welcome visitors, local ones only for the moment, to the Perth Cultural Centre.

However, the closure of our building has allowed me to reflect on what makes PICA tick and why I believe the PICA is important, particularly as 2019 marked PICA's 30th anniversary!

What makes PICA tick?

The PICA staff. Amy Barrett-Lennard continues to lead an extraordinary group of talented arts workers who are, without exception, dedicated to ensuring that the delivery of PICA's outstanding exhibition and performance programs is to the highest standard. The presentation of works by Cassils (*Alchemic*), the Last Great Hunt (*Le Nor*), Steamworks Arts (*Gui Shu (Belong)*) and Curtis Taylor (*Untitled (Uura)*) spring immediately to mind. My thanks to each and every PICA staff member who has contributed to PICA's success in 2019.

Our wonderful donors. Our dedicated and enthusiastic donors, including members of our new Commissioning Fund, allow PICA to go the extra mile to support artists in the development and presentation of their work and enhance the engagement of members of the public in the work shown in the PICA galleries and performance spaces. PICA was able to treat a group of donors to a fantastic tour of Taipei towards the end of 2019 to coincide with the opening of *Island Tales: Taiwan and Australia, Taipei←→Perth* at the Taipei Fine Arts Museum. I am very grateful to the Director of TFAM, Ping Lin, for her commitment to the important cultural exchange that this exhibition, and its companion at PICA, represents.

Our government partners and corporate sponsors. PICA continues to receive significant, and vital, support from the Australia Council for the Arts, the Western Australian Department of Local Government, Sport and Cultural Industries, Lotterywest and the City of Perth. We remain extremely grateful for their support and their acknowledgement of the contribution that PICA makes to Perth and beyond. My thanks also to the continued support of the Minderoo Foundation, Wesfarmers Arts, City Toyota, Dulux, Grace Fine Art, Keepad Interactive, TCE, the Alex Hotel, Willoughby Park Wines and Boston Brewing Company.

Thanks to this support, PICA has continued to return strong financial results. PICA's total income in 2019 was \$2,200,589 with income from core grants totalling

\$1,314,048 and income from sponsorships and donations totalling \$443,263, a 7.5 % increase from the previous year. We ended the year with a surplus of \$10,887 and maintained healthy reserves with a total equity of \$519,808 as at 31 December 2019, which puts PICA in a terrific position to embark on our next stage of growth and the next 30 years!

Why is PICA important?

Perhaps the most important thing that I have learnt in the last 12 months is the role that PICA plays in supporting new, not-so-new and emerging artists, from Western Australia and beyond, in the development of new work. While I had always acknowledged PICA's role in this regard, our anniversary, and particularly the wonderful anniversary party we had in the middle of 2019, prompted me to reflect on all of the artists that have worked in our galleries, performance space and studios in the last 30 years (along with directors, curators and staff!). The comments and feedback we received during the year from artists and arts workers who had occupied our spaces since PICA first arrived in the Perth Cultural Centre was heartfelt and inspiring. It also focussed my attention on what artists are doing today and what they might do tomorrow. PICA has a vitally important role to play in the development of Western Australian, and Australian, artists – now more than ever.

In 2019, PICA secured a new lease with the Perth Theatre Trust (PTT) in the premises it has occupied since first opening, the Old Perth Boys School. Securing this lease provides a strong platform for PICA to embark on the next 30 years of nurturing and showcasing contemporary art and artists. I look forward to the continuing development of our relationship with the PTT and the PTT's development of the Perth Cultural Centre as a whole.

Finally, I thank my fellow board members for their dedication and commitment. In 2019, Joanne Farrell completed her final term on the PICA Board and we farewelled her at the May Annual General Meeting. Joanne's willingness to share her unmatched expertise as a business leader was inspiring and she was a consistent contributor to the Board's activities. We also bid farewell to Neil Fernandes and Kenley Gordon. Neil and Kenley brought their unique experience and skill sets to the Board and to PICA at a time they were keenly needed and I am grateful for their contributions. Happily, we welcomed two new members in 2019 – Fiona De Garis and Narelle Thorne. Fiona and Narelle have been instantly engaged with the Board's activities and I look forward to working with them in 2020.

Robyn Glindemann
Chair

Artistic Program



Image: Curtis Taylor, *Marikrti Jina-karpyil (Death of a Featherfoot)*, 2019. Photo: Bo Wong

The Talk Mish Grigor

18 – 25 January
PICA Performance Space
WA Premiere

In this humorous twist on the family gathering, audiences were invited to re-enact real conversations based on the artist's interviews with her family about sex, sexuality and love. A refreshingly honest participatory theatre work that laid bare the taboos of sex, relationships and family dynamics.

Creator & performer: Mish Grigor
Contributing artists: Jess Olivieri & Anne Thompson

Presented for FRINGE WORLD FESTIVAL 2019

“Mish is an amazing performer and the show was one of the best shows I have ever seen. It built a community, it was invigorating and it challenged me in the best ways possible.”

– Audience member

“The Talk is juicy, a little bit salty and thoroughly delicious.”

– Xan Ashbury, Seesaw Magazine



Image: Mish Grigor, *The Talk*, 2019. Photo: Daniel James Grant

Polar Force Speak Percussion

20 – 24 January
Central Gallery
WA Premiere

Polar Force was a hyper-realistic sound adventure to the Antarctic hidden in an inflatable performance installation. Audiences encountered Antarctic field recordings and bespoke ice instruments to explore notions of human fragility and isolation and question our relationship to the natural world.

Concept, Co-Director, Composer and Instrument Design: Eugene Ughetti
Co-Director: Clare Britton
Sound Artist & Field Recordings: Dr Philip Samartzis
Performers: Matthias Shack-Arnott & Eugene Ughetti
Lighting Designer: Keith Tucker
Sound Design, Audio System Design, Instrument Design & Construction: Nick Roux
Production & Technical Management: Megafun
Producer: Sheah Sutton
Inflatable Design & Construction: Steve Howden (3D inflate)
RMIT Industrial Design Atelier Leader & Air Consultant: Malte Wagenfeld

Presented with Tura New Music for
FRINGE WORLD Festival 2019

This project was supported by the Alex Hotel and Audio Technik

“Brilliant design and concept. An inventive, innovative, focused performance by an outstanding team of artists.”

– Audience member

“Polar Force is an imaginative show I highly recommend for anybody who likes their art cutting edge.”

– Kieran Eaton, Fourth Wall Media



Image: Speak Percussion, *Polar Force*, 2019. Photo: Bryony Jackson

Audible Edge Festival Tone List

27 January
PICA Performance Space

In its third edition, the exploratory music festival *Audible Edge* shared perspectives from improvised music, noise, free jazz, electronic music, radiophonic art, avant-garde rock, field recording and experimental composition by a range of long-standing ensembles, honed solo acts and new improvised collaborations.

Curated & produced by: Tone List
Performed by: Ben Greene, Matthias Müller & Kirsten Symczycz; Laura Altman; Ryan Burge & Christian Marien; France Jobin; & Plant: Éric Normand & Jim Denley



Photo courtesy Audible Edge Festival

Becoming an Image Cassils & Manuel Vason

9 February
PICA Ground Floor Galleries

Originally conceived as a site-specific work for the ONE Archives in Los Angeles and re-staged at PICA, in *Becoming an Image* Cassils unleashed an attack on a 2000-pound clay block in front of an audience of 100. Delivering a series of kicks and blows in total darkness, the spectacle was illuminated only by the flash of a photographer, burning the image into the viewer's retina. Documentation from the performance was produced overnight into wallpaper and mounted prints which were then installed before the opening of *Alchemic*.

This performance was realised with the assistance of *Still Here* lab participants Ethan Blackburn, Patrick Gunasekera, Noemie Huttner-Koros, James McMillan, Samantha Nerida and Aisyah Aaqil Sumito.

Presented in association with Perth Festival and supported by their Visual Arts Program Partner Wesfarmers Arts.

The photographs taken during the performance by Manuel Vason – intentionally a white male working blindly in their gaze – were turned into a wallpaper overnight that sat in engagement in the gallery space with the pounded, masticated raw clay. This wallpaper juxtaposed performer with voyeur in a conversation about control and provocation of the gaze.”

– Gina Fairley, Artshub



Image: Cassils, *Becoming an Image*, 2019. Photo: Manuel Vason



Alchemic Cassils

10 February – 14 April
PICA Ground Floor Galleries

Working across a range of media, Cassils is a Los Angeles-based Canadian artist who has achieved international recognition for their rigorous engagement with the body as a form of social sculpture. Cassils' first exhibition in Australia, *Alchemic* featured video, photography and sculpture, as well as a presentation of their performance, *Becoming an Image*.

Combining athletic strength with a keen sense of theatrical drama, the artist used their body as a medium to question society's structures and explore ideas of violence, representation, struggle and survival.

Curated by Anne Loxley and Eugenio Viola

Presented in association with Perth Festival and supported by their Visual Arts Program Partner Wesfarmers Arts. *Alchemic* and the *Becoming an Image* performance were also supported by the Canada Council for the Arts.

"[The exhibitions] were what I think contemporary art should be - to evoke emotions, understanding and reflection - to open a dialogue within one's self and with others"

- Gallery visitor

*"Experiencing all of these works, the audience feels an incredible bodily vulnerability. Just like that retinal burn that lingers as a witness to the performed work *Becoming an Image*, so too does this exhibition, provoking questions of the self, our perceptions, barriers to acceptance, complicity and our capacity for empathy."*

- Gina Fairley, Artshub

"Working with PICA allowed me the opportunity and freedom to manifest a fully realized creative vision that was collaborative and cross disciplinary. Working with PICA allowed me to experiment with form and concept, pushing my practice to new levels. PICA met my politics and my formal inquiries head on and generously provided the funding and support necessary to manifest my vision. It will continue to be a career highlight and a bar that has been set for the institutions I continue to work with. I am enormously grateful for the opportunity to work with the talented PICA team."

- Cassils

Lower Power Marco Fusinato

10 February – 21 April
PICA First Floor Gallery

Lower Power featured new works from Melbourne-based artist Marco Fusinato's *Infinitives* series, a selection of images sourced from the international mass media over the last ten years in which a protagonist is brandishing a rock in the decisive moment of a riot. Each of the sourced images was enlarged to history-painting scale using the latest commercial print technologies.

Fusinato is a post-conceptual artist and an experimental musician who employs a multidisciplinary approach in his practice, crossing through a variety of mediums and genres.

Curated by Eugenio Viola

Lower Power was a Perth Festival event supported by their Visual Arts Program Partner Wesfarmers Arts

“Both Alchemic and Lower Power give us an opportunity to confront, and to change, societal perceptions. Seeing these exhibitions in tandem, one can no longer be a silent witness to sexual or gender violence, and apathetic to the media streams that shape tolerance.”

– Gina Fairley, Artshub

“Thought provoking & heartbeat raising - an antidote to stale art!”

– Visitor

Spectral Arrows Marco Fusinato

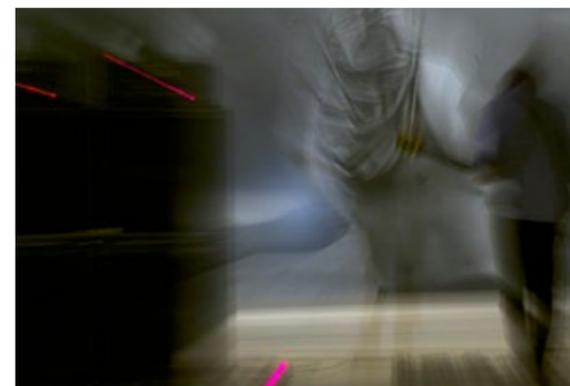
10 February
PICA First Floor Gallery

Alongside the solo exhibition *Lower Power*, Marco Fusinato performed *Spectral Arrows*.

Spectral Arrows is an ongoing series of improvised long-duration performances for guitar and mass amplification. First performed at Glasgow International (2012), this monumental aural sculpture has since been performed in museums and theatres worldwide. At PICA, the performance took place over a two hour period in the First Floor Gallery Space amongst Fusinato's artworks.

As a musician, Fusinato explores the idea of noise as music, using the electric guitar and mass amplification to improvise intricate, wide-ranging and physically affecting frequencies

Presented in association with Perth Festival and supported by their Visual Arts Program Partner Wesfarmers Arts



Lé Nør [the rain] The Last Great Hunt

13 – 24 February
PICA Performance Space
World Premiere

28 February – 2 March
Mandurah Performing Arts Centre

Within the guise of a faux foreign film, in *Lé Nør [the rain]* the small island nation of Sólset, once a thriving metropolis, is plagued by a decades-long drought. Combining cinematic mastery and theatrical magic, Perth theatre makers The Last Great Hunt mixed onscreen story and behind-the-scenes action in this nostalgic celebration of everything worth fighting for.

Original Concept: Adriane Daff, Arielle Gray, Chris Isaacs & Tim Watts

Co-creators: Gita Bezard, Adriane Daff, Matthew Edgerton, Jeffrey Jay Fowler, Arielle Gray, Chris Isaacs, Jo Morris & Tim Watts.

