## PICA



PICA Perth Institute of Contemporary Arts 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-enhancing experiences for audiences and critical turning points in the advancement of art forms

PICA approaches everything that it does in a way that is

Generous

<u>Sustainable</u>

Collaborative

**Experimental** 

**Ambitious** 

Responsive

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People & Partners

At PICA we are situated on the lands of the Whadjuk people of the Noongar nation and we pay our respect to Elders past, present and those emerging in community. We acknowledge all First Nations people and the importance of their care and continued connection to culture, community and Country. PICA is an incubator, commissioner and supporter of art, artists and audiences. Since its inception in 1990, PICA has developed from a boundary-pushing art collective to the bold, multidisciplinary organisation that it is today.

A leader in the arts sector locally and nationally, PICA is the only organisation of its kind that presents work across a vast range of disciplines – visual art, performance, dance and music – and acts as both a producing and presenting partner. Despite its broad remit, PICA is renowned for its compelling, high-quality program that provides a platform for artists to test new ideas and experimental mediums, and provoke timely conversations with audiences.

In 2022, PICA welcomed new and returning artists and audiences into our iconic building and online for a program that saw monuments topple, new artistic voices emerge, heart-warming connections between generations and darkly humorous investigations into diasporic narratives.

### 2022 at a glance

#### **Artists**

260 artists worked with PICA



56.15% of those participating artists identified with specific demographics<sup>1</sup>

On being part of PICA's program, our collaborating artists

100%	said it contributed to the development of their arts practice/business	99%	agreed that their work appealed to new audiences
92%	thought it built their networks and connected them to people in their field	92%	felt that it helped them gain new knowledge
87%	believed that it made them feel connected to the community	81%	agreed that it opened up new opportunities

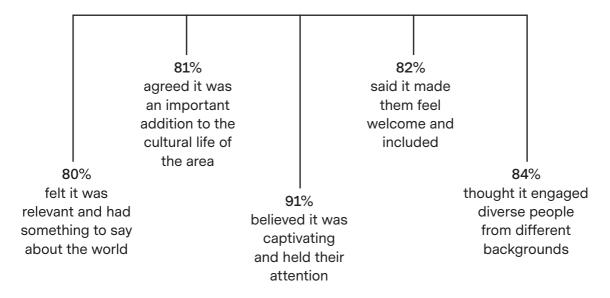
<sup>&</sup>lt;sup>1</sup> Identifying as either CALD; Aboriginal & Torres Strait Islander; living with a disability; an emerging artist; or LGBTQI+

### 2022 at a glance

**Audiences** In Person 90,335 people engaged with PICA's program<sup>1</sup> 79,050 5,909 3,653 1,723 people visited young people, people attended people attended 9 exhibitions<sup>2</sup> families and 31 public 27 ticketed educators shows across 5 programs participated in 59 performances creative learning activities

44.2% of audiences identified as having diverse identities and backgrounds<sup>3</sup>

#### Of the 584 audience members surveyed about PICA's program



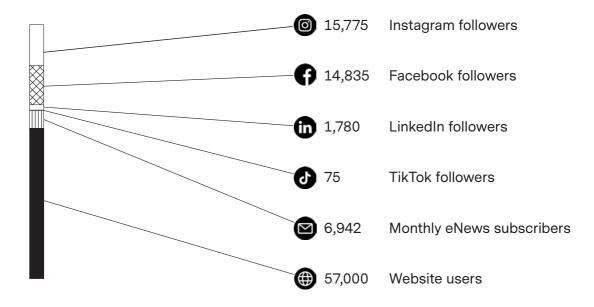
<sup>1</sup> Combined figures of all programs listed, some attendees participated in multiple programs and have been counted as such

<sup>&</sup>lt;sup>2</sup> Exhibition attendees have been counted per exhibition; some occurred concurrently

<sup>&</sup>lt;sup>3</sup> Identifying with one or more of the following demographics: CALD or mainly speaking a language other than English at home; Aboriginal and/or Torres Strait Islander; living with a disability; LGBTIQA+

Audiences Online

#### 96,407 people engaged with us online1



#### **Program**

21 exhibitions, productions and
publications were produced

- 9 exhibitions
- 6 performances
- 6 publications

31 new works commissioned

- 29 exhibited works
- 2 performances

28 studio residencies, labs and professional development opportunities for artists

- 16 labs, workshops, lectures and professional development forums
- 12 creative developments and studio residencies

5

## Chairperson's Report



2022 was another eventful year at PICA with many changes taking place within the organisation and – despite a rocky start due to COVID-19 – our program returning to its regular schedule of exhibitions, performances and collaborations by mid-year. We were also very glad to welcome the return of our artists in residence.

This year marked the departure of our Director/CEO Amy Barrett-Lennard after 16 years at the helm of PICA. Amy has left an ineffaceable legacy on PICA and the contemporary arts sector in Western Australia. She built PICA from what was a relatively small state-based arts organisation into the nationally respected arts institution and contemporary arts platform that it is today. A significant number of artists have passed through our doors and numerous artworks have been commissioned and performances envisioned, produced and staged during her time.

Having worked closely with Amy in my capacity as both a board member and more recently as PICA's Chair, I can comfortably say that her commitment to both PICA and the arts sector was impressive. During the entirety of her tenure, Amy had an unfailing commitment to ensuring that the voices of artists were heard. They had an ally in her and PICA, and she ensured that PICA was the place to create, exhibit and perform their works. This is one of the many hallmarks that Amy has left on PICA.

Following an extensive national search, in the final weeks of December 2022, the staff and board welcomed Hannah Mathews as our Director/CEO. Continuing PICA's tradition of a strong matriarch steering our ship, Hannah joined us from Monash University Museum of Art (MUMA) in Melbourne where she was the Senior Curator since 2016. Hannah is a returning member of the PICA family, having previously been our Curator.

The PICA Board and staff have been kept busy throughout 2022. The board remains focused on securing an expansion, and improvement, of the PICA galleries and Performance Space. We are working with the State Government on this process and continue to be engaged with the government on its masterplan for a rejuvenated precinct across the Perth Cultural Centre. I would also like to acknowledge the continuing professional work put

in by the board and staff into the Accommodation, Finance & Risk, Succession Planning, Fundraising & Development sub-committees.

Thank you to PICA's staff for handling the challenges and surprises of 2022 with flexibility and your usual passion. The board and I greatly appreciate the work that you do. I would also like to recognise our General Manager, Georgia Malone, who stepped in as Acting Director in the interim and did a wonderful job of pulling the team together and getting on with business. The board and I again extend our thanks to her.

In 2022, we welcomed the following members to the PICA Board: Tarryn Gill, Minali Gamage and Melvin Yeo. We also thanked and farewelled our departing long-serving board members Marco D'Orsogna and Susanna Castleden, who came to the end of their natural terms as directors.

I wish to extend my heartfelt thanks to the many loyal PICA commissioners and donors for their continuing support. I always enjoy spending time with each of you and getting to know you all at our openings and donor events throughout each year. Quite simply, PICA cannot do what it does for artists and the contemporary arts sector without the generous support that you provide. Your donations create unique opportunities in a public setting for the many new, emerging and established contemporary artists who engage with PICA each year.

I would like to offer our appreciation to the State Government's Department of Local Government Sport and Cultural Industries and the Commonwealth Government's Australia Council for the Arts for their continued support and funding, supplemented by further support from the City of Perth. Thanks also to the support of our many valued partners including Minderoo Foundation, The University of Western Australia, Schwartz Media, HFW, Dulux, Grace Fine Art, Alex Hotel, Cherubino and Rocky Ridge Brewing Co.

Signing off for 2022 and I am looking forward to seeing you at PICA.

Mark Clapham Chair

## Acting Director's Report

In 2022, PICA saw one of its greatest years of change and disruption. From the ongoing impact of the global pandemic to the stepping down of PICA's long-serving Director Amy Barrett-Lennard, the team at PICA continued to weather the storm of change with courage and good humour.

