



PERTH INSTITUTE OF
CONTEMPORARY ARTS LIMITED

ANNUAL REPORT 2010



"Maybe it's being so far away, so west, but the Perth Institute of Contemporary Arts (PICA) seems prepared to dare. PICA has a long and iconic history in Perth as an incubator and facilitator of the best in contemporary visual, performance and cross-disciplinary art. One of Australia's leading contemporary arts organisations it has a strong reputation for developing, presenting and touring inspiring, challenging and innovative works from international, Australian and local artists."

ArtsHub

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PERTH INSTITUTE OF CONTEMPORARY ARTS

VISION

For PICA to be recognised locally, nationally and internationally for its role in fostering excellence in, and engagement with, the full range of contemporary arts practices.

PURPOSE

Our purpose is to:

- To present quality and innovative artistic programs that capture the diversity of contemporary arts practice and which engage, educate, challenge and inspire.
- To develop, support and promote the work of contemporary Australian artists and contemporary arts practice.
- To build and engage the widest possible audience for contemporary arts, extending the reach of the arts and nurturing a deep understanding and enjoyment of current arts practice within the broader community

VALUES & PRINCIPLES

In our work and relationships, we will be:

Innovative
Accessible
Professional
Ethical
Supportive

KEY STRATEGIC GOALS: 2008–2011

- Increased respect as a member of the Western Australian and national contemporary arts community, with PICA demonstrating the highest levels of professionalism and expertise in the delivery of its artistic programs and services.
- Increased engagement with current and new audiences and stakeholders including artists, government, sponsors, donors and cultural partners.
- Increased effectiveness, consistency and reach of PICA's delivery of its services to artists, audiences, government, sponsors and other business and cultural partners.
- Contemporary artists practising across all genres and forms are supported by PICA in the development and professional presentation of their work.
- PICA is led by best practice governance and management, ensuring its capacity to deliver its programs and services to the highest standards.
- PICA is financially stable, with its development supported by a strengthened and diversified income base.

SNAPSHOT OF 2010

ATTENDANCE

onsite exhibitions	252,177
onsite performances	7,636
offsite performances	7,340
education & public programs	1,694

Total **268,847**

PROGRAMS

exhibitions	14
performance seasons	23
residencies / creative developments	16
public & learning programs	58
publications	9