Performers: Gita Bezard, Adriane Daff, Jeffrey Jay Fowler, Arielle Gray, Chris Isaacs, Jo Morris & Tim Watts

Directors: Tim Watts

Associate Director: Matthew Edgerton

Sound Designer & Composer: Ben Collins

Art Director & Stylist: Caitri Jones

Gadget & Set Designer: Anthony Watts

Production Manager: Michael Maclean

Stage Manager: Clare Testoni

Assistant State Manager: Kristie Smith

Creative Interns: Geordie Crawley & Marshall Stay

Producer: The Last Great Hunt

Commissioned by: PICA, Perth Festival & Mandurah Performing Arts Centre

Presented in association with Perth Festival
Supported by PICA's Art Commissioners

NOMINEE: Helpmann Awards 2019,
Best New Australian Work & Best Scenic Design
WINNER: PAWA Awards 2019, Best Costume Design

“Superbly executed... a sheer delight!”

- The Australian

“It’s a technical achievement, with a personality and charisma, like nothing we’ve seen from a West Australian company. The result is awe-inspiring.”

- David Zampatti, Seesaw Magazine

Image: The Last Great Hunt, *Lé Nør [the rain]*, 2019.
Photo: Daniel James Grant



Hatched National Graduate Show 2019

4 May – 7 July
All PICA Galleries

The 2019 *Hatched National Graduate Show* featured the works of 18 artists from 12 tertiary institutions across Australia.

Hatched is one of the most enduring and fundamental ways that PICA supports innovative new art practices and provides artists with career-nurturing opportunities. In its 27th year, *Hatched* showcased the work of Australia's most promising graduates across a diverse range of arts practice.

The 2019 selection panel consisted of Bruno Booth, Artist, Perth; Sandy Hsiu-Chih Lo, Chief Curator, Kuandu Museum of Fine Arts, Taiwan; Melissa Keys, Curator, Buxton Contemporary, Melbourne; and Eugenio Viola, PICA Senior Curator.

Dennis Golding was the 2019 *Hatched* artist in residence, with the support of North Metropolitan TAFE and the Minderero Foundation.

Supported by Major Exhibition Partner Minderero Foundation, Freight Partner Grace and PICA's ART1000 donors

Schenberg Art Fellowship

The Schenberg Art Fellowship 2019, a cash prize of \$50,000, was awarded to Anita Cummins, a graduate of Monash University, for her works *feelings* (2018) and *I got out of bed today* (2018) as part of *Hatched*.

2019 was the tenth year in which PICA worked with the University of Western Australia and the UWA Cultural Precinct to present the Schenberg Art Fellowship to an outstanding *Hatched* artist. This generous fellowship, made possible by the Dr Harold Schenberg Bequest, has grown into the most significant award for visual arts graduates in Australia.

Presented with the University of Western Australia (UWA), UWA Cultural Precinct and the Dr Harold Schenberg Trust.

“Everyone was so very generous with their input for the Hatched exhibition and it was an incredible experience for me to be working in such a renowned institution, with a team of fierce (incredibly competent) professionals.”

- Anita Cummins, Schenberg Art Fellow 2019

Selected Artists

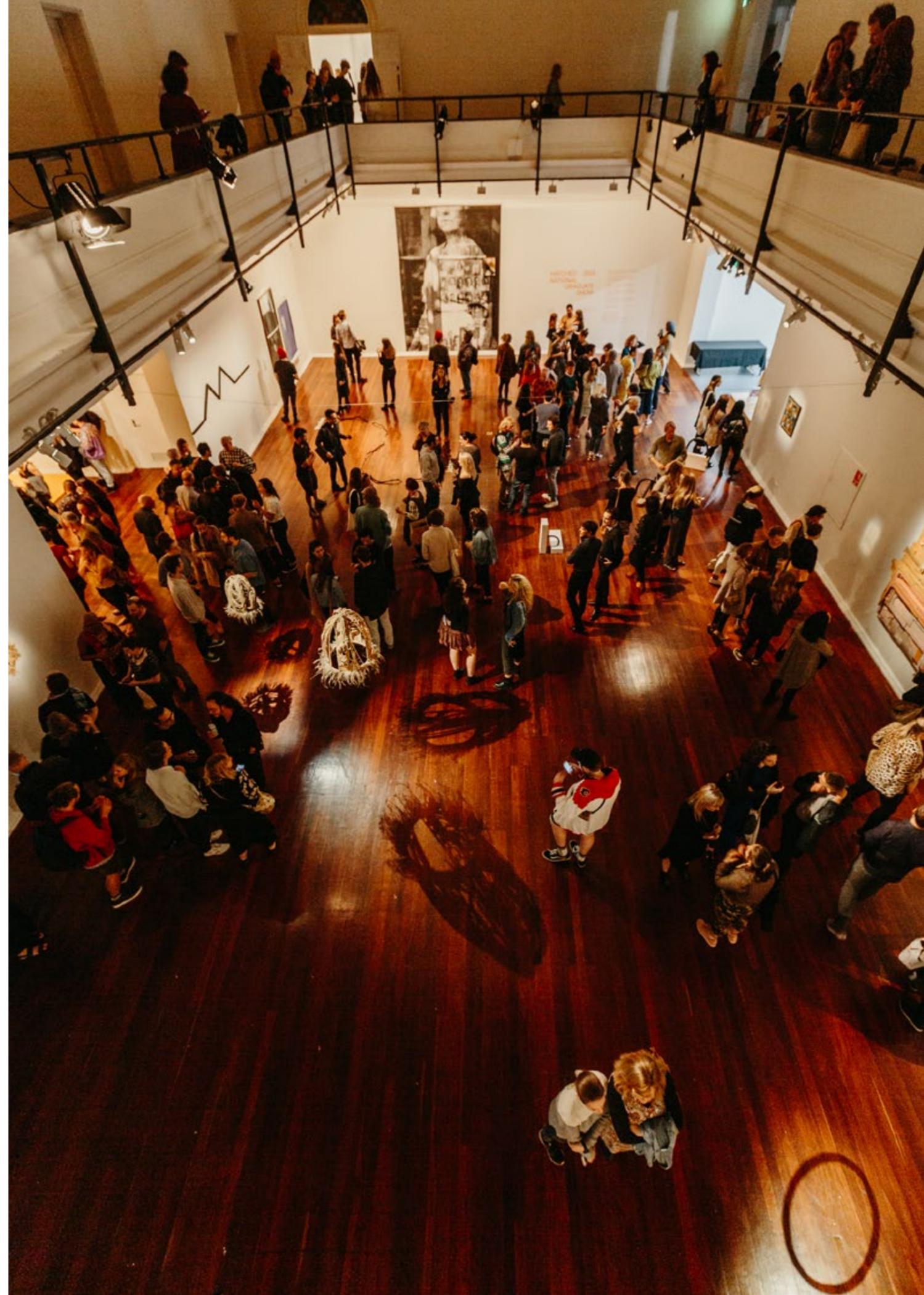
Kim Ah Sam (Griffith University, QLD)
Patrizia Biondi (The University of Sydney, NSW)
Ómra Caoimhe (Edith Cowan University, WA)
Jo Chew (The University of Tasmania, TAS)
Anita Cummins (Monash University, VIC)
(2019 Schenberg Art Fellow)
Stephanie De Biasi (Edith Cowan University, WA)
Louis Grant (Australian National University, ACT)
Dennis Golding (University of New South Wales, NSW)
John L. Hammer (Queensland University of Technology, QLD)
Azadeh Hamzeii (Griffith University, QLD)
Yvette James (Monash University, VIC)
Emilija Kasumovic (TAFE South Australia, SA)
Carmen-Sibha Keiso (Victorian College of the Arts, VIC)
Jonathan Kim (University of South Australia, SA)
William Kitely (North Metropolitan TAFE, WA)
Anna Litwinowicz (Queensland University of Technology, QLD)
Annette An-Jen Liu (Australian National University, ACT)
Kiah Pullens (Victorian College of the Arts, VIC)

“Hatched 2019 is an invaluable opportunity for the artists involved, seventeen of whom spent time at PICA over the past week installing and presenting their works. Their determined and theoretically meticulous processes have been successfully curated into a show we are lucky to be able to see in Perth.”

- Patrick Gunasekera, Pelican Magazine

“I really enjoyed the smaller selection of artists this year. Each work has space to breathe and is more inviting for viewers to engage with each work. Well done!”

- Gallery visitor



A Call to Dance Amrita Hepi

7 – 18 May
PICA Education Studio, PICA Performance Space,
Perth Cultural Centre Amphitheatre
WA Premiere

A First Nations choreographer and dancer from Bundjalung (AUS) and Ngapuhi (NZ) territories, Amrita Hepi undertook a two-week participatory residency at PICA. Inviting audiences to have a one-on-one yarn about heritage, belonging, public expression and cultural authenticity, Amrita created an individual dance move with every participant, which was performed at the end of each day and culminated in an end of residency showing that celebrated the people of Perth.

Creator & performer: Amrita Hepi
Stage Manager: Liesel Zink
Produced by Performing Lines

Supported by PICA's Director's Circle donors

"[I loved] getting to know people and seeing their readiness to participate. I believe that there has been a shift in how I am performing the work now."

– Amrita Hepi

"A really beautiful work that provided a safe space for critical thinking and self exploration and communion and culture."

– Audience member



Image: Amrita Hepi, *A Call To Dance*, 2019. Photo: Daniel James Grant

Jupiter Orbiting Joshua Pether

22 – 25 May
PICA Performance Space
WA Premiere

Independent creator and performer of Kalkadoon heritage, Joshua Pether took us on a sci-fi adventure that opened up a new world filled with surreal and fantastical realities. Charting experiences of isolation and distance, this physical and ritualistic performance negotiated personal identity and body politics. A simultaneously immersive and visceral experience for performer and audience alike, *Jupiter Orbiting* explored perceptions of trauma, mental health, empathy and self-transformation.

Creator and performer: Joshua Pether
Music: Daniel Jenatsch
Videographer: Neil Berrick
Producer: Cameron Lansdown-Goodman
Dramaturgs: Shona Erskine (1st development) & Humphrey Bower (2nd development)
Understudy: Romey Cresswell (1st development)
Commissioned by PICA and Next Wave

Supported by the Department of Local Government, Sport and Cultural Industries; and PICA's Art Ambassadors

"Affecting, visceral work. Congrats to the team for their bravery and vision."

"A surreal, deeply personal and thought-provoking work from a truly unique emerging WA talent."

"Brave, bold and life-affirming."

– Audience members

"Jupiter Orbiting is an ardent and honest investigation of Pether's realities and impressions of the past, performed with copious life force and brilliant candour."

– Patrick Gunasekera, Seesaw Magazine



Image: Joshua Pether, *Jupiter Orbiting*, 2019. Photo: Aaron Webber

I have loved the stars too fondly to be fearful of the night

Rachel Arianne Ogle in collaboration with Benjamin Cisterne & Luke Smiles

5 – 8 June
PICA Performance Space
WA Premiere

Set within a live cinematic installation, *i have loved the stars too fondly to be fearful of the night* explored states of transition and the synergetic relationship between light, sound and the body. An unfolding sensory and temporal experience made in collaboration across disciplines, this unique performance installation offered a mesmeric meditation on time, perspective and the moment of death.

Choreographer and Performer: Rachel Arianne Ogle
Set and Lighting Design; Live Production: Benjamin Cisterne
Sound Design; Live Production: Luke Smiles / motion laboratories
Costume Design: Thomas Alfred Bradley
Costume Construction: Sheridan Savage
Producer: Rachel Arianne Ogle

Supported by the Department of Local Government, Sport and Cultural Industries; Audio Technik and PICA's Art Ambassadors

“Sensorially surprising and engaging. It was something I had not seen before, which makes it more special.”

“It was a fantastic offering of interdisciplinary art and a treat for the senses.”

– Audience members

“An innovative work that speaks with impressive clarity and remains true to its intentions throughout. It is both a refreshing and noteworthy contribution to the sector.”

– Jo Pickup, ArtsHub

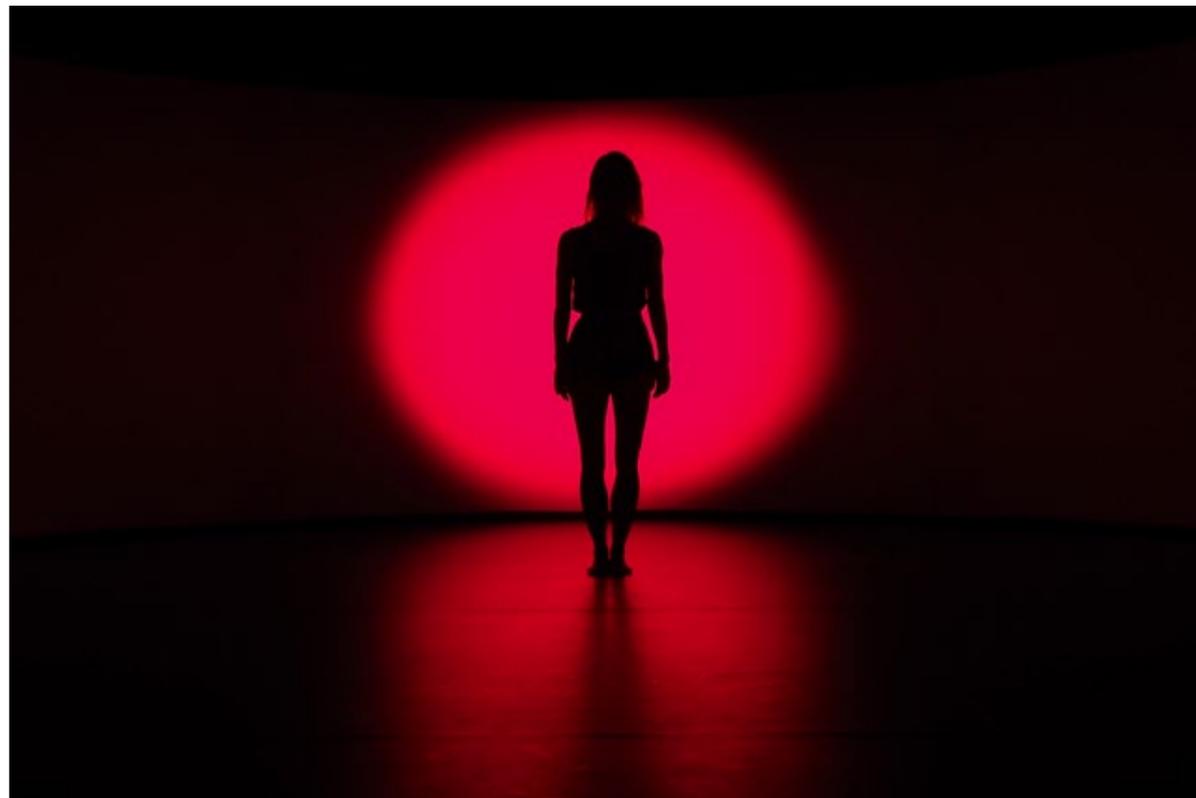


Image: Rachel Arianne Ogle in collaboration with Benjamin Cisterne & Luke Smiles, *I have loved the stars too fondly to be fearful of the night*, 2019. Photo: Mick Bello

Sheets of Sound

Louise Devenish

28 - 29 June
PICA Performance Space
World Premiere

Sheets of Sound was the latest project from award-winning WA percussionist Louise Devenish. Featuring new commissions composed especially for Devenish, this sound concert diversified the sonic possibilities of metal, paper, plastic, skin and electronics. Paired with instruments and a spatial arrangement of objects, this tactile sound world explored the intersection between sound, performance and installation.