At the beginning of the year, Western Australia experienced some of its toughest restrictions due to COVID-19. Changes to WA's planned lifting of its hard border with other states, as well as capacity limits and event cancellations, significantly impacted the sector. In early 2022, PICA postponed its Perth Festival presentation of *Body of Knowledge* due to artists not being able to enter the state. These restrictions meant a reduction in general attendance by locals as well as visitors to WA.

Despite these challenges, and the complex tasks of having to 'un-produce' events and programs, PICA's staff continued to go above and beyond, to find ways to continue to support artists and engage with new audiences.

For the 2022 Perth Festival, Katie West's solo exhibition in the Ground Floor Galleries was a quiet respite from the tensions within the broader community. Her gentle and absorbing installation comprised sound, textiles and video and invited audiences to linger, drinking tea, making string and contemplating their relationship to the materials and each other. Katie's exhibition invited connection and collaboration, despite the disruptions of social distancing and mask-wearing.

Despite being re-scheduled outside the Perth Festival period, *Body of Knowledge* rewarded audiences with the unique experience of connecting directly with teenagers who dialled in live to PICA's Performance Space from their bedrooms. Asking disarming, intimate and sometimes hilarious questions, the invitation to connect across generations and spaces proved engaging and deeply valuable.

By May, things started to return to normal, with borders opening and COVID-19 cases dropping. For the first time in two years, we were able to welcome a majority of artists for the *Hatched: National Graduate Show.* The group of visiting and local artists, selected through a highly competitive process by a panel of industry professionals, represented the fresh and emerging voices of Australia's contemporary art world. Together, in



Perth, they were able to celebrate at the public *Hatched* 

exhibition opening, connect with one another and take away with them new networks, skills and experiences that will continue to inform their careers.

Despite the challenges that PICA faced in 2022, we delivered a full program of exhibitions and performances. PICA continued to support artists in the development of new work and created even more opportunities for artists to occupy spaces within the building, test ideas and push their practice into new and exciting arenas.

One of the biggest impacts on the organisation was the stepping down of Director/CEO of 16 years, Amy Barrett-Lennard. Amy started with PICA in 2006 and has grown PICA into one of Australia's leading contemporary arts organisations. Amy made an indelible mark on PICA and the wider arts sector through her strong leadership and creative vision. This strong foundation ensured PICA has been able to face changes head on whilst remaining responsive to the needs of artists and continue to offer engaging experiences for audiences.

In December, PICA welcomed Hannah Mathews as Director/CEO. Hannah came to PICA from Monash Museum of Art in Melbourne and has a long history with PICA, having been Curator from 2005–08.

I had the privilege to act in the role of Director in 2022 and saw first-hand the dedication and passion of the team at PICA. The capacity to adapt in challenging circumstances is a characteristic of those working in the small to medium arts sector. Despite facing uncertainty, PICA continued to push the boundaries through programming and find new ways to inspire artists and audiences.

Thank you to the PICA Board whose constant support and advice ensured continuity of business throughout the year. I look forward to the next phase for PICA, with a new vision and continued commitment to supporting artists and the development of new work. Despite the challenges of the past three years, the PICA team remains steady and committed to achieving PICA's vision to be the home of contemporary arts in WA, welcoming and supportive to all.

Georgia Malone
Acting Director and General Manager



In 2022, PICA engaged with audiences in new and dynamic ways



Creating high quality artistic experiences and impactful outcomes for audiences



Katie West, <u>We hold you close</u> 20 February – 24 April

Comprising textiles, sound and video, Yindjibarndi artist Katie West's immersive exhibition invited us to reconsider our relationship with the natural environment and each other. In developing the exhibition, West invited friends and family to a natural dyeing workshop at her home on Noongar Ballardong boodja in York. Over two days, the group walked along the bilya (river), collecting plant material. They made dye bundles and immersed them in pots of water on an open fire to bubble away and become infused with the colour and scent of Country. This collective and collaborative process resulted in an installation of naturally dyed and recycled textiles and soft furnishings, creating a meditative and welcoming space for gallery visitors to spend extended periods.

This interactive meeting space became central to the audience's experience. Over the course of

the exhibition, visitors spent many hours sitting, listening to the soundscape, drinking tea and making hand-twisted string from repurposed fabric. This was complemented by a series of talks and string-making workshops where audiences could hear from West and her collaborators in a relaxing and peaceful environment. The participatory string installation, which visitors could contribute to, grew over the course of the exhibition, serving as a physical manifestation of the community collaboration and extended time spent by visitors in the gallery.

Bringing to the forefront mindfulness and art-making, the joint creation of this immersive, gentle space within the galleries resonated with audiences. One audience member commented, "Katie West's video moved me to tears. I could relate to so many things she talked about and it really inspired me to look at my connection to my Indigenous grandmother's creative and traditional art practices such as beadwork." Another commented, "I loved the peaceful inclusive atmosphere."

# Developing future-focused arts practitioners and artistic practices

XR Hackathon 15–18 September

In the second year of the XR Hackathon program, PICA successfully received funding from the Department of Local Government, Sport and Cultural Industries to expand the program, offering more artists the opportunity to gain skills and create work in VR, AR or 360 video. Continuing partnerships with XR:WA, Frame Labs and Immerse Australia, and collaborating for the first time with the WA Museum Boola Bardip, PICA presented a public seminar titled Art in XR: Creating Immersive Worlds, featuring a panel of leading WA artists including lan Wilkes, lead performer for *Galup*. Following this, 15 artists were selected to attend XR Bootcamp.

Across this one-day program they experienced immersive artworks first-hand, heard from artists and technical experts, and gained technical skills and industry insights. Six artists were chosen to create a work alongside developers and technical artists over the four-day Hackathon program, with their works presented at the XR:WA Festival.

This comprehensive program gave artists different access points to learn about and utilise XR (extended reality) as an artform, increasing capacity, skills and career opportunities for WA artists. Crucially, it offered multiple opportunities for both technology professionals and games and technology audiences to engage with PICA, with new audiences created and sustained. Through the program, PICA expanded and deepened its commitment to providing opportunities for artists to innovate and adapt their practice into disruptive technologies and new markets, while reaching new audiences and deepening audiences' understandings of digital worlds and contemporary art.

The artists in this year's Hackathon intend to pursue XR in their artistic practices, with artists and developers continuing their collaborations to create new bodies of work. This includes artist Judith Huang, who worked with Mantra Games designer Stacey Fazackerley to adapt her children's book *Marcus and the Shadow* into a VR experience. Judith commented, "I walked in with a picture book and a folio of ink paintings; I walked out with an immersive VR experience. I was amazed at what we were able to accomplish in a short span of just two weekends."

Artist Sam Huxtable said, "Being supported and able to collaborate with experts in VR and 3D design media meant that we were able to create an experience and artwork that wouldn't have been possible for any of us on our own. Skill sharing across media and areas of expertise is so important and, I believe, a key factor in growing and extending both the arts and XR communities."





Position Perth as a desirable place for artists and audiences to live, work and visit

Out of Bounds 9 August – 2 October

The exhibition Out of Bounds responded to artists' needs during WA's border closures and the ongoing restrictions due to COVID-19. Mindful of the lost opportunities to exhibit their work interstate and reach new audiences, PICA Curator Sarah Wall and Curatorial Fellow Miranda Johnson spent time visiting local artists' studios, seeing their work and hearing them share their practices. Inspired by these studio visits, Out of Bounds became a way for artists to showcase works they had developed during extraordinary circumstances. Much of the artists' work focused on everyday experiences or local events and happenings within the state during this time, inviting viewers to find points of commonality or shared experiences with the artists, creating a sense of community, local pride and highlighting the strength of WA's cultural community.