Total Programs **120**

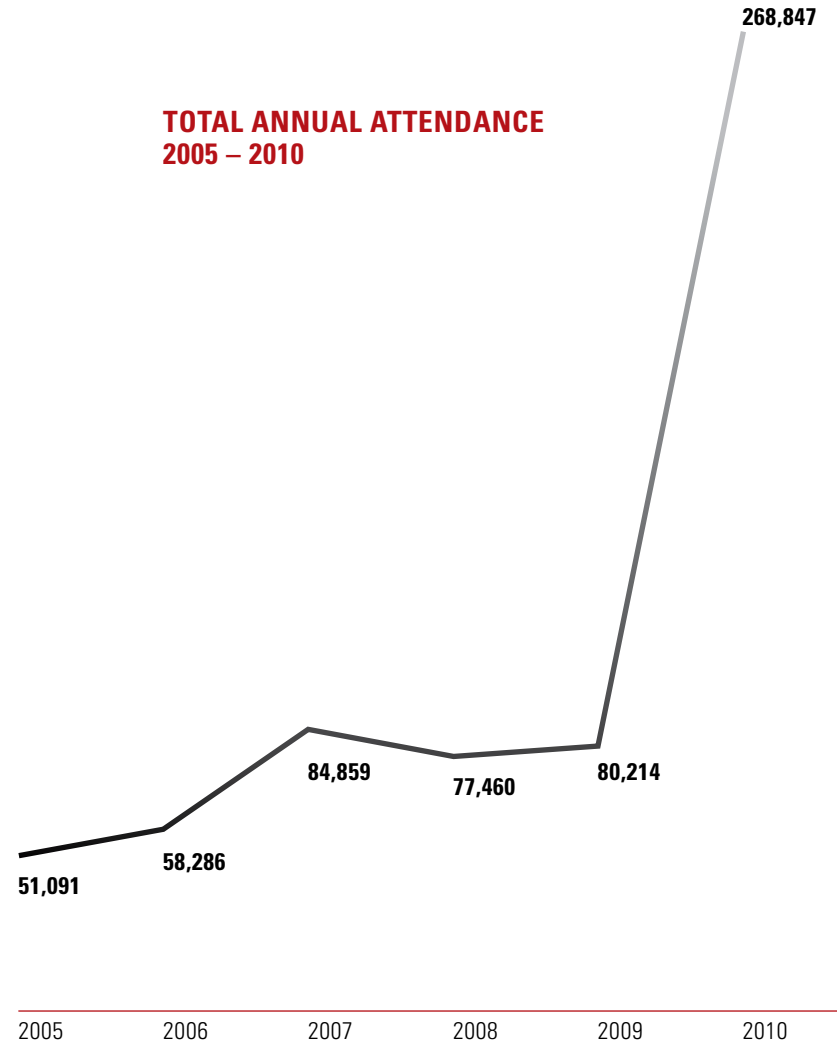
AUDIENCE

- 99%** Were either satisfied or very satisfied with their experience at PICA
- 50%** Aged between 25 – 44
- 79%** Have a tertiary degree or higher
- 63%** Cited PICA as their main reason for visiting Northbridge

DIGITAL ENGAGEMENT

- 39,886** Unique visitors to website
- 1,662** followers on Facebook
- 5,377** Recipients of E-News

TOTAL ANNUAL ATTENDANCE 2005 – 2010





2010 DIRECTOR'S REPORT

A YEAR OF REMARKABLE ACHIEVEMENTS

2010 was a year of remarkable achievements for PICA, a watershed year in fact in which PICA firmly cemented its reputation for being one of the most dynamic and progressive arts organisations in Australia.

Attendance levels soared to over 268,000, a whopping 235% increase on the previous year, as PICA delivered a daring and ambitious program of exhibitions, performances, events and projects across a range of onsite and offsite spaces.

The presentation of Jeppe Hein's enormously popular interactive water installation, *Appearing Rooms*, in the Perth Cultural Centre during Summer as well Bennett Miller's extraordinary *Daschund UN* project later in the year clearly confirmed the transformative effects that high quality and engaging art works can have on underutilised public spaces. PICA's contribution to the revitalisation of the Perth Cultural Centre did not go unnoticed and its commitment to the success of this endeavour remains steadfast.

A new mini-festival of contemporary performance in September, a new season of live-art in November, a new international residency program, the launch of a new study into arts, education and innovation, a major new art prize for emerging artists and many many new partnerships ensured that 2010 was indeed a year of firsts for PICA.

Significant visual arts projects

PICA once again began the year with a significant international project, a selection of works that combined art, architecture and technical innovation by highly sought after Danish artist Jeppe Hein. This exhibition, another Australian premiere and presented in partnership with the Perth International Arts Festival and EPRA, will surely be one of this city's most memorable for many years to come.

Love of Diagrams, an exquisite group show that brought together local, national and international artists, together with major solo shows by leading Australian sculptor John Meade and Melbourne/Berlin based artist Natascha Stellmach and compelling screen works by Germany's Ignacio Uriarte and Japan's Shimurabros continued our commitment to bringing the best of current contemporary arts practices to Perth.

PICA's nurturing of talented Western Australian artists was evidenced in the presentation of significant solo shows by Sarah Elson and Bevan Honey and the extraordinarily ambitious and large-scale project *Rounds*, which featured an expansive publication and the work of nine emerging local artists developed via a unique cyclical exchange process.

PICA's annual *HATCHED National Graduate Show* was ramped up a notch this year with the awarding of the inaugural Dr Harold Schenberg Art Prize, a \$30,000 cash award designed to assist the career development of emerging Australian artists.

The studio residency program continued to provide all important space and time to local and visiting artists alike. This year saw the addition of not only a Curatorial and Writing residency but also one that offers an extended period of creative development to an international artist, made possible by a new partnership with Asialink and the Taipei Artists Village.