The performance featured three new works: *Percipience: After Kaul*, composed by Louise Devenish and Stuart James; *Catacomb Body Double*, composed by Matthias Schack-Arnott; and *Permeating Through the Pores of Shifting Planes*, composed by Annie Hui-Hsin Hsieh.

Director & performer: Louise Devenish
Composers: : Louise Devenish & Stuart James, Annie Hui-Hsin Hsieh & Matthias Schack-Arnott

Presented with Tura New Music

Supported by the Australian Government through the Australia Council, its arts funding and advisory body; and PICA's Art Ambassadors

The performance was mesmerizing! I have seen many of Louise's performances and each one is unique and different, which shows her creativeness, talent and bravery to push boundaries.”

– Audience member

“Sheets of Sound represented an assertion of Devenish's artistic interests and work ethic. The relationships she has developed with these composers, all of them present for the premieres, spoke of an approach to music making that is collaborative and relational. It followed then that the performances conveyed some of that fluidity and openness to the audience.”

– Eduardo Cossio, Seesaw Magazine



Image: Louise Devenish, *Sheets of Sound*, 2019. Photo: Rachael Barrett



Termite Economies (Phase One) Nicholas Mangan

27 July - 6 October
PICA First Floor Gallery

Nicholas Mangan is a multi-disciplinary artist known for interrogating narratives embedded in a diverse range of objects. His work addresses a wide range of themes, including the ongoing impacts of colonialism, humanity's fraught relationship with the natural environment, contemporary consumptive cultures and the complex dynamics of the global political economy.

As a starting point for this exhibition, Nicholas Mangan examined historical research undertaken by the CSIRO into the activity of termites in the hope that the behaviour of these industrious insects would assist with the identification of gold deposits and lead to increased efficiency in gold exploration.

Mangan combined footage he filmed on location in WA, alongside archival video and table-mounted sculptures – elaborate 3D prints of re-imagined internal workings of termite mounds. Using a 3D printer, plaster and soil, Mangan created models that hybridised mining infrastructure with termite architecture to form speculative termite mining infrastructures.

Curated by Charlotte Hickson

With thanks to Buxton International Collection
(formerly The Michael Buxton Collection)

“This got me looking at termites with new eyes and appreciating their building techniques.”

“Termite Economies was an extremely interesting use of old and new materials and contemporary methods. Thought provoking philosophical depth!”

– Gallery visitors

“The juxtaposition of historical and contemporary objects and visuals position the ideas explored as trans-historical, looking at the past in less rigid and more speculative, all-encompassing ways.”

– Claudia Minutillo, Seesaw Magazine

2019 AWESOME Festival at PICA



CATCH! Maxima Circus

5 – 11 October
PICA Performance Space

CATCH! was an interactive adventure that told a story about a young girl learning how to play, make friends and overcome her nervous fears about sport. Combining puppetry, circus and theatre, this work was a high-energy, imaginative take on our love of sport.

Writer, director & producer: Sally Richardson
Co-creators & performers: Yvan Karlsson, Ella Hetherington, Isabella Stone, Georgia Webb & Karla Scott
Lighting, sound design & associate direction: Joe Lui
Production Design: Sara Chirichilli
Puppetry direction: Yvan Karlsson
Stage manager: Sally Davies
Co-development partners: Narrogin Arts Centre & Margaret River Performing Arts Centre
Production design creative development: Bryan Woltjen



Tetris Arch 8

7 - 11 October
PICA Performance Space
WA Premiere

Netherlands based company Arch 8 brought the video game *Tetris* to life onstage. Using physical theatre and acrobatics, four performers navigated not only the stage but each other, twisting and interlocking to communicate and create new meanings for their bodies. The work invited audience members to participate, creating moves of their own.

Director and choreographer: Erik Kaiel
Performers: Ivan Ugrin, Paulien Truijen, Lorenzo Capodiecici, & Zahira Suliman

R.O.F.L.S.H.A.L.B.O.W.C.O (Rolling on the floor laughing so hard a little bit of wee comes out) The Listies

7 – 11 October
PICA Performance Space
WA Premiere

The ever-popular giants of children's comedy theatre, The Listies, returned to AWESOME Festival with a new comedy extravaganza.

Writers, Directors and Performers:
Matt Kelly & Richard Higgins

tiny revolutions pvi collective

15 October - 2 November
PICA Studio 2 and the streets of Perth

tiny revolutions was a public residency-based project that responded to the current global feeling of helplessness by offering a creative response to some of the world's major challenges. Referencing The Millennium Project and its fifteen global challenges for humanity, pvi collective provided three different ways to respond and bring attention to each one. Members of the public were invited to "submit" a large issue online that caused them concern; followed by a chance to brainstorm responses through a "think" tank; which then asked audiences to "do" a playful tactic in response to the challenge. Over sixty tiny revolutions were formulated and performed, including a 'dance for democracy' flash mob in Forrest Place.

Devised by pvi collective: Steve Bull, Kelli Mccluskey & Chris Williams with Guest Artist Tanya Lee
Produced by: Kate Neylon for pvi collective
Logo Design: Chris Nixon

Really interesting and made me think of global issues in a non-overwhelming way. It helped that the pvi artists/rebels were so helpful, warm and welcoming, creating a space that I felt welcome in and comfortable to voice my thoughts and ideas."

– Audience member

"In its essence, it's looking at 15 of the most overwhelming issues that are affecting humanity today and into the future and trying to find or create bite-sized responses to them, it's kind of aiming to take away that feeling of powerlessness and anxiety around all of these issues."

– Kelli Mccluskey



Untitled (Uura) Curtis Taylor

19 October – 5 January
PICA First Floor Gallery

Perth-based Martu artist Curtis Taylor's first solo exhibition brought together multiple streams of his practice including sculpture, installation and film. 'Uura' is a Martu word described by the artist as meaning "stealth or invisible". When mining companies came to Martu land looking for uranium, the word uura was used by Martu people to explain radiation, something "that is invisible, but it's there, you can feel it".

The exhibition presented work made over a two-year period of exploration as Taylor worked with new materials and processes of making, finding new forms through which to tell stories and record language. This period of practice marked a departure from his first medium of film and presented a series of carved sculptures and site-specific installations and paintings that explored how language, knowledge and persistent memories dwell within and resurface across generations. The works asserted narratives of cultural and personal identity, creating immersive spaces occupied by language and ritual that explore the edges of life and death.

Supported by PICA's Art Ambassadors and Art Commissioners

"Untitled (Uura) seeks to reveal the personal and the collective, the individual and the community. Equally, it defines clearly to audiences the spaces that Curtis Taylor occupies as an artist and as an Indigenous man whose life has been informed through culture, all the while navigating two worlds. Naturally, there are tensions throughout the exhibition – public and secret, collective and individual, outsider and insider – but these are critical in understanding the work and understanding the artist."

– Glenn Iseger Pilkington, excerpt from
roomsheet essay

"Curtis Taylor's work rocks me to the bone"

"The Curtis Taylor exhibition and video installation was mind blowing. I love that PICA exhibits WA contemporary Indigenous art that is ground breaking and incredible."

– Gallery visitors

Unfolding Acts 揭露行動 New Art from Taipei & Perth 台北與伯斯的新藝術

19 October 2019 - 5 January 2020
PICA Ground Floor Galleries

Organised to coincide with PICA's 30th anniversary year in 2019 and the 20th anniversary of the Charter of Mutual Friendship between the City of Perth and the City of Taipei, *Unfolding Acts: New Art from Taipei and Perth* had an extended season due to the exhibition's popularity and expected high attendance over the Christmas and New Year period. This exhibition emerged from the increased focus and community interest in cultural exchange activities between Perth and Taipei in recent years. In 2019, PICA and Taipei Fine Arts Museum (TFAM) formed a curatorial partnership facilitated by PICA guest curator Ashley Yihsin Chang, a Perth-based Taiwanese curator.

The exhibition brought together Western Australian and Taiwanese artists whose practices examine the social, cultural and economic fabric of these two cities and surrounding geographies, while exploring shared histories, civic acts and shifting landscapes to strengthen the relationship between the two sister cities and increase understanding and mutual respect for each other's culture.

Unfolding Acts featured the work of 6 artists and 2 artist collectives from Perth and Taipei; Taiwanese artists Chia-En Jao, Yu-Cheng Chou, Yi-Chun Lo and Dondon Hounwn, and West Australian artists Pilar Mata Dupont, pvi collective, Sharyn Egan and York Noongar community members with Community Arts Network.

PICA engaged teachers from the Fo Guang Shan Chinese School of WA to conduct tours of the exhibition in Mandarin Chinese, increasing access for Mandarin-speaking Perth residents and tourists.

Co-curated by Ashley Yihsin Chang and Charlotte Hickson

Supported by PICA's Director's Circle

Having the animation shown by PICA and the Taipei Fine Arts Museum, not only does that support healing for the York Noongar community, it supports healing for wider communities."

– Bradley Kickett (Noongar Artist, Animator on *Welcome to Balardong*)

"Unfolding Acts is tightly focused; every artwork is a deep and significant reservoir of artistic research."

– Sheridan Hart, Art Guide

"Empowering to see other aboriginal voices especially on a large scale."

"Great artwork which represents different aspects of cultural and social background. Very interesting. It's so good to have the Chinese guided tour service which helps to enhance the experience for people from different cultures."

– Gallery visitors

Island Tales: Taiwan and Australia, Taipei↔Perth

16 November – 1 March
Taipei Fine Arts Museum, Taiwan

Island Tales was the result of a creative exchange process between Taipei and Perth. The collaboration saw the curators from both museums change places, engage in research in their counterpart institutions, and then each organise an exhibition.

A major international partnership, the dual presentation of *Island Tales* and *Unfolding Acts* formed valuable relationships between Perth and Taipei, improved cross-cultural understanding, and celebrated Indigenous cultures, other diverse cultural communities and specific and unique natural environments.

As opposed to history, which emphasises realistic descriptions of the past, “tales” employ fictional language to interpret and reinterpret stories. This process of “remémoration” forms a bridge between time and locality. *Island Tales* was a sojourn of imagination and exploration between two islands, from two cities, revolving around stories, rumours from the grapevine, records, and personal memories.

This exhibition included the work of WA artists - York Noongar community members with Community Arts Network, Dan McCabe, Eve Fernandez, Gregory Pryor, Jacobus Capone, Olga Cironis and Pilar Mata Dupont; and Taiwanese artists Chang Wen-Hsuan, Chihhung Liu, Chiu Cheng-Hong, Kao Jun-Honn, Wang Ding-The, and Yang Chi-Chuan.

Curated by Chen-Yi Chien

Presented by Taipei Fine Arts Museum
Supported by City of Perth and PICA's Director's Circle donors



Image left: Dondon Hounwn performing at *Island Tales* opening at Taipei Fine Arts Museum, 2019.
Image right: Lin Ping speaking at *Island Tales* opening at Taipei Fine Arts Museum, 2019. Photos: Xian-Kuen Wu

歸屬 Gui Shu (Belong) Steamworks Arts

World Premiere

Video installation
22 October – 5 January
PICA Reading Room

Performance
12 - 16 November
PICA Performance Space

A contemplative journey through the streets, suburbs and open spaces of Taipei and Perth, this moving new work was an invitation to reflect on moments of isolation, connection and finding your way. Devised by an extraordinary interdisciplinary team, each performance fused dance, music, sound and video projections live on stage. The result of a 4-year intercultural exchange, *歸屬 Gui Shu (Belong)* asked how our understanding of self and home are shaped by our experiences with others. In addition to the live performance, a video installation was presented pre and post season, sharing a creative experience of the work's journey across geographies.