The works in *Out of Bounds* were available for sale at PICA's Salon Vernissage – an annual event where PICA's donors receive exclusive access to purchase artworks. Salon is an opportunity for artists to grow their income through artwork sales and build ongoing relationships with potential art collectors and enthusiasts. The 2022 Salon was an incredibly successful night with every artist in the exhibition selling work and more than \$64,000 in income generated through artwork sales returning directly to the artists.

Out of Bounds received positive feedback from the local WA arts community as well as from tourists, who felt more connected with Perth as a place to live, work and visit. One visitor commented, "Out of Bounds included sensitive responses to regional concerns and helped my understanding of a place and culture that I did not know about before." A local visitor noted, "It was amazing, a great place to appreciate art presented by our community."

"Loved it! The cross programming of science, Indigenous culture and arts ticks all my boxes! Local, informative and friendly. It was a great morning. Thank you."

- survey participant

"I really liked the combination of arts, culture and environment in this event."

- survey participant

"The guides from Go Cultural, Birdlife Australia and PICA were all wonderful – knowledgeable, funny, warm and welcoming. I learnt many things and would highly recommend.

Great morning out!!!"

- survey participant

"Without the natural and cultural introduction, I would not have appreciated the art exhibition as much as I did."

- survey participant

"I enjoyed the experience overall and learning more about the history of places in Perth, as well as learning more about the impact on wildlife."

- survey participant





## Foster new ways of learning and encourage critical thinking

Boojamulling Birdwatching 28 September & 1 October

PICA reached new diverse audiences through the interactive walking tours from Boojamulling (Hyde Park) to Yandilup/Goologoolup (PICA), Presented in partnership with Go Cultural Aboriginal Tours and Experiences, the tours formed part of the public programming for Fernando do Campo's To companion a companion exhibition - an ode to the winged companions that flit among us. Aboriginal leader and Noongar Traditional Owner, Walter McGuire, and bird conservation specialists from Birdlife Australia joined PICA's Creative Learning Manager Jenn Garland for a conversation about the birds in our backyard. They shared their knowledge of wildlife conservation, Australian artistic practice and traditional stories of Whadjuk lands in two highly popular events (55 tickets sold, 88% capacity).

Boojamulling Birdwatching inspired new connections for participants and the presenters, who appreciated the cross programming of science, Indigenous culture and arts. The opportunity to explore links between sustainability and preand post-colonial histories through different perspectives cast a new light on local places and on do Campo's exhibition.

Collaboration and connection were at the heart of the event's success, evident not only in the group discussion but also in the planning and working relationships between presenters. PICA brought together different communities based on their shared values, environmental ethics and interest in the world around us, welcoming new audiences to connect with our program from a science, wildlife conservation, birdwatching and First Nations background.



# Expanding the relevance and reach of contemporary arts experiences

<u>Body of Knowledge</u> 16–19 November

Body of Knowledge by Samara Hersch was presented in partnership with Perth Festival and WA Youth Theatre Company. The work connected up to 13 young performers, dialling into PICA's Performance Space from their bedrooms, to a corresponding audience of up to 13 members, each provided with a mobile phone on arrival. Body of Knowledge sparked a dialogue between various performers and audience members as they shared insights on the different issues affecting young people, such as puberty, relationships and sex, grief and life changes. Over the course of the performance, audiences were asked to undertake small tasks, making discoveries around the space and building a soft, nostalgic blanket fort to rest in.

Engaging an ensemble of young people (aged 13–18 years) to devise and perform this work was vital to the project. The ensemble received guidance and mentorship from lead artist Samara Hersch and WAYTCO Artistic Director James Berlyn and Associate Director Georgi Ivers – a young artist under 26. Thanks to the mentorship process, performers could develop their individual practices while engaging in a devised ensemble performance.

Skills introduced and developed by the young artists include:

- Creating intimacy and connection between the performer and audience without face-to-face contact (only communicating via phone call)
- Maintaining connections with the rest of the ensemble to devise and improvise without faceto-face contact
- Creatively interpreting biographical content
- Maintaining the performative aspect of the artistic work, rather than merely a conversation between a performer and audience member

Body of Knowledge gave adult audiences an insight into the hopes, fears and dreams of Generation Z. The performance was a nostalgic exploration of how we, as a generation, grow up and offered participants an opportunity to reflect on experiences that remain (relatively) universal, and those that are unique. Audiences resonated greatly with the opportunity to connect with young people in an intimate, inclusive environment and appreciated its cross-generational, accessible approach.

One audience member commented, "It was a very special experience to talk with young people about their lives, dreams and dilemmas. It was equally memorable and also unusual to be able to speak with those who made up the audience/participants. The show made me feel happier and more hopeful for the prospect of inclusive communities."

Another said, "It was a brilliant production – it gave me real insights to the lives and concerns of young people and allowed me to connect with strangers."



Artistic Program

#### **Period One**

## We hold you close Katie West (WA)

20 February – 24 April
Opening Night: 19 February
Ground Floor Galleries
Curated by Eloise Sweetman (NL/WA)
Presented in association with Perth Festival

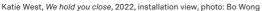
Working with textiles and locally sourced plant matter, Balladong (York)-based Yindjibarndi artist Katie West's immersive installation invited us to reconsider our relationship with the natural environment and each other. In her largest and most ambitious project to date, *We hold you close* was an intimate, sensory experience.

#### Monumental Amrita Hepi (VIC)

20 February – 24 April Opening Night: 19 February First Floor Gallery Presented in association with Perth Festival

Created by Bundjalung/Ngāpuhi artist and choreographer Amrita Hepi, *Monumental* is a video installation that begins and ends with the image of the sun rising – or setting – over the ocean. In the work, seven dancers, Hepi among them, surround a plinth occupied by a monument of a looming colonial figure. Bathed in orange light, the dancers serenade and then topple and destroy the monument before collectively mounting the now empty plinth, forming a new monument with their own bodies. *Monumental* offered a charged meditation on the tradition of building monuments, questioning who and what gets memorialised.







Amrita Hepi, Monumental, 2022, installation view, photo: Bo Wong

#### **Period Two**

#### Hatched: National Graduate Show 2022

14 May - 17 July Opening Night: 13 May All Galleries

Hatched: National Graduate Show 2022 presented the work of leading emerging artists recently graduated from art schools across the nation. Selected by a panel of national and international artists and curators, the exhibiting artists presented a tantalising glimpse into the diverse and exciting practices of arts graduates in Australia, whose unique vision of the future is both urgent and compelling.

Selection Panel: Pilar Mata Dupont (NLD/WA), artist; Rohin Kickett (WA), artist; Llewellyn Milhouse (QLD), Exhibition Production Designer, Institute of Modern Art; Talia Smith (NSW), artist & curator

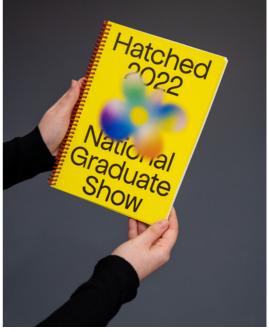
#### Hatched Exhibition Catalogue

105 pp full colour 176 x 250 mm

ISBN: 978-0-6480791-6-5 Introduction: Miranda Johnson

Artists: Susie Althorp (SA), Nazerul Ben-Dzulkefli (WA), Emma Bingham (TAS), Zeth Cameron (VIC), Lauren Downton (SA), Shaye Duong (SA), Remy Faint (NSW), Georgia Gregory (WA), Erin Hallyburton (VIC), Kate Hocking (VIC), Morgan Hogg (NSW), Sasha Hunt (NSW), Tyler Krelle (QLD), Kyra Mancktelow (QLD), A Maree (NT), Isabel Margot (SA), Ilona McGuire (WA), Jacquie Meng (ACT), Liv Moriarty (VIC), Alanna Paxton (VIC), Dylan Perlowski (NSW), Dylan Sarra (QLD), Zoë Sydney (WA), Chloe Tizzard (VIC), Phoebe Willis (NSW)





Hatched: National Graduate Show, 2022, installation view, photo: Miles Noel Hatched: National Graduate Show 2022 catalogue, photo: Miles Noel

#### Period Two cont'd

#### Alluvial Gold Louise Devenish (VIC), Stuart James (WA) and Erin Coates (WA)

20–22 June Performance Space Presented with Tura

Taking the histories, materials and ecology of metropolitan rivers in Australia as a point of departure, *Alluvial Gold* explores changing underwater worlds caused by colonisation and industrialisation. The work featured instruments remodelled on dolphin bones, native oyster shells and marine ecology, paired with electronics and nestled against curtains of shells, creating a sparkling cluster of harmonics, percussion and sculpture mixed with sound recordings captured in the river.