Performance program peaks

The rewards of appointing a full-time Performance Program Manager in 2009 were reaped most profoundly this year in a program of significant proportions. 2010 saw PICA present a remarkable 20 seasons of contemporary performance, a 43% increase from the previous year, with a staggering 50% increase in attendances.

Co-production highlights included Matt Lutton's *Love Me Tender*, Martin del Amo's *It's a Jungle Out There*, Hydra Poesis' *Personal Political Physical Challenge* and Lucy Guerin's *Untrained*.

PICA and Mobile States' presentation of a mini contemporary performance festival in September, using PICA's gallery as well as performance spaces was a triumph. Over 4 days, audiences were treated to an unforgettable line-up of 32 presentations of 4 highly engaging cross-disciplinary works by Fleur Elise Noble, Rosie Dennis, Paul Dwyer and Matt Prest.

With program presenter funds from the Australia Council Theatre board PICA was able to provide direct financial support to the development of four new theatre works and the presentation of three others through its ARCH and BITE programs.

The second year of the WA Theatre Development Initiative (WATDI), saw PICA, together with Artrage and the Blue Room and with funding from the Australia Council, provide a total of \$190,000 of support to the development of three new local theatre projects.

PICA maintained its presence at the IETM (International network for contemporary performance) meetings with continued support from the Australia Council's market development division.

The departure of Vernon Guest our Performance Program Manager later in the year and our inability to replace him due to reduced funding, did however cast a shadow over the future of the program we had so painstakingly built up. However, PICA's unerring commitment to multi-arts means that the organisation will continue to strive for a sustainable funding model.

Live Art at and around PICA

PICA began and ended the year with two very successful forays into live art, largely time-based performance practices influenced by visual arts, theatre and dance.

For eight hours on a Saturday in January PICA harked back to its Perth Boys School days by returning its central gallery to a gym for *Exhibition Match*, a marathon and utopian

basketball game lead by studio artists Jamie Macciusi and Andrew Varano and about 50 other participants.

In November and December we presented *NOW RIGHT NOW!*, a season of live art, in and around PICA and other city spaces. An expanded form of a pilot program funded by the Australia Council, this season explored undefined territories of audience engagement and new possibilities for live practice. Over 5,000 people were drawn to the Perth Cultural Centre over two weekends to witness dachshunds as U.N. delegates while others watched the melting of a giant ice-block mountain, participated in jam-making laboratories, went away with haiku t-shirts, demonstrated their hoarding obsessions, contributed to a tabloid newspaper recreated in one month and were privy to live vocal interventions in a hip music store.

Public, education and audience development programs

PICA continued to reach new audiences and develop a deeper relationship with existing ones through a series of innovative new programs and events.

The year kicked off with our inaugural Art Addicts Party in late January. Our main gallery space became the party venue to beat all others as our loyal members and those new to PICA were treated to a fabulous evening of live music, art installations, delectable food and drinks and swish door prizes.

PICA does not shy away from challenging the community with art that is ambitious, confronting and sometimes participatory across a range of onsite and offsite spaces.

Artshub



A 93% increase in the number of public and learning programs offered by PICA in 2010 meant that our audiences not only grew in number but also enjoyed a deeper level of understanding and a greater level of engagement with our artistic programs. Highlights included the screening at the Astor Theatre of Eve Sussman's *Rape of the Sabine Women* and the Hatched Forum, titled *Zones of Transition* and featuring insightful presentations by artist Callum Morton, Curtin University's Professor Donal Fitzpatrick and Director of the UK's New Contemporaries Rebecca Heald.

Building arts partnerships, networks and advocacy

PICA continued to develop strategic partnerships with local, national and international arts and non-arts organisations, to which the lengthy thank you page at the end of this Annual Report attests.