Video installation

Direction: Sally Richardson
Videographer & Editor: Ashley de Prazer
Visual Dramaturg: Pilar Mata Dupont
Choreographers & Performers: Laura Boynes, Yilin Kong, Yiching Liao & Hsiao Tzu Tien
Composition: Yenting Hsu and Tristen Parr

Performance

Writer & Director: Sally Richardson
Choreographers & Performers: Laura Boynes, Yilin Kong, Yiching Liao & Hsiao Tzu Tien
Sound Artist & Live Musician: Yenting Hsu
Composer & Live Musician: Tristen Parr
Film & Photography Lead: Ashley de Prazer
Visual Dramaturg: Pilar Mata Dupont
Production Manager: Mark Haslam
Lighting Designer: Chris Donnelly
Set & Costume Design/Source: Tyler Hill
Associate Artist: Daisy Sanders
Produced by: Performing Lines WA
Commissioned by: PICA

Supported by the Department of Local Government, Sport and Cultural Industries; the Australia Council for the Arts; the City of Perth; the National Arts and Cultural Foundation, Taiwan; Audio Technik and Amped Digital.

Supported by PICA's Art Commissioners

WINNER: PAWA Awards 2019,
Best Lighting Design & Best Stage Design

"I think we are really lucky to observe this conversation between Taiwanese and Australian artists, to know that we perhaps share the same anxieties about moving around in this world: where we belong and who with, feeling the ghosts of our pasts all around and within us, and perhaps even touching on our fear of being blown and swept away by a ferocious natural force. I hope that this wonderful collaboration will reach its way into audiences' minds and senses, the way it did into mine."

– Cicely Binford, Perth Arts Live

"Captivating. Original. Intimate. Thought provoking. A treat for the senses."

"I loved it. I felt very deeply connected with the performance at every part. I was emotionally moved throughout."

– Audience members

Publications



Hatched National Graduate Show 2019 Exhibition Catalogue

84 pp full color
148mm x 210mm
ISBN: 978-0-6480791-3-2
Design: Tim Meakins
Introductory text by: Charlotte Hickson



Unfolding Acts 揭露行動 New Art from Perth and Taipei 台北與伯斯的新藝術 Bilingual Exhibition Catalogue

84 pp full color
170mm x 235mm
ISBN: 978-0-6480791-4-9
Design: Tim Meakins
Introductory text by: Amy Barrett-Lennard
Translation by: Ashley Yihsin Chang

Image Right: pvi collective, *tiny revolutions*, 2019. Photo: David Cox Media

tactics

declaration
our definition: a formal announcement, notice or quality, a declaration of intent, protest or demand.

sabotage
our definition: a deliberate action aimed at weakening an organisation, undermining a meeting or meeting of minds, or causing legal repercussions.

blockade
our definition: isolating, closing off or surrounding a place to prevent entry or exit. a blockade is a restrictive measure designed to obstruct commerce and communication.

flash mob
our definition: the assembly of unconnected individuals in public locations with no prior notice, then a group of people, and acting in a well-choreographed manner.

overloading
our definition: the overloading of a system requiring or restricting its ability to function.

disrobing
our definition: the ritual removal of clothing in public, to express protest or dissent. disrobing connotes the value of cloth with a very real reminder of our physical humanity.

subvertisement
our definition: the process of making speech or actions of companies and political movements in order to make a statement. this can take the form of a new image, or an alteration to an existing image.

walkout
our definition: collectively leaving a place of work, school, a meeting, a company or an organisation as an expression of protest or disagreement.

singing
our definition: the ability to crystallise raw emotions into catchy tunes. a song has the capacity to reach beyond borders, time, race and language.

wearables
our definition: the augmentation of clothing or accessories worn on the body. from wearables that integrate technology to fashion, and digital clothing, wearables can disrupt or expand the possibilities of clothes.

hoax
our definition: a falsehood deliberately disguised to mislead in the truth. hoaxes can serve to demonstrate that another reality is possible.

invisible performance
our definition: to pose a moral / ethical dilemma in the midst of everyday life. in its pure form, there is never a real, visible performance, just an experience, a visibility and forever you don't know what it was real.

slogan
our definition: serving to be reflective, a slogan should convey an idea that you can't get out of your head. it yourself that: what would this subject / message / movement say if they tried to do the right thing?

identity correction
our definition: to hold public space and reclaim it by means of physical occupation. it yourself that: what would this subject / message / movement say if they tried to do the right thing?

occupation
our definition: to hold public space and reclaim it by means of physical occupation. a strategy often used by social movements in order to take and hold public and symbolic spaces, buildings and cultural infrastructure.

forgery
our definition: to make an imitation of something with the intent to deceive.

Artist Development



Image: Kim Ah Sam speaking at *Hatched Open Day*, 2019. Photo: Susie Blatchford

Creative Development and Studio Program



The Last Great Hunt (WA)

30 January – 12 February
PICA Performance Space

A final development and rehearsal stage of *Lé Nør [the rain]*, leading into the work's world premiere at PICA as part of Perth Festival.

“Performance spaces of PICA’s size and support are rare in WA. Whenever we have an idea that pushes the boundaries of traditional theatre, we take it to the team at PICA. We know PICA is dedicated to supporting the growth and artistic development of our artists and our work, giving us the freedom to take artistic risk and helping us to reach new theatre and arts audiences.”

– The Last Great Hunt



Dennis Golding (NSW) Hatched Artist in Residence

6 - 27 May
Studio Two

Kamilaroi/Gamilaraay artist Dennis Golding pursues a critical view of social, political and cultural representations of race and identity through Aboriginal histories and experiences. Golding’s methodology combines these pop-cultural symbols with traditional imagery as a way of situating the political and social concerns of Indigenous Australians in his home state of New South Wales. In his exploration of heritage and landscape, and through spending time with Noongar artists and curators, Golding reflected on the ways in which cultural identity is shaped and formed through lived experience.

Supported by Minderoo Foundation, North Metropolitan TAFE and City of Perth

“One of my greatest highlights during this residency was meeting Laurel and Brett Nannup. I have known these artists’ work since first beginning my professional practice at university and have co-curated Laurel’s work in exhibitions with my uni mum, Tess Allas. The stories I’ve learned from Tess of Laurel’s work has always been so inspiring, and meeting her for the first time was a dream come true!! I’m forever grateful for this experience.”

– Dennis Golding

Still Here Lab (WA)

8 February - 20 April
Studio Two

PICA collaborated with Propel Youth Arts WA to offer a creative development opportunity for young LGBTQIA+ emerging artists. Through a call-out and application process six LGBTQIA+ and gender diverse artists between the ages of 18 and 23 were selected to take part in a nine-week program that began during the opening weekend of Perth Festival.

To commence the lab the artists had the opportunity to work alongside Cassils as the artist prepared for *Becoming an Image*. These encounters were used to catalyse a conversation about their own practices and started an exploration of new and experimental ways of working.

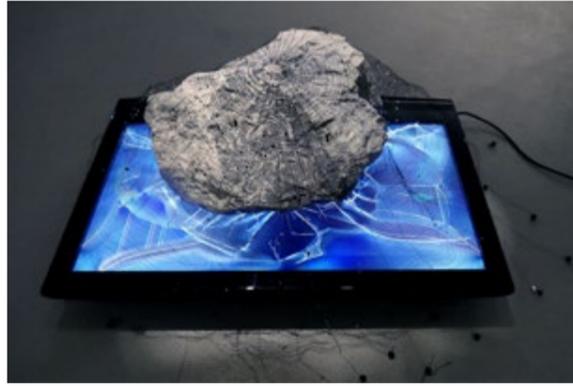
Over the following eight weeks, the artists had access to Studio Two at PICA. During this time the lab artists engaged in a critical dialogue, exploring and developing their own artistic practice in a series of workshops and round tables facilitated by leading artists, curators and arts workers.

Lab participants: Ethan Blackburn, Patrick Gunasekera, Noemie Huttner-Koros, James McMillan, Samantha Nerida, Aisyah Aaqil Sumito

Roundtable participants: Janet Carter, Tim Carter, Charlotte Hickson, Miranda Johnson

Presented with Propel Youth Arts WA and supported by City of Perth and PICA’s Art Ambassadors





Simon Pericich (VIC)

13 June - 26 July
Studio Two

Sometimes stemming from the autobiographical, sometimes making a detached commentary on consumer trends, Simon Pericich's practice forms transitory bonds between audience members and acts as a sarcastic invitation or platform to participate. Pericich approached his residency as an "awkward and somewhat emotional journey", returning to his hometown of Perth and navigating the detachment between a cultural and physical landscape of his past with the experiences of this same landscape in the present.

Supported by City of Perth and North Metropolitan TAFE



Louise Devenish (WA) with Stuart James (WA), Matthias Schack-Arnott (VIC) & Annie Hui-Hsin Hsieh (AUS/USA)

21 - 27 June
PICA Performance Space

A final stage development and rehearsal period leading up to the premiere of *Sheets of Sound*.



Layli Rakhsha (WA)

9 July - 27 September
Studio One

Layli Rakhsha's studio research explored how home can be defined by personal experiences, social and cultural relationships and attachments to a particular place. During this time, she produced new bodies of work that touched on her experiences of migration and the continued process and practice required to make a place a home. *Between places*, her project for this residency, followed the conceptual and symbolic impact of Rakhsha's journey from her home to her studio every day for eight weeks. This project reflected her feelings and experiences related to her understanding of the relationship between domestic and public places and herself.

Supported by City of Perth and PICA's Art Ambassadors

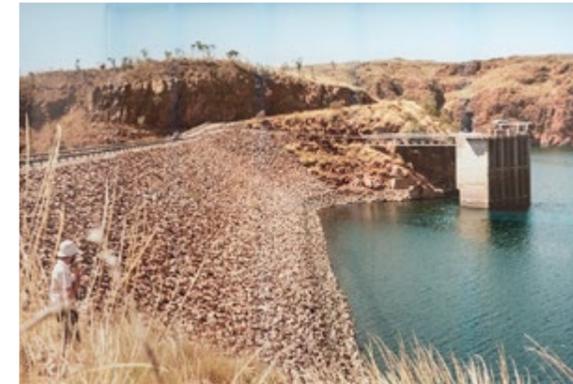


Noémie Huttner-Koros (WA)

16 July - 30 September
Studio Zero

During this residency, emerging performance maker Noemie Huttner-Koros developed and presented a performance, *The Trouble Makers*, an hour-long dinner party and monologue which explored questions of community and solidarity against a backdrop of eco-anxiety driven by climate change. From this development period the work *The Trouble Makers* has been selected for presentation at Batch Festival, a program of new works by emerging artists presented by Griffin Theatre, Sydney.

Supported by City of Perth and PICA's Art Ambassadors



Alana Hunt (WA)

28 July - 8 August & 29 September - 13 October
Studio Two

Alana Hunt is an artist living on Mirriwoong country in the northwest of Australia who has a long-standing engagement with the northwest of Australia and South Asia. While in residence at PICA Hunt accessed historical archives in search of documents and photographs connected to her home in the north of Western Australia, seeking to understand historical and contemporary attitudes and perceptions held towards the settlement, development and industrialisation of the land and resources of the region.

Supported by City of Perth, North Metropolitan TAFE and PICA's Art Ambassadors

KISS club

Creative Development: 5 August – 8 September
Performances: 12 & 13 September
PICA Performance Space

KISS club is a performance event for ideas in development, featuring a range of artists across live performance practice. In the lead up, the artists received access to rehearsal space and mentoring to develop and critique their ideas.

The artists then presented 10 minutes of their work in progress to a live audience, trialling new ideas and receiving feedback in a supportive, critical environment. In its third iteration at PICA, *KISS club* was presented over two nights, showcasing six works in development:

***This is not personal* by Jen Jamieson**

An interactive performance in which participants created a set of sign-cards to assist in times of mental or emotional difficulty.

***Slutdrop* by Jacinta Larcombe**

From being idolised to shamed all in one night, Jacinta recalled stories of what it was like to work in a strip club.

***A Decolonial History of the Avant-garde* by Patrick Gunasekera**

An exploration of institutional critique to realise freedom from whiteness as a central point of epistemic reference in the arts.

***Dark Contrast* by Elizabeth Pedler, Jacqui Otago & Bugs Boyd**

In a play of light and dark, movements and reflections, *Dark Contrast* created moments of disorientation, flickering wonder and discovery as the audience took over.

***Lipstuck* by Daley King**

A vibrant deconstruction of the zeitgeist of lipstick, exploring its use as both a tool and weapon of body politics.

***Goodbye/hello* by Adam Bennett, Michelle Aitken & Scarlet Davis**

As our world and society is fundamentally changing, these performers said goodbye to the things we need to let go of, and hello to our emerging future.

Curated & produced by: PICA & pvi collective
Mentors: Steve Bull, Kelli McCluskey & Chris Williams
Event MCs: Steve Bull & Graeme Watson
Original concept by: Karen Therese, gifted to pvi collective

Supported by City of Perth and PICA's Art Ambassadors



Image: pvi collective, *KISS club*, 2019. Photo: David Cox Media

Yi-Chun Lo (Taiwan)

23 September - 19 October
North Metropolitan TAFE

Taiwanese artist Yi-Chun Lo spent three weeks in Perth developing her work for PICA's exhibition *Unfolding Acts: New Art from Taipei and Perth*. Lo's research-based practice is focused on producing installations that respond to the social, industrial, and economic landscapes of specific geographies. During her time of creative development, Lo researched grain production and exports in WA and spent time with Noongar elder May McGuire to learn about the indigenous significance of WA's native flora and fauna.