## The Cinematic Shaun Gladwell (VIC)

7–17 July
Opening Night: 9 July
Studio 2
Curated by Dr Gregory Ferris
Presented as part of Revelation Perth
International Film Festival

Shaun Gladwell's two video works offered meditative investigations of movement under Melbourne's restrictive COVID-19 lockdown. In these works, Gladwell's signature 'movement languages' – skating, BMX riding, climbing and bouldering – play out in an environment of restricted movement and social distancing.



Louise Devenish, Stuart James & Erin Coates, *Alluvial Gold*, 2022, photo: Edify Media



Shaun Gladwell, *Homo Suburbiensis*, 2020, installation view, photo: Derren Hall

#### **Period Three**

#### While You Sleep Kate Neal and Sal Cooper (VIC)

13–16 July Performance Space Presented with Tura

Dark, subtle and surprising, While You Sleep deftly probed the uncertain landscapes and borders between grief and identity, reality and illusion, as hand-drawn animation, live action, video and stop-motion were choreographed alongside the musicians on stage.

Creative Directors: Sal Cooper, Kate Neal

Music: Kate Neal

Screen-Based Media: Sal Cooper

String Quartet: Zachary Johnston, Isabel Hede,

Phoebe Green, Katherine Philp

Piano: Jacob Abela Director: Daniel Schlusser Systems Designer: Sam Doyle

Designer: Bosco Shaw

#### Out of Bounds

9 August – 2 October Opening Night: 11 August Ground Floor Galleries Curated by Sarah Wall and Miranda Johnson

Out of Bounds brought together new work across painting, drawing, ceramics, video and sculpture by nine artists and collaboratives from Boorloo/Perth. Curated within the context of the COVID-19 pandemic, the artists – unable to expand their horizons beyond state borders – pushed the limits of their own practices, resulting in a collection of works that ooze, layer, bleed and blur.

Artists: Tom Blake, Pascale Giorgi, Luisa Hansal & Tamara Marrington, Imogen Kotsoglo, Pip Lewi, Leonie Ngahuia Mansbridge, Joana Partyka, Tyrown Waigana



Sal Cooper & Kate Neal, While You Sleep, 2022, photo: Edify Media



Out of Bounds, 2022, installation view, photo: Miles Noel

#### Period Three cont'd

#### To companion a companion Fernando do Campo (AR/NSW) The Last Great Hunt (WA)

9 August - 9 October Opening Night: 11 August First Floor Gallery and Screen Space

To companion a companion was a playful exhibition of new work by Argentinean-Australian artist Fernando do Campo that proposed humans as the companion species to birds. Originally coined by theorist Donna Haraway, the term a 'companion species' describes two species that have evolved in tandem. Through painting, video, installation and performance, the exhibition focused on the unique nationalistic and colonial histories carried by the house sparrow and laughing kookaburra in WA.

## Telephone

30 August - 10 September Performance Space Commissioned by PICA

Telephone was a roller coaster ride through New Year's Eve 1999 - Y2K, the biggest party of the year and the end of the millennium. Integrating analogue and digital technologies, low-fi light refraction and 90's trance music. Telephone explored connection and disconnection across an iconic moment in recent history.

Creators: Gita Bezard, Chris Isaacs, Jeffrey Jay Fowler, Arielle Gray, Tim Watts, Courtney Henri Performers: Grace Chow, Jeffrey Jay Fowler, Arielle Gray, Courtney Henri, Tim Watts

Director: Gita Bezard

Lighting Designer: Chris Isaacs, Ensemble

Composer: Rachel Claudio Associate Designer: Bryan Woltjen Assistant Director: Elise Wilson Production Manager: Roger Miller Stage Manager: Georgia Sealey



Fernando do Campo, To companion a companion, 2022, installation view, photo: Miles Noel



The Last Great Hunt, Telephone, 2022, photo: Tashi Hall

#### PICA XR Hackathon Showcase

15–18 September Creative Community Hub Presented as part of XR:WA

PICA presented six new works by Boorloo (Perth)-based artists. Created over a four-day Hackathon program as part of PICA's partnership with Frame Labs and Immerse Australia, these works presented the exciting visions of artists working with AR, VR and 360 video for the first time. The new works explored a range of ideas, from the native flora of the Southwest and experiments with shadows, to the religious and spiritual power of talismans.

Artists: Alisa Blakeney, Nazerul Ben-Dzulkefli, Shanti Gelmi, Judith Huang, Sam Huxtable, Julie Ziegenhardt

#### Hundreds + Thousands Luke George (VIC) and Daniel Kok (SG)

13–15 October Performance Space Presented with Performance Space

Hundreds + Thousands was an Australian and international partnership with respected contemporary arts organisations Performance Space, Sydney, and Freespace, West Kowloon Cultural District Authority. The arresting dance work transformed PICA's Performance Space into a plant-filled, tropical landscape, brimming with movement, bodily sensation and ecological curiosity.

Lead Artists: Daniel Kok, Luke George Vocalist: Alice Hui-Sheng Chang Visual Artist: Leeroy New

Sound Designer: Nigel Brown

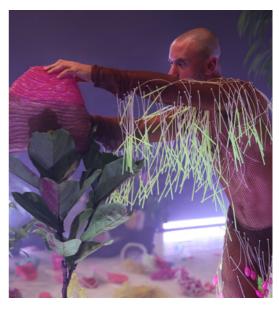
Lighting Designer: Matt Adey Production

Manager: Nicholas Tee Stage Manager: Stella Cheung

Participating Artists: Georgi Ivers, Helen Francombe, Jane Richens, Joshua Di Mattina-Beven, Rizzy, Stephen Genovese, Tai Snaith, Yana Taylor



Judith Huang, *Marcus and the Shadow*, 2022, installation view, photo: Anthony Tran



Luke George & Daniel Kok, *Hundreds + Thousands*, 2022, photo: Emma Fishwick

#### **Period Four**

## Las Hormigas/The Ants Pilar Mata Dupont (AR/WA/NL)

28 October – 8 January Opening Night: 27 October Ground Floor Galleries

Latinx visual artist and filmmaker, Pilar Mata Dupont, presented a vivid exploration of intergenerational storytelling and the fragmentation of memory told across video, photography and performance. Using dark, absurdist humour, Mata Dupont reflected on her Argentinian family's complicated past, considering how trauma manifests over large geographical and temporal distances.

Las Hormigas/The Ants was accompanied by a live performance (programmed every Saturday until mid-December) that interwove elements of family drama and experimental, absurdist performance. Three local performers played members of the artist's family, constantly changing roles as they attempted to piece together testimonies of her family's past.

Director: Pilar Mata Dupont Performers/Co-Creators: Maree Cole, Cezera Critti-Schnaars, Daisy Sanders Dramaturg: Caro Duca

Sound Composition/Design: Tom Hogan Scenographer: Rhiannon Peterson

Lighting: Joe Paradise Lui Costume: Nicole Marrington Stage Manager: Jasmyn Day Music Consultant: Sharon Ogle



Pilar Mata Dupont, Las Hormigas/The Ants, 2022, installation view, photo: Nicolee Fox

#### A Puzzlement Nathan Beard (WA)

28 October – 8 January Opening Night: 27 October First Floor Gallery and Screen Space

Drawing on his Australian-Thai heritage, Nathan Beard playfully interrogated ideas of authenticity and the complex influences of colonial archives, pop culture and collective memory in forming western characterisations of 'Thai-ness'. A Puzzlement presented works created during Beard's 2022 residency at ACME Studios, London, supported by his research into the archives of the British Museum, Victoria & Albert Museum, British Film Institute and Kew Gardens.