As WA's primary centre for current contemporary arts practice PICA actively contributed to local, national and international initiatives and policy. The development, production and distribution of a 32 page document that set out a forward plan for Australian contemporary art in the 21st Century was a major achievement for CAOs (Contemporary Arts Organisations Australia) and a rewarding task for me as Chair of this network. CAOs took a new approach to sector wide needs and collaborative initiatives as it proposed five urgent recommendations addressing income and career development for artists, and audience diversification and engagement. The publication was warmly received by artists, industry members, funding bodies and politicians alike and it is hoped that it becomes a key reference for future policy development at a local, state and federal level.

Growing Future Innovators

In 2010 PICA made significant inroads in its quest to deliver a ground breaking new schools learning program. Growing Future Innovators, a scoping study that examines

how contemporary arts organisations, like PICA, can deliver 'next practice' schools learning programs that encourage and promote innovation – and not just in the arts but potentially across a range of other disciplines, was launched at PICA in August.

The scoping study, developed in partnership with Edith Cowan University and with support from the Fogarty Foundation, assisted us to secure a \$470,000 investment from the Rio Tinto WA Future Fund for the design and delivery of a three-year pilot program commencing in 2011. This, together with continuing support from the Fogarty Foundation and additional support from the Ian Potter Foundation and The Trust Company for the Fred P Archer Trust will enable PICA to work in partnership with a number of metropolitan and regional primary and secondary schools in WA.

During the later months of 2010 PICA set about designing this pilot program, one that will allow primary and secondary school students and teachers to directly engage with professional artists and the latest in contemporary arts practices (including those in dance, theatre, music, visual arts and new media) through a series of activities that focus on creativity, leadership, risk-taking, problem solving and the generation of new ideas. The program will be carefully monitored and its impact and effectiveness evaluated over a number of years by Edith Cowan University.

Funding and partners

PICA gratefully acknowledges the support of its funding bodies, the State of Western Australia through the Department of Culture and the Arts in association with Lotterywest and the Australian Government through the Australia Council, its arts funding and advisory body. I must also acknowledge the invaluable assistance provided by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

The City of Perth has become a regular supporter of PICA and in 2010 continued its support of our performance program. For this we are immensely thankful.



PICA's new giving program, ART 1000, leapt forward in 2010 with the fabulously successful and much talked about *PICA Salon*. Our donors and their guests enjoyed one of the most sophisticated events to hit Perth in recent times at a gala exhibition opening, hosted by Channel 10's Narelda Jacobs. Highly sought after artworks by 35 of Australia's leading artists were offered for sale for between \$1,000 - \$5,000. In typical PICA style, the event was based on a unique model, one in which all proceeds from the sale of artworks went directly to the artists.

The growing success of our donor program, new support from a range of philanthropic trusts and foundations and significant new business partnerships, including those with Gresham Advisory Partners and Rio Tinto, meant that our income from sponsorship and philanthropy increased by over 110% in 2010.

Our enthusiastic and skilled team

There were a few significant changes to the PICA team in 2010. We were of course saddened but also delighted for Georgia Malone, our tireless and energetic Communications Manager of three and a half years, when she accepted the role as Marketing Manager at Sydney Dance Company and moved to the eastern seaboard in September this year. We missed her presence but were lucky to be blessed with that of Michele McDonald as Acting Communications Manager for the remainder of the year.

Vernon Guest, our extraordinary Performance Program Manager, was also snaffled by a Sydney company - this time the Sydney Festival. We were quite bereft at his departure, doubly so as funding reductions have prevented us from appointing a replacement for him.

We were thrilled to appoint Tara Daniel to the new position of Education Program Manager at the end of the year and eagerly awaited her arrival in February 2011. A highly experienced and super dynamic artist and arts educator Tara Daniel has returned from Melbourne to Perth to lead the Growing Future Innovators pilot program.

The successes and achievements that PICA has enjoyed in 2010 would not have been possible without an enthusiastic, dedicated and skilled team. PICA's permanent staff members, the army of casual installation, invigilation, front of house and bar staff and our generous and dedicated volunteers deserve to be heartily congratulated.

I would finally like to thank the PICA board for guiding the organisation through a year of major achievements, the odd challenge and of course significant new ventures. The board members have given most generously of their time and expertise and have been united in their commitment to steering PICA toward an ever brighter future.