Supported by City of Perth and North Metropolitan TAFE



Grace Connors (WA)

1 October - 5 January
Studio One

During her residency, Grace Connors developed a project titled *Running on the Smell of an Oily Rag*, which borrows from the Australian idiom that suggests a frugality of resources, money and fuel. Connors examined the ways in which we can resist the exhaustion and exploitative nature of our contemporary era through an interrogation of class, gender and Australian car culture.

Supported by the Department of Local Government, Sport and Cultural Industries, City of Perth and PICA's Art Ambassadors



Steamworks Arts (WA)

21 October – 11 November
PICA Performance Space

A final stage development and rehearsal period leading up to the premiere of 歸屬 *Gui Shu (Belong)*.

Supported by PICA's Art Commissioners



Images top to bottom: Yi-Chun Lo, *Protective Layers* (detail), 2019. Photo: Bo Wong.
 Grace Connors, *Plastic*, 2019. Courtesy the artist. Steamworks Arts, 歸屬 *Gui Shu (Belong)*, 2019. Photo: Emma Fishwick



The Kabuki Drop (WA)

19 – 22 November
PICA Performance Space

During this second stage development, the creative team undertook casting, dramaturgical consultation and a script reading for *Whalefall*, a new theatre work inspired by environmental writer Rebecca Giggs' essay of the same name. Using the structure of a seaside-based inter-generational family drama, *Whalefall* reinterprets and queers this classic Australian theatre motif to explore contemporary issues of gender dysphoria, non-human agency, new family dynamics and the ecological uncanny.

Director: Melissa Cantwell
Writer: Ian Sinclair
Producer: Alexandre Egloff
Dramaturg: Jesse Oliver
Stage Manager: Jessie Atkins
Script Reading Performers: Angelina Curtis, Luke Hewitt, Amy Mathews & Della Rae Morrison

Supported by City of Perth and PICA's Art Ambassadors



Daley King (WA)

25 – 29 November
PICA Performance Space

A second stage development of *Lipstuck* ahead of the work's presentation at PICA during FRINGE WORLD 2020.

Creator & performer: Daley King
Dramaturg: Yvan Karlsson

Supported by City of Perth and PICA's Art Ambassadors



Jacinta Larcombe (WA)

3 – 6 & 18 – 20 December
PICA Performance Space

A second stage development period for *Slutdrop* ahead of the work's presentation at PICA during FRINGE WORLD 2020.

Creator & performer: Jacinta Larcombe
Director & dramaturg: Moya Thomas
Creative producer: Zoe Hollyoak

Supported by City of Perth and PICA's Art Ambassadors



Katt Osbourne & Tarryn Gill (WA)

9 – 13 December
PICA Performance Space

Unheimlich is a new theatre work in development, in collaboration between Perth artists Katt Osbourne and Tarryn Gill. Centred around Gill's distinctive visual arts practice that references the uncanny through hand-made sculptural objects, this work resituates the uncanny within the home environment as marriage and home become a place for domestic horror. In this second stage development, the key creative team explored design and dramaturgy.

Lead artists: Katt Osbourne & Tarryn Gill
Dramaturg: Theo Costantino
Movement performers: Jacob Lehrer & Rachel Arianne Ogle
Lighting designer: Chris Donnelly
Production manager: Ben Nelson
Associate designer: Laura Heffernan
Producer: Rachel Whitworth (Performing Lines WA)

Supported by City of Perth and PICA's Art Ambassadors



Bruno Booth (WA)

Across 2019 – 2020

Dead ends and detours is a new work in development co-commissioned by PICA and Next Wave Festival. This work will be an outdoor participatory installation that puts the audience in a wheelchair and recasts physical disability as a skill-set to be celebrated within an enjoyable and competitive game.

Supported by City of Perth and PICA's Art Ambassadors

Labs and Workshops

Supported by City of Perth and PICA's Art Ambassadors



Behind the Scenes of Polar Force

Led by Eugene Ughetti, Speak Percussion (VIC)
23 January
Central Gallery

An extended artist talk and live demonstration in which co-creator Eugene Ughetti provided insight into *Polar Force* from concept to creation with a guided demonstration of the bespoke instruments.



Speak Percussion Workshop

Led by Eugene Ughetti, Speak Percussion (VIC)
23 January
Central Gallery

A sound workshop for music and percussion students based on the sonic vocabulary of *Polar Force*. Participants gained insight into the mechanics, techniques and methodologies of the work's specially designed apparatus that enables the elements to become percussive.



Curmudgeons, Narcissists and Killjoys: A Devising Workshop

Led by Mish Grigor (VIC)
24 January
PICA Performance Space

Accompanying Mish Grigor's *The Talk*, this workshop explored strategies for making devised theatre, the challenges of connecting audiences with difficult protagonists and tackling taboo through theatre.

"It was great to connect with the local performance community and talk about what is driving artists in WA."
– Mish Grigor

"The workshop was an amazing and intimate experience. It allowed each participant to delve into their own practice and theatre-making skills with Mish, and even discuss some ideas and concepts they have floating around."
– Workshop participant



Audible Edge: Field Recording & Electronic Composition Masterclass

Led by France Jobin (CAN)
27 January
PICA Performance Space

Facilitated by renowned minimalist composer and sound artist France Jobin, this workshop immersed participants in the composition of music using field recordings and different sound processing techniques.



Audible Edge: Improv Workshop

Led by Superimpose (GER)
27 January
Studio One

A participatory workshop led by Superimpose duo Matthias Müller and Christian Marien. Participants brought their instruments to collaborate and develop skills for creating music spontaneously together.



FLOCK #9

Workshop led by Louise Devenish (WA)
Conversation led by Alex Desebrock (WA)
10 April
PICA Performance Space

FLOCK is a monthly forum for Perth's independent and freelance artists to share practice and conversation with each other. Founded by local artists Daisy Sanders, Alex Desebrock and Liz Pedler, this iteration of *FLOCK* at PICA featured a workshop by Louise Devenish, "What does sound look like?", along with a shared meal and a conversation on mentoring facilitated by Alex Desebrock.



Then, Now & Next x VAULT Issue 26 Launch

4 May
PICA Performance Space and Reading Room

Facilitated by VAULT Magazine Editor Alison Kubler, the Then, Now & Next program comprised development for emerging artists alongside the presentation of the *Hatched National Graduate Show* exhibition. It included a panel discussion and a workshop that collaboratively discussed opportunities for artists who are recently graduated, at the beginning of their careers or seeking new pathways in their practice.

Speakers discussed their experience of shaping a career in the creative arts and the experiences they have had, including attending residencies, engaging with institutions, publishing about their practice, and collaborating with other artists, with the aim of practically assisting participants to navigate these opportunities. The event concluded with a reception for the official launch of VAULT Magazine's 26th issue.

Speakers: Kelly Fliedner, Amrita Hepi, Joshua Pether & Amy Perejuan-Capone
Facilitated by: Alison Kubler

Presented in association with VAULT Magazine and with the support of Minderoo Foundation, City of Perth and PICA's ART1000 donors



Pathways to Practice Artist Talks: *Hatched and Pulse Perspectives*

18 May
PICA Galleries & Art Gallery of Western Australia

Artists: Benjamin Bannon, Stephanie de Biasi & Dennis Golding
Facilitated by: Charlotte Hickson

Presented in association with the Art Gallery of Western Australia



Whose Name I Do Not Yet Know (Engaging Through Responsible Uncertainty): A Morning Workshop with Agatha Gothe-Snape

26 July
The Alex Hotel

This four hour workshop was presented on the occasion of the exhibition *Trying To Find Comfort in An Uncomfortable Chair* by Agatha Gothe-Snape with the Cruthers Collection of Women's Art.

The workshop was open to artists and performers and was a morning of conversation, performance and enquiry facilitated by the artist in response to the selected artists' submissions of text and images. Participants were asked to submit an image from a personal archive with accompanying text.

Participants: Benjamin Bannon, Paul Boye, Liam Colgan, Grace Connors, Kelly Fleidner, Daniel Motearefi, Amber Norrish, Rebecca Riggs-Bennett & Aisyah Aaqil Sumito

Supported by City of Perth and PICA's Art Ambassadors

Events and Public Programs





The Talk: Post Show Q&A

20 January
 PICA Performance Space
Speaker: Mish Grigor
Facilitated by Kelli Mccluskey

Polar Force: Post Show Q&A

22 January
 Central Gallery
Speakers: Eugene Ughetti & Matthias Schack-Arnott
Facilitated by Iain Grandage

Polar Force: Tactile Tour

23 January
 Central Gallery
Speaker: Eugene Ughetti
Facilitated by DADAA

Audible Edge: Panel Discussion

27 January
 PICA Reading Room
Speakers: Josten Mybergh, Daisy Sanders, Jim Denley, Éric Normand & France Jobin

Lower Power & Alchemic: Exhibition Opening

9 February
 PICA Galleries
Opened by Wendy Martin, Artistic Director, Perth Festival

The Body as Social Sculpture: A Lecture by Cassils

11 February
 State Library of WA
 Presented in association with Perth Festival

Lé Nør [the rain]: Post Show Q&A

16 February
 PICA Performance Space
Speakers: Gita Bezar, Adriane Daff, Jeffrey Jay Fowler, Arielle Gray, Chris Isaacs, Jo Morris & Tim Watts
Facilitated by Ruth Little

Still Here: Open Studio

13 – 20 April
 Studio Two
Artists: Ethan Blackburn, Patrick Gunasekera, Noemie Huttner-Koros, James McMillan, Sam Nerida & Aisyah Aaqil Sumito
 Presented in association with Propel Youth Arts WA as part of KickstART Festival 2019

Still Here: Artist Talks

17 April
 Studio One
Artists: Ethan Blackburn, Patrick Gunasekera, Noemie Huttner-Koros, James McMillan, Sam Nerida & Aisyah Aaqil Sumito
Facilitated by Maddie Godfrey
 Presented in association with Propel Youth Arts WA as part of the 2019 KickstART Festival

Self-Care in the Arts #2

17 April
 PICA Performance Space
Speakers: Mark Briffa (aka: BoyName), Simone Detourbet & Samantha Nerida
 Produced in collaboration with Zoe Hollyoak
 Presented in association with Propel Youth Arts WA as part of the 2019 KickstART Festival

Hatched 2019: Opening Night Party

3 May
 PICA Galleries, PICA Bar & Perth Cultural Centre Amphitheatre
Welcome to Country by Matthew McGuire
Opened by John Carey MLA, State Member for Perth
Schenberg Art Fellowship Prize presented by Dr Brenda McGivern, Deputy Dean, UWA Law School
Live outside broadcast by RTR FM 92.1
Live music by Web Rumours
DJ set by DJ Wilus Bixler

Hatched 2019: Tactile Tour

4 May
 PICA Galleries
Facilitated by DADAA

Hatched 2019: Open Day Artist Talks (with AUSLAN interpretation)

4 May
 PICA Galleries
Artists: Kim Ah Sam, Anita Cummins, Louis Grant & Yvette James

PICA After Dark

9, 16, 23, 30 May
 PICA Galleries

Pathways to Practice Artist Talks: Hatched and Pulse Perspectives

18 May
 PICA Galleries & Art Gallery of Western Australia
Artists: Benjamin Bannon, Stephanie de Biasi & Dennis Golding
Facilitated by Charlotte Hickson
 Presented in association with the Art Gallery of Western Australia

A Call to Dance: **Showing Sundowner**

18 May
PICA Reading Room

Solo Stage: Here Now

29 May – 1 June
PICA Performance Space
Presented by WAAPA
Devised and performed by 2nd Year Performance Making students
Under the guidance of Samantha Chester and Will O’Mahony

PICA After Dark: ***Hatched* Artist Talks**

30 May
PICA Galleries
Artists: Ómra Caoimhe & Stephanie De Biasi
Facilitated by Charlotte Hickson

i have loved the stars too fondly to be fearful of the night: **Post Show Q&A**

7 June
Speakers: Rachel Arianne Ogle, Benjamin Cisterne & Luke Smiles
Facilitated by Tim Carter

Sheets of Sound: **Pre-Show Q&A**

29 June
Speakers: Louise Devenish, Matthias Schack-Arnott & Annie Hui-Hsien Hsieh
Facilitated by Tristen Parr

Wangky Yira: Speaking Up

7 July
PICA Reading Room, PICA Galleries
Artist: Daniel Hansen

An Illustrated Lecture with **Nicholas Mangan**

24 July
PICA Performance Space

Open Studio: Simon Pericich

24 July
Studio 2

Agatha Gothe-Snape with the Cruthers Collection of Women’s Art ***Trying to Find Comfort in an Uncomfortable Chair*** & **Nicholas Mangan** ***Termite Economies:*** **Exhibition Opening**

26 July
PICA Galleries
Opened by Helen Carroll, Manager Wesfarmers Art Collection

Trying to Find Comfort in an Uncomfortable Chair: **Artist Floor Talk**

27 July
PICA Galleries
Artist: Agatha Gothe-Snape
Curators: Charlotte Hickson & Gemma Weston
Presented in association with the Cruthers Collection of Women’s Art (CCWA) at The University of Western Australia

Spoken Word Perth

4 August
PICA Performance Space

Mass Assembly

27 August
PICA Performance Space
Presented by Arts & Cultural Workers for Climate Action

Women in Art: Then & Now

31 August
PICA Performance Space
Speakers: Carla Adams, Sukhijit Kaur Khalsa & Marcelle Riley
Facilitated by Amy Barrett-Lennard
Presented in association with the Cruthers Collection of Women’s Art (CCWA) at The University of Western Australia