#### Body of Knowledge Samara Hersch (VIC)

16–19 November
Performance Space
Presented with WA Youth Theatre Company
and Perth Festival

This intimate and playful work, performed by teenagers who called into the Performance Space on mobile phones, was a powerful meditation on age and change: changes to bodies, changes in attitude and changes to life. The intergenerational conversation with audience members explored the myriad ways in which knowledge is produced, acquired and shared.

Lead Artist: Samara Hersch Dramaturg: Maria Rößler

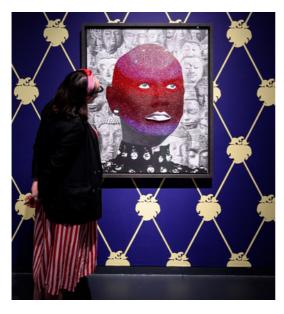
Creative Technology Design: Fred Rodrigues Creative Technologist and Production Support:

Tilman Robinson

Artistic Associate: Cassandra Fumi Set Designer: Belle Santos Lighting Designer: Jen Hector Producer: Freya Waterson

Artistic Advisors: Mette Ingvartsen, Edit Kaldor Local Engagement Facilitators: James Berlyn,

Georgi Ivers



Nathan Beard, A Puzzlement, 2022, installation view, photo: Miles Noel



Samara Hersch, Body of Knowledge, 2022, photo: Robert Catto



## Artist Development

#### Studio Program

#### Sam Huxtable (WA)

31 January – 24 April Studio 1

Sam Huxtable examined the ways in which their transness grows and changes when they are alone, evoking secular feelings, thoughts and visceral sensations.



Sam Huxtable, 2022, photo: Daniel James Grant

#### Remy Faint (NSW) Hatched Residency

16 May – 18 June Studio 2 Supported by North Metropolitan TAFE

Faint created new site-specific works that drew on the WA Museum collection, particularly objects and materials specific to his Chinese heritage.



Remy Faint and Ilona McGuire, Hatched Open Studios, 2022, photo: Daniel James Grant

#### Ilona McGuire (WA) Hatched Residency

16 May – 18 June Studio 3

A proud Whadjuk, Ballardong, Yuat and Kungarakan woman, McGuire combined her Christian upbringing with Indigenous spirituality, culminating in a powerful durational performance.



## Triskelion (WA) Louise Hamill, Sion Prior and Andrew Nicholls

22 August – 11 November Studio 2

Fascinated by paranormal phenomena, religion and magic, Triskelion created an evolving, ritualistic installation, featuring hand-made garments, ritual accoutrements, text and performance.

#### Tomoko Yamada (WA/JPN)

25 October – 22 November Studio 1

Yamada created an immersive installation featuring fluorescent-coloured threads that emphasised the constantly transforming connections between art, the environment and daily life.

#### **Creative Developments**

## Sight Unseen DADAA (WA)

14 April
Performance Space
Presented by Propel Youth Arts WA as part
of their KickstART Festival

Sight Unseen gathered fragments of young peoples' voices and experiences, layering live action, sound and media to remind us that our differences are what make us interesting.

## Catastrophes Renee Newman and Ella Hetherington (WA)

17 May – 10 June Performance Space

This second stage development saw the two theatre makers continue to develop a deeply personal tale of becoming parents, rising water, inadequate bodies and imminent global failure.



## Everything Flickers Eliza Smith, Clea Purkis, Nathan Calvert, William Gammel and Rebecca Riggs Bennett (WA)

27 June – 8 July Performance Space

As part of a partnership with WAAPA, PICA hosted a third creative development of *Everything Flickers*, originally presented at TILT 2021 by third-year Bachelor of Performing Arts students.

#### Out Yonder Emma Fishwick (WA)

19 October – 16 December Studio 1

Using outer-space and sci-fi content as an aesthetic foundation, the choreographer and performance maker imagined what our future spaces might be.



# FEAS (WA/VIC)

28 November – 9 December Performance Space

Feminist Educators Against Sexism developed a participatory gameshow as part of their ongoing research about – and to challenge – everyday incidences of sexism.

Renée Newman & Ella Hetherington, Catastrophes, creative development, 2022, photo: Emma Fishwick

# AYFAT Chris Williams (WA)

5 December – 3 March Studio 1

AYFAT (All Yours For A Time) was a personalised performance service where participants could selected a male archetype for Williams to play and a task or situation for him to perform.

# Logue Lake Elise Wilson, Erin Lockyer and Geordie Crawley (WA)

12 December – 8 January Performance Space

Logue Lake was a queer cabin-in-the-woods horror exploring authenticity, the subconscious and queer identity, using FM radios to create a personalised channel for each character.





# Workshops and Labs

# Weaving Workshop: Perth Festival Lab

23 February Ground Floor Galleries Presented with Perth Festival

A discussion and workshop with Katie West and the 10 emerging artistic practitioners participating in the 2022 Perth Festival Lab program.

# Working in Synergy: Collaborative Fusion of the Visual and Sonic

18 July Performance Space Facilitators: Sal Cooper (VIC), Kate Neal (VIC)

Participants: Raviv Mezhubovski, Eliza Smith, Drew Mayhills, Deborah May, Alice Humphries, Thea Rossen, Alexander Meegan, Kelsey Diamondl Russell, Jane Stark, Nichola Stark, Jesse Vivannte

The full-day workshop explored the collaboration between vision and sound with participants creating a new short work using the *While You Sleep* set.

# Collaborative Creativity across Visual Art and Sound

21 June
Performance Space
Presented with Tura
Facilitators: Dr Louise Devenish (VIC), Dr Stuart
James (WA)

Participants: Victor Arul, Alice Humphries, Kate Milligan, Holly Norman, Xin Hui Ong, Rebecca Riggs Bennett, Abigael Russell, Jane Stark, Nichola Stark, Jesse Vivannte

The facilitating artists shared their approach to interdisciplinary collaboration, using examples from *Alluvial Gold*.

## **XR Bootcamp**

Friday 19 August WA Museum Boola Bardip Presented with Frame Labs

Participants: Alisa Blakeney, Deanna Mosca, Jacinta Larcombe, James Hollands, Judith Huang, Julie Ziegenhardt, Kodi Dennison, Matt Brown, Nazerul Ben-Dzulkefli, Paul Sutherland, Rachael Kostusik, Sam Huxtable, Shanti Gelmi, Yvan Karlsson

This one-day intensive bootcamp saw creative practitioners gain a thorough understanding of XR (extended reality) mediums and how to present work for global audiences.



## XR Hackathon

27–28 August & 3–4 September
PICA, multiple spaces
Presented with Immerse Australia and Frame Labs
Producer: Natalie Marinho (WA)

Working in teams with a technical artist/animator and 3D developer, Hackathon provided artists with practical experience in XR development to create immersive artworks, which were showcased at PICA during XR:WA.