Spoken Word Perth

7 September
PICA Performance Space

Open Studios: Layli Rakhsha & Noémie Huttner-Koros

28 September
Studio One
& PICA Performance Space

In Conversation: Ashley Yihsin Chang & Yi-Chun Lo

5 October
PICA Reading Room
Speaker: Yi-Chun Lo
Facilitated by Ashley Yihsin Chang

Unfolding Acts* 揭露行動: *New Art from Taipei & Perth* & *Curtis Taylor, Untitled (Uura): **Exhibition Opening**

18 October
PICA Galleries
Welcome to Country: May McGuire and Vaughn McGuire
Opened by Gaye McMath, City of Perth Commissioner
Special Guest Speaker: Lin Ping, Director of Taipei Fine Arts Museum

Unfolding Acts* 揭露行動** ***New Art from Taipei & Perth: **Chinese Language Tours**

Selected Wednesdays and Sundays during exhibition period
Presented in association with the Fo Guang Shan Chinese School of WA

Welcome to Balardong: **Meet the Artists: Morning Tea and Storytelling with Audrey Narkle Nettle & Tracey Kickett**

19 October
PICA Galleries and Reading Room
Presented in association with Community Arts Network WA

Unfolding Acts* 揭露行動:** ***New Art from Taipei & Perth: **Artist Floor Talks**

19 October
PICA Galleries
Artists: Dondon Hounwn, Chia-En Jao, Yi-Chun Lo & Pilar Mata Dupont

PICA After Dark

15 November
PICA Galleries
Calligraphy activity presented in association with the Fo Guang Shan Chinese School of WA

歸屬 *Gui Shu (Belong):* **Post Show Q&A**

15 November
Speakers: Laura Boynes, Yenting Hsu, Yilin Kong, Yiching Liao, Tristen Parr, Sally Richardson & Hsiao Tzu Tien
Facilitated by Tim Carter

Open House Perth

16 & 17 November
PICA Building

Tea Meditation Ceremony

24 November
PICA Performance Space
Presented by Buddha’s Light International Association of Western Australia Inc.

***Whalefall:* Script Reading**

21 November
PICA Performance Space

Curtis Taylor: Selected Screen Works and Q&A

4 December
PICA Performance Space
Screening: *Sol Bunker* (2016), Written and directed by: Nathan Mewett
Yulubidiyi – Until the End (2018), Written and directed by: Nathan Mewett, Curtis Taylor
Thomas Banks’ Quest for Love (2018), Directed by: Pip Kelly
Speakers: Curtis Taylor & Pip Kelly
Facilitated by Mollie Hewitt

Unheimlich: **Development Showing**

12 December
PICA Performance Space

Open Studio: Grace Connors, ***Until it runs out...***

14 December
Studio One

***Slutdrop:* Development Showing**

20 December
PICA Performance Space

All Events and Public Programs supported by the City of Perth



Image: *Hatched Open Day*, 2019. Photo: Susie Blatchford

Donor Events

Opening Night: *Polar Force*

21 January
PICA Performance Space
& Reading Room

Art Hour: *Lé Nør [the rain]*

1 February
PICA Performance Space
Speakers: The Last Great Hunt &
Wendy Martin

Exhibition Preview: *Alchemic & Lower Power*

9 February
PICA Galleries

Art Ambassadors Gathering

11 April
Studio One & The Standard
Speakers: Louise Devenish,
Charlotte Hickson,
Rachel Arianne Ogle & Tim Carter

Exhibition Preview: *Hatched 2019*

3 May
PICA Galleries

Art Hour: Meet the Board

14 May
Private home

Opening night: *Jupiter Orbiting*

22 May
PICA Performance Space
& Reading Room

Director's Circle Soiree

4 June
Private home

Opening Night: *i have loved the stars too fondly to be fearful of the night*

5 June
PICA Performance Space
& Reading Room

Art Hour: *Hatched 2019*

20 June
PICA Galleries

Opening Night: *Sheets of Sound*

28 June
PICA Performance Space
& Reading Room

PICA 30 Gala

20 July
PICA Galleries

Exhibition Preview: *Trying to Find Comfort in an Uncomfortable Chair & Termite Economies*

26 July
PICA Galleries

Art Angels & Art Hour: *Trying to Find Comfort in an Uncomfortable Chair & Termite Economies*

8 September
PICA Galleries

Commissioning Fund Launch

10 October
Private home
Artists: Olga Cironis, Tarryn Gill
& Katt Osbourne

Art Hour: *tiny revolutions & 歸屬 Gui Shu (Belong)*

30 October
PICA Reading Room
Speakers: Kelli Mccluskey & Sally
Richardson

Opening Night: *歸屬 Gui Shu (Belong)*

13 November
PICA Performance Space





Images top to bottom: PICA 30 Gala, 2019. Photo: Daniel James Grant. Image: Robyn Glindemann, Henry Boston, Margaret Moore and Tony Chong

PICA 30 Gala

20 July

The PICA 30 GALA was a celebration of community, artists and supporters, and all that we have achieved together. It was an evening filled with art, music, fine wine and fine food.

Established in 1989 as an independent not-for-profit organisation, PICA is one of the nation's leading contemporary arts spaces. It has become known for commissioning and presenting significant new exhibitions and performances as well as for developing innovative approaches to bringing together artists and audiences.

PICA's donor program was established to help the organisation fulfil its mission of creating career-defining moments for artists, life-enhancing experiences for audiences and critical turning points in the advancement of art forms.

In keeping with PICA's commitment to supporting artists in as many ways as it can, all sale proceeds from works purchased at PICA 30 GALA were offered back to the artists who created them.

We thank our PICA 30 GALA guests for their generosity and for helping us kick off our 30th birthday celebrations. Their contribution has made a significant impact on our mission to present, promote and support contemporary arts in WA. Special thanks go to the artists who contributed works, our in-kind sponsors and PICA 30 Gala Advisory Committee members Di Hay, Liza Blakiston and Scott King.

Thanks to the artists who contributed works for sale and auction:

Nathan Beard, Cassils, Jacobus Capone, Consuelo Cavaniglia, Sharyn Egan, Teelah George, Tarryn Gill, Yao Jui-Chung (c/o Helen Turner), Zoe Kirkwood, Brian McKay's estate, Helen Smith, Alex Spremberg, Brendan van Hek, Joshua Webb

Special thanks to:

The Madjitol Moorna choir
 DJ Josh Grainger - Ningaloo Records
 The Mighty Booths Perth
 Master of Ceremonies Tim Green
 Auctioneer Wayne Gardiner
 By Word of Mouth Catering
 Willoughby Park Wines & Boston Brewing Company
 Old Young's Distillery, Swan Valley
 Phoebe Tran and Plumb Artsworkshop
 Miaflora Plants

"Congrats to the team on a well planned and executed celebratory gala night. I know from previous events how much work goes into bringing things like this alive and so seamless. May PICA prosper even further in the next 30 years."

- Tony Chong, former PICA Chair

"Both Jeremy and I really enjoyed the evening and I just wanted to thank you for including my work in the program of works for sale. PICA is a pivotal contributor to the Art scene here in Perth and I hope it continues for another 30 years, with warm wishes"

- Helen Smith, Artist

Tour

Autumn in Taipei

15 – 21 November

A group of Director's Circle and Commissioner Donors joined PICA Director Amy Barrett-Lennard and PICA Guest Curator Ashley Yihsin Chang on a trip to Taipei, Taiwan. The trip coincided with the opening of *Island Tales: Taipei + Perth*, at the Taipei Fine Arts Museum, a companion exhibition to PICA's *Unfolding Acts: New Art from Taipei and Perth*.

The tour was designed by Ashley, who has extensive knowledge and professional experience of the art scene in Taipei from 20 years of working in government, corporate and diplomatic arts and cultural organisations. Ashley put together an informative, entertaining program that provided an in-depth appreciation of Taiwanese culture.

Donors were invited to the press conference and welcome reception of *Island Tales* at the Taipei Fine Arts Museum and met with the Friends of the Asian Cultural Council Taiwan Foundation, the Representative and staff from the Australian Office in Taipei, as well as some of the WA artists included in the exhibition. They joined tours of the National Palace Museum, the Museum of Contemporary Art, National Theatre & Concert Hall, and met with some of the foremost contemporary art gallerists, Sean Hu of the Double Square Gallery, Tina Keng of the Beyond Art Gallery.

There were studio visits with contemporary Taiwanese artists and fashion designers, George Ho and Sophie Hong, as well as to a professional conservator's studio, Fang-Ding Fu, for a 'behind the scenes' talk about the challenges of working on delicate masterpieces. Donors also had the chance to visit a number of important cultural hubs, such as the Grand Hotel, Shintomicho Cultural Market, and Songshan Cultural and Creative Park for the vibrant creative markets scene and gourmet Taiwanese cuisine.



Learning Program

Learning programs at PICA seek to encourage an ongoing interest in the arts amongst students and young people through exciting, fun and engaging opportunities to make, do and create things.

PICA's education notes are tailored to the school curriculum, and dedicated PICA tour guides provide free guided tours for school groups, tertiary institutions, other learning groups and as professional development for educators.

To coincide with the exhibition *Unfolding Acts: New Art from Taipei and Perth*, PICA engaged with the Fo Guang Shan Chinese School of WA to conduct tours of the exhibition in Mandarin.

In 2019, PICA's learning program reached over 4200 young people and 78 schools. PICA's incredibly popular All Ages Activities are tailored to the exhibitions on display, with themes such as identity, consumption, the natural world and protest forming the 2019 Reading Room program.

Since 2011 PICA has partnered with the Bunbury Regional Art Gallery on their annual Iluka Visions Exhibition. The exhibition is a showcase of artworks by local high school students from the Southwest region.

Every year PICA awards one student with the opportunity to undertake an internship at PICA, coinciding with the install and opening week of *Hatched: The National Graduate Show*. In 2019 the selected student was *Nina Raper*.

Alchemic & Lower Power

10 February – 14 April
School tours, education notes
All Ages Activity: Make Your Mark

Hatched 2019

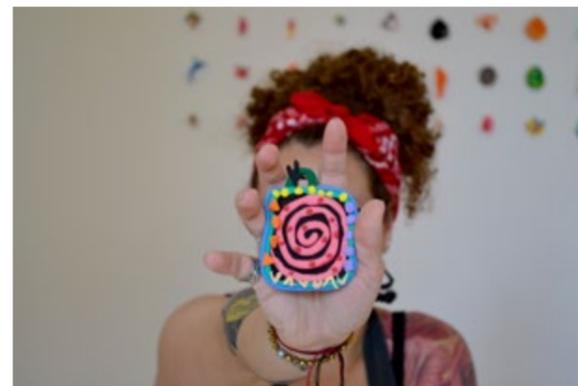
4 May – 7 July
School tours, education notes
All Ages Activity: Face Your Waste

Finding Comfort in an Uncomfortable Chair & Termite Economies

27 July – 6 October
School tours, education notes
All Ages Activity:
A Bouquet of Moments

Unfolding Acts & Untitled (Uura)

19 October – 5 January
School tours, education notes
All Ages Activity: The Art of Protest



All Learning Programs supported by City of Perth and PICA's ART1000 donors



Financial Report



Image: Nicholas Mangan, *Termite Economies (Phase One)*, 2019. Photo: Bo Wong

The directors present their report on Perth Institute of Contemporary Arts Limited (PICA) for the financial year ended 31 December 2019.

General information

Directors

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

<u>Names</u>	<u>Appointed/Resigned</u>
Amy Barrett-Lennard	
Robyn Glindemann	
James Brown	
Susanna Castleden	
Marco D'Orsogna	
Joanne Farrell	End of term 27.05.2019
Neil Fernandes	Resigned 8.7.2019
Narelle Thorne	Appointed 22.07.2019
Abdul-Rahman Abdullah	
Kenley Gordon	Resigned 27.04.2019
Fiona de Garis	Appointed 22.07.2019

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.

Mission

To create career-defining moments for artists, life changing experiences for audiences of all ages and critical turning points in the advancement of art forms.

Goals

The Company's goals are:

- Commission, produce, curate and present high impact contemporary arts
- Foster experimentation and risk
- Partner and collaborate locally, nationally and globally
- Develop diverse and engaged audiences for contemporary art
- Provide cultural leadership
- Create innovative arts learning experiences
- Maintain a committed and motivated board and staff
- Build organisational sustainability

Key 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 mission and goals are being achieved.

2018 Key Performance Indicator		2018 Target	2018 Actual
Commission, produce, curate and present high impact contemporary arts projects	New exhibitions, productions and publications created each year	28	29
Foster Experimentation and Risk	Interdisciplinary projects supported each year	21	24
	Cross-disciplinary laboratory and/or commission	2	2
	Percentage of artists who felt they were able to take risks at PICA	75%	87%
Partner & collaborate locally, nationally and globally	Regional, national or international collaborations in the creation or presentation of new work	24	27
	Community partnerships	35	79
	Regional engagements	6	7
Develop diverse and engaged audiences for contemporary art	Audience numbers	300,000	309,837
	Unpaid media coverage	700	572
	Campaigns that focus on equality and inclusion	10	12
	Percentage of surveyed audiences who would recommend PICA	95%	82%
Provide cultural leadership	Participation on boards, panels, industry events	32	73
Create innovative arts learning experiences	Attendees/participants in learning programs	3,800	3,837
	Public program attendance/participation	7,200	7,215
Maintain a committed and motivated board and staff	Investment in Professional Development	\$22,000	\$18,834
	Volunteers	75	28
	Annual board audit and review	1	0
Build organisational sustainability	Cash reserves	20%	24%
	Foundation corpus^	\$5 Mill	0

2019 Key Performance Indicator		2019 Target	2019 Actual
Commission, produce, curate and present high impact contemporary arts projects	New exhibitions, productions and publications created each year	30	31
Foster Experimentation and Risk	Interdisciplinary projects supported each year	22	22
	Cross-disciplinary laboratory and/or commission	2	7
	Percentage of artists who felt they were able to take risks at PICA	80%	96%
Partner & collaborate locally, nationally and globally	Regional, national or international collaborations in the creation or presentation of new work	26	31
	Community partnerships	38	110
	Regional engagements	7	13
Develop diverse and engaged audiences for contemporary art	Audience numbers	315,000	317,572
	Unpaid media coverage	750	660
	Campaigns that focus on equality and inclusion	12	30
	Percentage of surveyed audiences who would recommend PICA	95%	82%
Provide cultural leadership	Participation on boards, panels, industry events	32	88
Create innovative arts learning experiences	Attendees/participants in learning programs	4,200	4,289
	Public program attendance/participation	7,500	7,780
Maintain a committed and motivated board and staff	Investment in Professional Development	\$25,000	\$18,250
	Volunteers	75	34
	Annual board audit and review	1	1
Build organisational sustainability	Cash reserves	20%	24%
	Foundation corpus^	\$5 Mill	0

^Organisational Sustainability Strategy has shifted focus to alternative income streams.

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 2019 the collective liability of members was \$ 22 (2018: \$ 18).

Directors' Report

For the Year Ended 31 December 2019

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

Robyn Glindemann

Experience Lawyer, Environment, Native Title and Corporate Social Responsibility Advisory
Special Responsibilities Chairperson

James Brown

Experience Corporate Tax, Accounting, Risk Management and Treasury
Special Responsibilities Treasurer

Susanna Castleden

Experience Academic, Artist

Marco D'Orsogna

Experience Company Director and Businessman - Food Manufacturing and Processing,
Special Responsibilities Fellow of the Australian Institute of Company Directors
Deputy Chairperson

Joanne Farrell **End of term 27.05.2019**

Experience Human Resources, Organisational Compliance

Neil Fernandes **Resigned 8.7.2019**

Experience Education, Governance, Strategy and Policy

Narelle Thorne **Appointed 22.07.2019**

Experience Journalist, Public Relations/Event Coordination, Indigenous Affairs, Community
Engagement; Research and Policy Development, Cultural Awareness.

Abdul-Rahman Abdullah

Experience Artist

Kenley Gordon **Resigned 27.04.2019**

Experience Marketing and Communications

Fiona de Garis **Appointed 22.07.2019**

Experience Arts Executive, Live Performance, Capacity Building, Venue Management,
Producing

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

Meetings of directors

During the financial year, 6 meetings of directors were held.
Attendances by each director during the year were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
Amy Barrett-Lennard	6	6
Robyn Glindemann	6	6
James Brown	6	4
Susanna Castleden	6	5
Marco D'Orsogna	6	6
Joanne Farrell	3	1
Neil Fernandes	4	2
Narelle Thorne	3	1
Abdul-Rahman Abdullah	6	5
Kenley Gordon	1	1
Fiona de Garis	3	2

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

Director:

Robyn Glindemann



Date: 4 May 2020



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 financial year ended 31 December 2019 there has been no contraventions of any applicable code of professional conduct in relation to the audit.



DRY KIRKNESS



B ROTHMAN
Partner

Date: 4 May 2020
West Perth
Western Australia

Statement of Profit or Loss and other comprehensive income

For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
Revenue	3	2,200,589	2,137,533
Administration expenses		(251,129)	(372,875)
Cost of sales		(23,110)	(1,624)
Depreciation and amortisation expense		(28,639)	(23,844)
Marketing and promotion expenses		(266,637)	(151,983)
Program and production expenses		(252,638)	(291,108)
Salaries, wages and consultant expenses		(1,367,549)	(1,298,761)
Surplus/(Deficit) before income tax		10,887	(2,662)
Income tax expense	2(g)	-	-
Surplus/(Deficit) for the year		10,887	(2,662)
Other comprehensive income			
Total comprehensive income for the year		-	-
Total comprehensive income for the year		10,887	(2,662)

The accompanying notes form part of these financial statements

Statement of Financial Position

As At 31 December 2019

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,010,724	979,697
Trade and other receivables	6	6,490	25,490
Other assets	7	13,075	7,552
TOTAL CURRENT ASSETS		1,030,289	1,012,739
NON-CURRENT ASSETS			
Property, plant and equipment	8	58,969	41,466
TOTAL NON-CURRENT ASSETS		58,969	41,466
TOTAL ASSETS		1,089,258	1,054,205
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	101,092	95,237
Income in advance	10	374,500	350,959
Employee benefits	11	90,904	87,836
TOTAL CURRENT LIABILITIES		566,496	534,032
NON-CURRENT LIABILITIES			
Employee benefits	11	2,954	11,252
TOTAL NON-CURRENT LIABILITIES		2,954	11,252
TOTAL LIABILITIES		569,450	545,284
NET ASSETS		519,808	508,921
EQUITY			
Reserves	12	36,000	36,000
Retained Earnings		483,808	472,921
TOTAL EQUITY		519,808	508,921

The accompanying notes form part of these financial statements

Statement of Changes in Equity

For the Year Ended 31 December 2019

2019	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2019	472,921	36,000	508,921
Surplus attributable to members of the entity	10,887	–	10,887
Balance at 31 December 2019	483,808	36,000	519,808

2018	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2018	475,583	36,000	511,583
Deficit attributable to members of the entity	(2,662)	–	(2,662)
Balance at 31 December 2018	472,921	36,000	508,921

The accompanying notes form part of these financial statements

Statement of Cash Flows

For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Cash received in the course of operations		533,282	574,804
Receipts from grants		1,657,342	1,587,522
Payments to suppliers and employees		(2,118,569)	(2,266,283)
Interest received		5,114	4,863
Net cash provided by/(used in) operating activities	18(b)	77,169	(99,094)
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(46,142)	(10,518)
Net cash used by investing activities		(46,142)	(10,518)
Net increase/(decrease) in cash and cash equivalents held		31,027	(109,612)
Cash and cash equivalents at beginning of year		979,697	1,089,309
Cash and cash equivalents at end of financial year	18(a)	1,010,724	979,697

The accompanying notes form part of these financial statements

Notes to the Financial Statements

For the Year Ended 31 December 2019

1 Basis of Preparation

Perth Institute of Contemporary Arts Limited ("the Company") applies Australian Accounting Standards - Reduced Disclosure Requirements as set out in AASB 1053: *Application of Tiers of Australian Accounting Standards*.

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 statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

The financial statements, except for the cash flow information, have 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.

2 Summary of Significant Accounting Policies

(a) Property, plant and equipment

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment.

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 the 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 2(c) for details of impairment).

Depreciation

Property, plant and equipment is depreciated on a straight-line basis over the assets useful life to the Company, commencing when the asset is 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 asset are shown below:

Plant and Equipment	10 - 40%
Motor Vehicles	25%
Leasehold Improvements	11%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

Gains or losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in the period in which they arise.

(b) Financial instruments

Initial recognition and measurement

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Company becomes 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.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Classification and subsequent measurement

Classification

On initial recognition, the Company classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through profit or loss - FVTPL
- fair value through other comprehensive income - equity instrument (FVOCI - equity)
- fair value through other comprehensive income - debt investments (FVOCI - debt)

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position. Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Financial liabilities

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Company comprise trade payables.

Derecognition

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

(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 of disposal and value in use, to the asset's carrying amount. Any excess of the asset's carrying value over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116: *Property, Plant and Equipment*).

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 comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are 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) Other 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 corporate 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.

(ii) Other long-term employee benefits continued

The Company's obligations for long-term employee benefits are presented as non-current liabilities in the 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 liabilities for goods and services received by the Company during the reporting period which remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(g) Income Tax

The Company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(h) Revenue and other income

The Company applies AASB 1058: *Income of Not-for-Profit Entities* and AASB 15: *Revenue from Contracts with Customers*. AASB 15 requires revenue to be recognised when control of a promised good or service is passed to the customer at an amount which reflects the expected consideration. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price
5. Recognise revenue

Grant revenue

The income recognition for each grant has been assessed on a high-level basis to determine whether it is enforceable and whether its performance obligations are sufficiently specific. For those grant contracts that are not enforceable or the performance obligations are not sufficiently specific, this will result in immediate income recognition under AASB 1058. Income will be deferred under AASB 15 otherwise.

Income from recurrent operational grant revenue is recognised in profit or loss when the Company obtains control of the grant as the criteria for the grants are not sufficiently specific to apply AASB 15 and are recognised under AASB 1058.

Capital and other related grants are recognised as an asset and corresponding liability, which are reduced when the performance obligation of the grant are satisfied and subsequently recognised in the statement of profit and loss.

Donations

Donations and bequests are recognised as revenue when received.

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

Rendering of services

Revenue recognition relating to the provision of services is recognised either:

- at a point in time when the facilities are used or invoiced, and unable to be cancelled, or
- over time as customer consumes the benefits provided by the Company as this is when the performance obligation will be met.

Sale of goods

Revenue from the sale of goods is recognised at a point in time, when control of the goods are transferred to the customer.

Interest revenue

Interest revenue is recognised using the effective interest rate method.

There is no material impact to profit or loss or net assets on the adoption of AASB 15 and AASB 1058 in the current or comparative years.

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

(i) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation 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 in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows included in receipts from customers or payments to suppliers.

(j) Leases

For the comparative year

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight line basis over the life of the lease term. The lease is not recognised in the statement of financial position.

For current year

The Company has adopted AASB 16 Leases using the modified retrospective (cumulative catch-up) method from 1 January 2019.

At inception of a contract, the Company assesses whether a lease exists. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Company where the Company is a lessee. However, all contracts that are classified as short-term leases (ie a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

For leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives (commonly known as peppercorn/concessionary leases), the Company has adopted the temporary relief under AASB 2018-8 and measures the right-of-use assets at cost on initial recognition.

The impact of adopting AASB 16 is described below:

The Company previously leased land and building from the Minister for Works for a period of 21 years commencing 1 August 1991. The lease expired 31 July 2012 and a new lease was entered into with Perth Theatre Trust in October 2019. The annual rental cost payable is \$1 plus all outgoings as defined in the lease. The initial term of the lease expired in December 2019 with options of renewal for two further three-year terms commencing on 1 January 2020 and 1 January 2023.

This lease is measured at cost in accordance with the temporary relief under AASB 2018-8 on concessionary leases. The Company is dependent on this lease to further its objectives. Without this concessionary lease, it would be unlikely for the Company to carry out its activities due to high market rates in this area.

The Board assessed the potential impact of adopting AASB 16 will result in recognition of right-of-use assets of \$5 and lease liabilities of \$5 at the reporting date. The weighted average lessee's incremental borrowing rate applied to lease liabilities was 6.5%. The Company has elected to use the exemption for leases of low value assets, hence the lease expense relating to the lease of land and building is recognised in the statement of profit or loss.

(k) Comparative figures

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

(l) 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.

Key judgements - Lease term and option to extend under AASB 16

The lease term is defined as the non-cancellable period of a lease together with both periods covered by an option to extend the lease if the lessee is reasonably certain to exercise that option; and also periods covered by an option to terminate the lease if the lessee is reasonably certain not to exercise that option. The options that are reasonably going to be exercised is a key management judgement that the Company will make. The Company determines the likelihood to exercise the options on a lease-by-lease basis, looking at various factors such as which assets are strategic and which are key to future strategy of the Company.

Key judgements - Performance obligations under AASB 15

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. Management exercises judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/-type, cost/-value, quantity and the period of transfer related to the goods or services promised.

(m) 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.

(n) **Going concern**

Subject to continued funding from both the Commonwealth government via the Australia Council for Arts and the West Australian government via the Department of Local Government, Sport and Cultural Industries, the Directors' expectation is that the Company will continue as a going concern.

(o) **New Accounting Standards and Interpretations**

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The Company has decided not to early adopt these Standards. The following table summarises those future requirements, and their impact on the Company where the standard is relevant:

Standard Name	Effective date for entity	Requirements	Impact
AASB 2019-4 Amendments to Australian Accounting Standards – Disclosure in Special Purpose Financial Statements of Not-for-Profit Private Sector Entities on Compliance with Recognition and Measurement Requirements	Annual reporting period ending on or after 30 June 2020	No change in accounting policy but this standard includes additional disclosures for private sector NFP entities who produce special purpose financial statements in the scope of AASB 1054. The disclosures relate to: The basis on which the decision to prepare special purpose financial statements was made. Whether the entity have been consolidated. Whether recognition and measurement requirements in the Australian Accounting Standards have been complied with.	The Board will need to consider the disclosure requirements and determine the most appropriate disclosure—disclosure is unlikely to be onerous.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Revenue

	2019 \$	2018 \$
Core grants	1,314,048	1,306,326
Other grants	213,250	167,021
Sponsorships/donations	443,263	412,296
Other income	224,914	247,027
Interest income	5,114	4,863
Total Revenue	2,200,589	2,137,533

4 Result for the Year

The result for the year includes the following specific expenses:

Expenses	2019 \$	2018 \$
Depreciation and Amortisation		
- Plant and equipment	22,167	17,193
- Leasehold improvements	6,472	3,305
- Motor vehicles	-	3,346
Total Depreciation and Amortisation	28,639	23,844
Rental expense on operating leases:		
- Minimum lease payments	7,272	7,413

5 Cash and Cash Equivalents

Note	2019 \$	2018 \$
Cash at bank	756,623	978,697
Short-term deposits	253,201	-
Cash on hand	900	1,000
15	1,010,724	979,697

6 Trade and Other Receivables

	2019 \$	2018 \$
CURRENT		
Trade receivables	6,490	19,744
Net GST receivable	–	5,746
	6,490	25,490

(a) Financial assets at amortised cost

Trade and other receivables		
- total current	6,490	25,490
Less:	–	–
GST receivable	–	(5,746)
	6,490	19,744

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances. The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.