Creative Teams (listed by artist, Unity/Unreal developer, 3D technical artist):

- Julie Ziegenhardt, Aramis Marcuola-Bel and Joe Simich
- Alisa Blakeney, Ajith Somangili and Zachary McIntyre
- · Judith Huang and Stacey Fazackerley
- Sam Huxtable, Michael Ovens and Cameron Whiting
- · Shanti Gelmi, Rob Gross and Tom Schofield
- Nazerul Ben-Dzulkefli, Kim Smith and Elspeth Brooks

# Australia Council Interdisciplinary Lab

September – December 2022 Online

Facilitators: Joel Bray (VIC), Eugenia Lim (VIC)

Producer: Naomi Velaphi (VIC)

Participants: Ade Suharto (ACT), Daley Rangi (WA/NSW), Emma McManus (VIC), Ferial Afiff (IDN), Natasha Tontey (IDN), Ranjana Dave (IND), Sheelasha Rajbhandari (NEP), Tiyan Baker (NSW)

Presented with Australia Council for the Arts
The program brought together artists from Australia,
South Asia and Southeast Asia for discussions and
workshops designed to foster dialogue, togetherness
and embodied practice across borders.

# Hundreds + Thousands Artist Development

6–12 October Performance Space Presented with STRUT Dance Facilitators: Luke George (VIC), Daniel Kok (SG)

Participants: Lauren Catellani, Mitchell Spadaro, Elsa Bignell

George and Kok mentored three mid-career dance artists from STRUT's membership who participated in the show's rehearsal and production week.

# Other Ways of Being Together

21 November Performance Space Facilitator: Samara Hersch (VIC)

Participants: Marli Haddeill, Sofie Burgoyne, San Nerida, Ade Suharto, Haseena Majid, Anja Starkiss, Renee Bottern, Jaimee Whirledge, Laura Liu, Renee Newman

This participatory workshop looked at conversation as performance and how we can use different strategies to consider intimacy, care and listening across distance and age.



# Public Programs & Learning



PICA's free and access-friendly public programs provide avenues for audiences to gain a deeper understanding of how art can help define our sense of self, identity and place, and celebrate our experiences as a community.

In 2022, PICA presented a range of large-scale public events, artist talks, tactile tours, panel discussions, live art performances, workshops and tailored school tours. These varied and accessible events allowed audiences to explore current issues, diverse contexts and innovative ideas inspired by PICA's artistic program.

PICA's access program supports belonging for everyone by ensuring that a range of audiences with different abilities can experience PICA's artistic program. In 2022, PICA provided Auslan-interpretated artist talks and exhibition openings, audio descriptions for selected video artworks, tactile tours for blind or low-vision people, large-format room sheets and wall text translated into different languages, and expanded on sensory information and project-specific warnings provided to school groups and the wider public. In this way, PICA has worked to reduce barriers for entry to the wider community and increase access, support and safety for patrons.

3,731 people attended our public programs, including talks, workshops and events
133 artists connected with audiences through talks, open studios and post-show Q&As
1,034 students and educators from 29 schools and universities attended 46 tailored tours and PICA-facilitated discussions and activities
3,088 people participated in our 4 exhibition-themed, all-ages artmaking activities
1,787 people engaged with our school holiday family activities
9,640 people in total engaged with our public programs and creative learning activities

# **Public Programs**

Sky Cave: Kite Making Workshop

8 January Reading Room

Facilitator: Amy Perejuan-Capone

We Hold You Close: Tactile Tour

26 February

Ground Floor Galleries Presented with DADAA

**Artists in Conversation:** 

Katie West and Simon Charles

26 February

Ground Floor Galleries Facilitator: Sarah Wall

Digital Open Studio: Sam Huxtable

14 April Online

Presented with Propel Youth Arts WA

Facilitator: Aisyah Aaqil Sumito

**Hatched: Tactile Tour** 

14 May All Galleries

Presented with DADAA

Hatched: Artist Talks

14 May All Galleries

Speakers: Sasha Hunt, Shaye Duong, Dylan

Sarra, Morgan Hogg

Facilitator: Miranda Johnson

The How: Building a
Sustainable Arts Practice

14 May

Performance Space

Speakers: Mayma Awaida, Erin Coates

Facilitator: Andrew Varano

**Hatched: Open Studios** 

9 June

First Floor Gallery

Speakers: Remy Faint, Ilona McGuire

Facilitator: Miranda Johnson

Alluvial Gold: Post-Show Artist Q&A

21 June

Performance Space

Speakers: Louise Devenish, Stuart James

Facilitator: Meri Fatin

**NAIDOC Week Artist Talk:** 

**Ilona McGuire** 

7 July

First Floor Gallery

Facilitator: Jenn Garland

**Hatched After Dark** 

9 July

All Galleries

DJs: DJ Pex, Kailyn Crabbe, Netwerxx

Shaun Gladwell: Artist Talk

10 July

First Floor Gallery

Facilitator: Dr Greg Ferris

Presented as part of Revelation Perth

International Film Festival

While You Sleep: Post-Show Artist Q&A

16 July

Performance Space

Speakers: Sal Cooper, Kate Neal

Facilitator: Meri Fatin

Art in XR: Exploring Immersive Worlds

23 July

Performance Space

Speakers: Ian Wilkes, Gareth Lockett

Facilitator: Miranda Johnson

The archive of we: Performance Lecture

9 August

First Floor Gallery

Artist: Fernando do Campo Facilitator: Sarah Wall

Telephone: Tactile Tour & Audio Description

3 September

Performance Space

Presented with DADAA

Telephone: Post-Show Artist Q&A

7 September

Performance Space

Speakers: Gita Bezard, Chris Isaacs,

Jeffrey Jay Fowler, Arielle Gray, Tim Watts,

Courtney Henri Facilitator: Meri Fatin

Out of Bounds: Artist Talks

10 September

**Ground Floor Galleries** 

Speakers: Imogen Kotsoglo, Pip Lewi, Leonie Ngahuia Mansbridge, Tyrown

Waigana

Facilitators: Sarah Wall, Miranda Johnson

PICA XR Hackathon: Artist Talks

17 September

WA Museum Boola Bardip

Speakers: Nazerul Ben-Dzulkefli, Sam

Huxtable, Julie Ziegenhardt Facilitator: Natalie Marinho Presented with XR:WA

Open Studios: Tomoko Yamada

and Triskelion

20 September

Studios 1 & 2

Speakers: Andrew Nicholls, Sion Prior,

Louise Hamill, Tomoko Yamada Facilitator: Emma Buswell

Boojamulling Birdwatching:

**Urban Walking Tour** 

28 September & 1 October

Boojamulling/Hyde Park

Presented with Go Cultural Aboriginal

Events and Birdlife WA

Nathan Beard: Artist Talk

29 October

First Floor Gallery

Facilitator: Sarah Wall



A Las Hormigas: Panel Discussion

12 November

**Ground Floor Galleries** 

Speakers: Paola Bórquez Arce, Caro Duca,

Pilar Mata Dupont Facilitator: Pilar Kasat

PICA After Dark

19 November - 16 December

All Galleries

Performers/DJs: Aiyana, RTRFM (Girlname),

Hi. Ok, Sorry, Soul Alphabet (Popcorn Gyal &

Adeboii)

PICA After Dark: 'The King & I'

Film Screening and In Conversation

25 November

Performance Space Speaker: Nathan Beard

Facilitator: Christina Lee

# **Visiting Schools**

PICA provides free exhibition experiences and cross-curricular activities as part of school excursions that are tailored to the needs and interests of students and educators. In 2022, the following schools and tertiary institutions visited from metropolitan and regional WA.

All Saints College Australind Senior High School Balcatta Senior High School Central Midlands Senior High School Christian Brothers' College **Curtin University** Helena College Ikon Institute Iona Presentation College John Curtin College of the Arts Lake Joondalup Baptist College Laras Spanish School Lockridge Primary Melville Senior High School Metropolitan Migrant Resource Centre Mt Lawley Senior High School North Metropolitan TAFE Prendiville Catholic College Providence Christian Collage South Coast Baptist St Andrew's Grammar St Hilda's Anglican School for Girls Swan View Senior High The University of Western Australia WA Academy of Performing Arts Willeton Senior High School Woodvale Secondary College









# Support



As a not-for-profit organisation, PICA is an incubator for the art and ideas that are relevant to today's society. PICA's donors make a significant impact on the arts and PICA's capacity to support artists through their support.