7 Other Assets

	2019 \$	2018 \$
CURRENT		
Prepayments	13,075	7,552
	13,075	7,552

8 Property, plant and equipment

	2019 \$	2018 \$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	104,845	81,898
Accumulated depreciation	(69,631)	(51,855)
Total plant and equipment	35,214	30,043
Motor vehicles		
At cost	–	16,364
Accumulated depreciation	–	(16,364)
Total motor vehicles	–	–
Leasehold improvements		
At cost	65,935	47,131
Accumulated depreciation	(42,180)	(35,708)
Total leasehold improvements	23,755	11,423
Total property, plant and equipment	58,969	41,466

(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 \$
Year ended 31 December 2019				
Balance at the beginning of year	30,043	–	11,423	41,466
Additions	27,338	–	18,804	46,142
Depreciation expense	(22,167)	–	(6,472)	(28,639)
Balance at the end of the year	35,214	–	23,755	58,969

9 Trade and Other Payables

	Note	2019 \$	2018 \$
CURRENT			
Trade payables		75,239	73,976
GST payable		9,268	–
Sundry payables and accrued expenses		16,585	16,261
Deposits and bonds		–	5,000
		101,092	95,237

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

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

	Note	2019 \$	2018 \$
Trade and other payables			
Total current		101,092	95,237
Less:			
GST payable		(9,268)	–
Financial liabilities as trade and other payables	15	91,824	95,237

10 Income in Advance

	Note	2019 \$	2018 \$
CURRENT			
Unspent grants	21	355,938	349,774
Deferred income		18,562	1,185
		374,500	350,959

11 Employee Benefits

	2019 \$	2018 \$
CURRENT		
Provision for annual leave	47,542	37,403
Provision for long service leave	43,362	50,433
	90,904	87,836
NON CURRENT		
Provision for long service leave	2,954	11,252
	2,954	11,252

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 2(e).

12 Reserves

	2019 \$	2018 \$
Improvement and equipment reserve	36,000	36,000
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.

13 Leasing Commitments**Operating lease commitments**

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

	2019 \$	2018 \$
Minimum lease payments under non-cancellable operating leases:		
- no later than 1 year	1,617	6,591
- between 1 year and 5 years	-	1,617
	1,617	8,208

Operating leases have been taken out for office equipment. The Company has elected to apply the exception to lease accounting for these low value asset leases under AASB 16.

Lease of Premises

The company previously leased land and buildings from the Minister for Works for a period of 21 years commencing 1 August 1991. The lease expired 31 July 2012 and a new lease was entered into with Perth Theatre Trust in October 2019. The annual rental cost payable is \$1 plus all outgoings as defined in the lease. The initial term of the lease expired in December 2019 with options of renewal for two further three-year terms commencing on 1 January 2020 and 1 January 2023.

14 Key Management Personnel Remuneration

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 \$ 189,199 (2018: \$ 192,762).

No other Directors received any remuneration for their services.

15 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 9 as detailed in the accounting policies to these financial statements, are as follows:

	Note	2019 \$	2018 \$
Financial Assets			
Cash and cash equivalents	5	1,010,724	979,697
Trade and other receivables	6(a)	6,490	19,744
Total financial assets		1,017,214	999,441
Financial Liabilities			
Financial liabilities at amortised cost			
Trade and other payables	9(a)	71,324	95,237
Total financial liabilities		71,324	95,237

16 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 outstanding obligations of the Company. At 31 December 2019 the number of members was 22 (2018: 18).

17 Operating Segments

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

18 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:

	2019 \$	2018 \$
Cash and cash equivalents	1,010,724	979,697

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

	2019 \$	2018 \$
Reconciliation of net income to net cash provided by operating activities:		
Surplus/(Deficit) for the year	10,887	(2,662)
Non-cash flows in surplus:		
Depreciation	28,639	23,844
Provision for doubtful debts/bad debts	13,868	22,209
Changes in assets and liabilities:		
- decrease in trade and other receivables	13,254	41,821
- (increase) in prepayments	(5,523)	(3,390)
- (decrease) in trade and other payables	(2,267)	(107,338)
- increase/(decrease) in income in advance	23,541	(71,975)
- (decrease) in employee benefits	(5,230)	(1,603)
Cashflows from/(used in) operating activities	77,169	(99,094)

(c) Credit standby arrangement and loan facilities

The company has no credit standby or loan facilities.

19 Events after the end of the Reporting Period

The financial report was authorised for issue on 4 May 2020 by the Board of Directors.

In March 2020 the World Health Organisation declared a pandemic in relation to the COVID-19 virus.

The State and Federal Government have announced measures and guidelines to control the spread of COVID-19. At the date of this report, the guidelines require certain businesses to remain closed while taking measures to reduce the spread of COVID-19.

At the time of signing this report it was not possible to predict or reliably estimate the potential impact of COVID-19, however the Board of Directors will continue to monitor the situation going forward.

Except for the above, no other matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.

20 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

21 Grants

	Unexpended grants b/fwd from previous financial year \$	Grants income received this year \$	Grants recognised this year \$	Unexpended grants c/fwd to next financial year \$
Australia Council Core Grants				
- Multi-Arts four year funding	153,015	307,560	(306,030)	154,545
- Visual Arts Craft Strategy	149,009	300,402	(298,018)	151,393
	302,024	607,962	(604,048)	305,938
State Arts Funding				
- DLGSC OIP Funding	-	710,000	(710,000)	-
	-	710,000	(710,000)	-
Total Core Grants	302,024	1,317,962	(1,314,048)	305,938
Other Grants				
- City of Perth Grant	17,750	87,000	(79,750)	25,000
- DLGSC Project	30,000	100,000	(130,000)	-
- Copyright Agency	-	25,000	-	25,000
- Fringe World	-	3,500	(3,500)	-
	47,750	215,500	(213,250)	50,000
Total	349,774	1,533,462	(1,527,298)	355,938

Directors' Declaration

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 78 to 109, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:

- a. comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
- b. give a true and fair view of the Company's financial position as at 31 December 2019 and of its financial performance for the year ended on that date.

2. 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 with the continuing support of creditors.

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:

Robyn Glindemann



Date: 4 May 2020



INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

Opinion

We have audited the financial report of Perth Institute of Contemporary Arts Limited (the Company), which comprises the statement of financial position as at 31 December 2019, 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 to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying 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 2019 and of its financial performance and its cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other Information

The directors are responsible for the other information. The other information comprises the information included in the directors' report for the year ended 31 December 2019, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors 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 the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine 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.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

The directors are responsible for overseeing the Company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



DRY KIRKNESS



B ROTHMAN
Partner

Date: 4 May 2020
West Perth
Western Australia



PICA Board and Staff

BOARD

Robyn Glindemann	Chair
Marco D'Orsogna	Deputy Chair
James Brown	Treasurer
Abdul-Rahman Abdullah	
Amy Barrett-Lennard	(ex-officio)
Susanna Castleden	
Fiona de Garis	(from July)
Joanne Farrell	(until May)
Neil Fernandes	(until July)
Kenley Gordon	(until April)
Narelle Thorne	(from July)

STAFF

Amy Barrett-Lennard	Director
Caris Harper	General Manager
Jenn Garland	Front of House Manager (on maternity leave from April)
Kate Gregory	Acting Front of House Manager (from April)
Eugenio Viola	Senior Curator (until February)
Charlotte Hickson	Curator (from March)
Simone Johnston	Exhibitions Coordinator (from February)
Andrew Varano	Installation Coordinator (from July)
Tim Carter	Producer
Brittany Green	Assistant Producer (from May)
Jesse Oliver	Engagement Programs Producer (May - December)
Bridget Bathgate	Acting Events Coordinator (DATES)
Kira Ridders	Communications Manager
Tim Meakins	Graphic Designer
Leslie Rigot	Marketing Coordinator (from March)
Jo Malone	Development Manager (until November)
Suzanne Fielding	Finance Officer

CONTRACT STAFF

Ashley Yihsin Chang	Guest Curator (Unfolding Acts: New Art from Taipei and Perth)
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CASUAL STAFF

Matt Bairstow, Ben Bannan, Bridget Bathgate, Bruno Booth, Dan Bourke, Manda Campbell, Damian Capone, Alexander Coles, Jen Datu, Caroline Forsberg, Timothy Green, Brent Harrison, Mark Homer, Miranda Johnson, Simone Johnston, Guillermo Kramer, Alex Lekias, Giorgia Mack, James McMillan, Amy Perejuan Capone, Bella Snell, Aisyah Sumito, Cara Teusner-Gartland, Phoebe Tran, Tron Tran, Claire Wohlneck

INTERNS

Ben Bannan, Rosie Oldham, Iluka Prize Winner Nina Raper

VOLUNTEERS

Ashley Yihsin Chang, Hannah Boulton, Ava Cadee, Shu-huai Chen, Cathy Chin, Jenny Chuang, Li-Ling Chuang, Katherine Emmott, Emily Green, Aileen Hoath, Anny Hsu, Shirley Huang, Nadia Lassandro, Rosa Lee, Tess Liu, Andrea Mattingly, Stacey Mead, Alysia Milligan, Raquel Angela Salgado Coutinho, Megan Shih, Ann Southall, Adeline Tan, Geoff Thomas, Candy Wang, Jaimi Wright, Philip Wu

Image previous page: PICA team at the PICA 30 Gala, 2019.

Image: Tim Green speaking at the PICA 30 Gala, 2019. Photos: Daniel James Grant



Thank You

Foundations

Ungar Family Foundation

Bequests

Dr Harold Schenberg
Griselda Hitchcock, estate of
Shelagh Wakely, artist

ART Patrons

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Caroline De Mori
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James Price and Gillian Gallagher
Alan Dodge & Neil Archibald

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Frédéric and Capucine Flipo
Allan Miles and Steven Shadwell
James Price and Gillian Gallagher
Zelinda Bafle
Darryl Mack and Helen Taylor
Di and Jeff Hay
Véronique Ramén
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Robyn Glindemann
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Rob and Lola Wilson
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ART1000 Donors

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Michael Levine
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St John of God
Health Care Art Collection
Marisa D'Orsogna
Franklin Gaffney
Margaret Moore
James Brown and Kim Mercer
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Amy's Friends
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Fred and Georgina Nagle
Annabel Keogh
Georgia Malone



Thank You

Government Partners



Community Engagement Partner



PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries 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. PICA's opening events, public programs, family and learning programs and studio residencies are supported by our Community Engagement Partner City of Perth.

Major Exhibitions Partners



Major Partner

Dulux

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Supporting Partners



Beverage Partners



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ALEX HOTEL

Additional Partners

Amped Digital, Audio Technik, Art Guide, Art Monthly, Artist's Chronicle, ArtLink, Australian Export Grains Innovation Centre, Business News, Chicho Gelato, Discus Digital Print, PICA Bar & Café, Plastic Sandwich, RTR FM, Scoop Digital, Scott Print, Sign Supermarket, State Theatre Centre of Western Australia, Taipei Artists Village, Taipei Economic and Cultural Office in Australia, Taipei Performing Arts Centre, The Australian Office in Taipei, The Bundanon Trust, The Standard, TKG+ Gallery, Turner Galleries, VAULT Magazine. With thanks to Carol Natalotto, May Tsai, and Min & Chris McDonald.

Program Partners

Australian Cultural Fund, AWESOME Festival, Buddha's Light International Association of Western Australia Inc., Canada Council of the Arts, Community Arts Network WA, Fo Guang Shan Chinese School of WA, FRINGE WORLD, Mandurah Performing Arts Centre, Metropolitan Redevelopment Authority, Michael Buxton Collection, National Culture and Arts Foundation Taiwan, Next Wave Festival, North Metropolitan TAFE, Open House Perth, Performing Lines and Performing Lines WA, Perth Festival, Propel Youth Arts WA, pvi collective, Sheila Foundation, Speak Percussion, State Library of Western Australia, Taipei City Government, Taipei Economic and Culture Office in Australia (TECO), Taipei Fine Arts Museum, Taiwanese Association of WA, Taiwanese Chamber of Commerce of WA, The Cruthers Collection of Women's Art (CCWA) at The University of Western Australia, Tura New Music, turner galleries, University of Western Australia, UWA Cultural Precinct, and PICA's Art1000, Art Ambassador, Director's Circle and Art Commissioner Donors.

Art Addicts Partners

Alex Hotel, Art Gallery of Western Australia Shop, Black Swan State Theatre Company, Chicho Gelato, City Toyota, Co3, Francoforte Spaghetti Bar, Generics, Highgate Continental, Jacksons Drawing Supplies, Lil Toastface, Livingstone's Ubran Jungle, Luna Palace Cinemas, No Mafa, Northside Books, PICA Bar + Café, Pretzel, RTR FM 92.1, The Blue Room Theatre, UWA Publishing, William Topp.

Image: Agatha Gothe-Snape, Gemma Weston and Charlotte Hickson. *Trying To Find Comfort In An Uncomfortable Chair*, 2019. Photo: Bo Wong





PERTH INSTITUTE OF
CONTEMPORARY ARTS

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