Our Art 1000, Art Ambassador, Director's Circle and Art Commissioner donors nurture the next generation of artists and art lovers, build arts leadership in WA, support ambitious artistic projects and help realise the dreams of artists. Nationally, PICA is recognised as a leader for its work at the intersection of art

forms, championing and supporting practices that push disciplinary boundaries. We foster WA artists and arts workers who go on to have significant, highly celebrated national and international careers.

To do all of this, PICA needs the support of individuals who share our values and desire to create career-defining moments for artists and life-enhancing experiences for audiences. In 2022, the support of our loyal donors enabled us to achieve extraordinary things.

# In 2022

Art 1000 donors fostered the next generation of artists and arts lovers through PICA's annual *Hatched: National Graduate Show* and its accompanying education resources, professional development program and exhibition tours.

Art Ambassadors provided significant career development opportunities for local artists and arts professionals through PICA's studio residency and creative development programs.

<u>Director's Circle</u> supported ambitious new artist projects, including the major group exhibition *Out of Bounds* and Fernando do Campo's solo exhibition, *To companion a companion.* 

Art Commissioners enabled artists to realise big new ideas, including Nathan Beard's major solo exhibition A Puzzlement and the world premiere of The Last Great Hunt's performance, Telephone.

## PICA Salon Vernissage

As well as making a significant contribution to the arts community, PICA's donors enjoy many opportunities to meaningfully connect with artists and each other, including at the annual PICA Salon Vernissage. On Saturday 6 August, Salon launched the exhibition Out of Bounds, evoking a sense of excitement and local pride as guests revelled in the opportunity to begin or grow their art collections with works by WA-born artists. As part of PICA's commitment to supporting artists, many works were available for sale with proceeds of more than \$64,000 returning directly to the artists.

PICA's donors said the event gave them a sense of joy, beauty and wonder; helped them connect to others like them; and made them feel like their contribution mattered.





# Governance & Financial Results

# Abridged Director's Report For the Year Ended 31 December 2022

## **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.

### Purpose

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

#### Mission

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

#### Values

The Company will approach everything it does in a way that is:

- · Generous
- Sustainable
- Collaborative
- Experimental
- Ambitious
- · Responsive

#### Goals

The Company's goals are to:

- Create high quality artistic experiences that reflect the breadth and inventiveness of contemporary arts practices and offer impactful outcomes for artists and audiences
- Develop future focused arts practitioners and artistic practices
- · Expand the relevance and reach of contemporary arts experiences
- · Foster new ways of learning and encourage critical thinking
- · Position Perth/WA as a desirable place for artists and audiences to live, work and visit
- Build a committed and motivated board and staff team that reflects Australia's diversity
- Be financially resourced to sustain an evolving presence and be resilient to changing environments

# **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.

Goals and Key Performance Indicators		2022 Target	2022 Actual	2021 Target	2021 Actua
Create high quality artistic experiences that reflect the breadth and inventiveness of contemporary	Exhibitions, productions and publications created and presented each year	30	22	30	28
arts practices and offer impactful outcomes for artists and audiences	New works (visual arts, performance, interdisciplinary) commissioned each year	12	41	12	16
Develop future focused arts practitioners and artistic practices	Creative Developments and studio residencies	12	15	12	22
	Labs, workshops, lectures and professional development forums for artists and arts workers	14	18	14	24
Expand the relevance and reach of contemporary arts experiences	Percentage of artists identify with specific demographics <sup>+</sup>	35%	56%	35%	55%
	Percentage of audiences identify with specific demographics#	30%	42%	30%	35%
	Percentage of audiences who see PICA's programs as having relevance	90%	80%	90%	80%
Foster new ways of learning and encourage critical thinking	Attendees/participants in learning programs	4,200	5,188	4,000	4,568
	Public program attendance/participation	8,000	8,478	8,000	5,527
	Learning & public program collaborations	20	60	20	25
Position Perth/WA as a desirable place for artists and audiences to live, work and visit	WA artists supported to develop or present new work	36	92	35	134
	Australian and international artists supported to develop or present new work	17	54	17	47
	Percentage of audience visiting from interstate or overseas	35%	21%	34%	14%
Build a committed and motivated board and staff team that reflects Australia's diversity	Staff members who identify with specific demographics <sup>+</sup>	5	6	4	6
	Board members who identify with specific demographics <sup>+</sup>	4	4	4	5
	Professional Development programs for staff and board	18	28	16	16
	Annual Board Audit and Review	1	0	1	1
Be financially resourced to sustain an	Cash reserves ratio	21%	25%	22%	40%
evolving presence and be resilient to changing environments	Percentage of income from core Government funding	58%	61%	61%	63%
	New income sources	3	4	3	4

 $<sup>^{\</sup>sharp}$  Surveys capture those that identify as CALD, Aboriginal & Torres Strait Islander, and living with a disability

<sup>\*</sup> Specific demographics identified by the Australia Council, including CALD, Aboriginal & Torres Strait Islander, living with a disability, emerging artist, young person, and LGBTQI+

### 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 2022 the collective liability of members was \$34 (2021: \$34).

### Information on Directors

Director	Special Responsibilities	Experience
Amy Barrett-Lennard Resigned 24 August 2022	Outgoing CEO	Ex-officio Board Member
Carly Lane <sup>1</sup>		Curator, Visual arts, Arts Industry, Government
Fiona de Garis Resigned 28 February 2022		Arts Executive, Live Performance, Capacity Building, Venue Management, Producing
Hannah Mathews Appointed 5 December 2022	Incoming CEO	Ex-officio Board Member
lan Smyth		Property Development, Commercial Development, Finance
James Brown	Treasurer	Corporate Tax, Accounting, Risk Management and Treasury
Kelly Fliedner		Writing, Curator, Visual Arts, Performing Arts, Arts Industry
Marco D'Orsogna Resigned 30 May 2022		Company Director and Businessman – Food Manufacturing & Processing, Fellow of the Australian Institute of Company Directors
Mark Clapham	Chairperson	Experience: Company Director & Business Owner, Leasing Executive, Asset Management, Property Management, Commercial Real Estate Agent
Melvin Yeo Appointed 28 February 2022	Deputy Chairperson	Law, Governance, Government Relations, Strategy
Minali Gamage Appointed 19 September 2022		Governance, Risk, Audit, Strategy, Business Process Improvement. Fellow of the Governance Institute and Associate of the Institute of Internal Auditors
Susanna Castleden Resigned 11 April 2022		Academic, Artist
Tarryn Gill Appointed 30 May 2022		Artist, Arts Worker
Theo Kailis		Company Executive Director and Businessman – Austral Fisheries

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

# Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2021

	2022 \$	2021 \$
Recurrent operations		
Revenue	2,401,523	2,162,345
Administration expenses	(277,059)	(284,971)
Cost of sales	(171)	(3,940)
Depreciation and amortisation expense	(71,031)	(59,294)
Marketing and promotion expenses	(186,720)	(111,060)
Program and production expenses	(221,203)	(135,909)
Salaries, wages and consultant expenses	(1,856,547)	(1,602,100)
Deficit before income tax	(211,208)	(34,929)
Income tax expense	-	-
Deficit surplus from recurrent operations	(211,208)	(34,929)
Non recurrent operations		
Other revenue	-	73,906
Surplus for the year	(211,208)	38,977
Other comprehensive income		
Total other comprehensive income for the year	-	-
Total comprehensive income for the year	(211,208)	38,977
	·	

# **Statement of Financial Position**

# As at 31 December 2022

	2022 \$	2021\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	1,253,166	1,255,087
Trade and other receivables	48,687	110,641
Other assets	42,453	-
TOTAL CURRENT ASSETS	1,344,306	1,365,728
NON CURRENT ASSETS		
Property, plant and equipment	233,061	152,395
TOTAL NON CURRENT ASSETS	233,061	152,395
TOTAL ASSETS	1,577,367	1,518,123
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	131,604	87,105
Contract liabilities	720,612	461,241
Employee benefits	45,122	85,653
TOTAL CURRENT LIABILITIES	897,338	633,999
NON CURRENT LIABILITIES		
Employee benefits	9,494	2,381
TOTAL NON CURRENT LIABILITIES	9,494	2,381
TOTAL LIABILITIES	906,832	636,380
NET ASSETS	670,535	881,743
EQUITY		
Reserves	509,397	509,397
Retained earnings	161,138	372,346
TOTAL EQUITY	670,535	881,743



# 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 2022 there have been:

- (i) no contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

DRY KIRKNESS

Date: 17<sup>th</sup> April 2023 West Perth

Western Australia

B ROTHMAN Partner





People & Partners

# **PICA Board and Staff**

### **Board**

Mark Clapham Chair

Marco D'Orsogna Deputy Chairperson (until May)
Melvin Yeo Deputy Chairperson (from May)

James Brown Treasurer

Amy Barrett-Lennard Ex-Officio (until August)
Hannah Mathews Ex-Officio (from December)
Susanna Castleden Board Member (until April)
Fiona De Garis Board Member (until February)

Kelly Fliedner Board Member

Minali Gamage Board Member (from September)

Tarryn Gill Board Member (from May)

Theo Kailis Board Member Carly Lane Board Member lan Smyth Board Member

### **Board Sub-committees**

Accommodation Mark Clapham (Chair), Ian Smyth, Melvin Yeo

Development Marco D'Orsonga, Mark Clapham, Kelly Fliedner (Chair),

Minali Gamage, Theo Kailis

Finance & Risk James Brown (Chair), Minali Gamage, Ian Smyth Succession Planning Susannah Castleden (Chair until April), Carly Lane,

Melvin Yeo (Chair from May)

### Staff

Amy Barrett-Lennard Director (until August)

Hannah Mathews CEO/Director (from December)

Georgia Malone Acting Director (August to December), General Manager

Bryce Goddard Operations Manager

Tim Carter Senior Producer (until February)

Sarah Wall Curator Ariane Katscherian Producer

Olivia Nichols Exhibitions & Residencies Manager
David Brazier Exhibitions Production Coordinator

Miranda Johnson Hatched Curatorial Fellow & Public Programs Manager

Jenn Garland Learning, People & Culture Manager
Rebecca Kais Philanthropy Manager (until July)
Anne Tunnecliffe Development Manager (from October)

Bella Snell Development Coordinator

Ryan Sandilands Communications Manager (until April)
Sam Leung Communications Manager (from May)
Erin Lockyer Communications Coordinator (from May)
Sian Murphy Marketing Coordinator (until May)

Tim Meakins Designer (until May)

Jo Yong Designer (from June)

George Siciliano Events Coordinator (from March)
Kate Gregory Front of House Manager (until March)
Manda Campbell Front of House Manager (from April)
Scott McCardle Ticketing Officer (July to December)

Suzanne Fielding Finance Officer

### Contractors

Tim Green Sajith Jayaweera Chris Scoggin Jayne Cleave Naomi Velaphi Interim Designer (May to June)
Shopify Developer (July to August)
Strategy Consultant (August to November)

Business Manager (from October)

Performance Program Consultant & Producer: Interdisciplinary Lab

(from June to December)

### Interns

Tanya van Irsen, Kelsey Martin, Grace Starcevich, Melle Smith

### Casual Staff

Chandler Abrahams, Matt Bairstow, Bruno Booth, Dan Bourke, Maile Bowen, Paul Boye, Finn Boylen, Damian Capone, Manda Campbell, Alex Coles, Rev Coonan, Jonathon Davey, Jensine Datu, Charlotte Eden, Caroline Forsberg, William Gammel, Michael Gentle, Brent Harrison, Mickey Helm, Ellick Higgson, Jacinta Larcombe, Alex Lekias, Pip Lewi, Lisa Liebetrau, Jade Lister-Buttle, Gabby Loo, Christian Lovelady, Tasha Lee Maeva, James McMillan, Justin Mosel-Crossley, Amy Perejuan-Capone, Nina Raper, Ned Reilly, Shannon O'Neill, Nurul-Hannah Seddon, Yardley Smeaton, Bridget Smith, Elizabeth Smith, Aisyah Aaqil Sumito, Sinead Swords, Desmond Tan, Cara Teusner-Gartland, Phoebe Tran, Hugh Thomson, Tron Tran, Jolene Whibley



# 2022 Donors

# PICA gratefully acknowledges the contribution of our 2022 donors

### Legacy Gifts

Simpson Family for the Judy Wheeler Commission

### **Bequests**

Griselda Hitchcock, Estate of Shelagh Wakely, artist The Schenberg Awards made possible by funds bequeathed to The University of Western Australia by Dr Harold Schenberg

### **Foundations**

Minderoo Foundation

### **Art Commissioners**

Darryl Mack and Helen Taylor Mack David and Jenny Martin Marco D'Orsogna and Terry Scott Theo and Sia Kalis Ungar Family Foundation

### Director's Circle

Dr Thomas R Simpson Frédéric and Capucine Flipo ISPT Property Mark Clapham and Dr Andrew Mulcahy Sheffield Property Steve Cartledge Consulting Pty Ltd Wesfarmers

### Art Ambassadors

Bux Charitable Foundation
Dane Etheridge and Brooke Fowles
Desi and Marcus Canning AM
Helen Nicholas
Justin and Amanda Mannolini
Patti Simpson and Michael Bennett
Plastic Sandwich
Rob and Lola Wilson
Robyn Glindemann

Stefan Hetzel
The Tony and Gwenyth Lennon
Charitable Foundation
Véronique Ramén
Warwick Hemsley AO
Zelinda Bafile
Zoé Lenard and Hamish Milne
1 x Anonymous

### Art 1000

Abigail Davies Allan Miles and Steven Shadwell Amy Barrett-Lennard and Michael Levine Amv's Friends Annabel and Matt Keogh Brad and Libby Ross Bruno Santarelli and Robert van Dieren Christian Schoene Don Fini Dr Andrew Lu AM and Dr Geoffrey Lancaster AO Elizabeth Fong Franklin Gaffney Georgia Carter Gillian Johnson Hermionë Scott and John Clark Hilary Macdonald Ian Smvth James Brown and Kim Mercer James Gorev Jamie Price and Gillian Gallagher Jo and Michael Malone OAM Joanne Farrell Joe Chindarsi and Andy Patrick Kate Parker Kathleen Kusinski Kelly Fliedner Ken and Gemma Wyatt Kristin Schultz and Mark Parfitt Laura Cassie Linda and Andy Robb

Marisa D'Orsogna Mark Coughlan Melvin Yeo and Brigette Sheen Minali Gamage Naomi Button Neil Archibald and Alan R. Dodge AM Penelope Eagle Peter and Stella Blaxell Phil Thick and Paula Rogers Rebecca and Gary O'Brien Richard Prunster Richard Stone Sally Richardson Sandra Barrett-Lennard Sign Supermarket Susanna Castleden Sutherland Crisp sweet pea arts Tony Chong Waldemar Kolbusz Willy and Mimi Packer 1 x Anonymous

## Buy-a-Seat Capital Campaign

**Austral Fisheries** David and Jenny Martin Georgia Carter Hamish Milne and Zoé Lenard Hesperia Kelly Fliedner Mark Clapham and Dr Andrew Mulcahy Melvin Yeo and Brigette Sheen Minali Gamage pvi collective Robyn Glindemann Simon and Jenny Creek, HHG Legal Group sweet pea arts The Rechabite 17 x Gifts under \$1,000

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ALEX HOTEL





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**PICA** 

Perth Institute of Contemporary Arts

Perth Cultural Centre 51 James St Northbridge pica.org.au | 9228 6300