Amy Barrett-Lennard
Director

2010 CHAIR'S REPORT

It has proven to be another exciting year in the life of PICA underlining its significance as a leading contemporary arts organisation. PICA's capacity to contribute to the revitalisation of the inner city and its significance to its patrons were both clearly exemplified this year through the extremes of celebration and adversity. Record attendances are cause for celebration and were in no small part due to programming beyond the building walls. *Appearing Rooms* by Jeppe Hein in Summer in association with the Perth International Arts Festival, and the Live Art Initiative in Spring, both supported by EPRA, served to entice large audiences young and old into the Northbridge surrounds, the Cultural Centre and into the PICA radar. The success of such events underlines a civic appetite for active engagement with major contemporary art especially when presented in such accessible ways. The dynamism of these events and the overall PICA 2010 program was counter balanced though by the challenge of resourcing performance ambitions at PICA. Financial pressures threatened the full operation of the Performance Space and Performance Program and public awareness of this elicited equally large numbers of supporters in petitions and a general call to arms from members of the community to ensure PICA's sustainability.

A holistic approach to program funding and a reaffirmation of PICA's role as a multi-arts organization has since been determined by the Board and conveyed to the Minister for Culture, the Arts and Planning and our government funding bodies. In the short term a larger deficit has been orchestrated to maintain a level of performance at PICA and strategies are being considered to affirm greater ambition for this sector of the program.

Testing times for the Board's of Contemporary Arts organizations is not unusual and not necessarily new to PICA. In my 3rd year as Chair of the PICA Board experience has afforded me the opportunity to aim for a more 'helicopter' view of the direction and maturation of PICA as an impressive, expanding and energetic organisation. PICA warrants the greatest support base from which to flourish and grow. The opportunity to reflect on and



pursue this growth was encouraged through an informal consultancy with Pracsys during the latter part of the year which was generously provided by the Western Australian Department for Culture and the Arts. Notwithstanding the successful delivery of the plethora of ambitious and visionary programs at PICA by its dedicated and skilled team, the day to day operational challenges in achieving this do not always allow for the luxury of a long lens prism. The Board has productively spent the second half of 2010 focussed upon the future that PICA deserves and will seize.

Reflection upon the attributes of PICA and a determination to see it become an even greater asset for the city has guided a structural change at Board level. The implementation of a governance review is long overdue when considering the charter with which PICA commenced over 20 years ago, where it is now, and what it might become in the next 20 years. Board Member Pamela Hass will lead the governance review in 2011, with the aim to ensure PICA is constitutionally and managerially best equipped for the promising future. Additionally in 2011 an accommodation group is being implemented to ensure PICA maximises its physical planning and growth through the pursuit of a refreshed dialogue with all relevant stakeholders and partners, and cognisance of the current planning agendas for Perth city. It is anticipated that the Management Order for the Cultural Centre will be awarded to EPRA and PICA looks forward to imminent lease negotiations that is hoped will settle some of the instability that has been effected over tenancy uncertainties during the past couple of years.

Exceptional partnerships have also been forged in 2010. The Art Addicts and Art 1000 support platforms have continued to grow in numbers, gaining great momentum leading to a highly anticipated 2011 Salon event. Development Manager Jo Malone working with Director Amy Barrett-Lennard are to be acknowledged for their commitment to this and for corraling support within and beyond the organization. A 111% increase in sponsorships and donations in 2010 sets an impressive benchmark to be surpassed in 2011. The inaugural PICA Salon was a fundraising highlight for the year and a testament to the respect with which PICA is regarded by many of the artists who have exhibited at PICA over the years. The success of the evening was equally reliant upon the support of artists as well as the support of patrons. The evening was notably enjoyable, innovative and will

return bigger and better in 2011.

The Growing Future Innovators project was officially launched in 2010 and the attraction of several major partnerships to see its pilot programs realised is also worth celebrating. The project brings together many like minds who see the benefit of setting new benchmarks for future education programs within the industry and for community.

The financial year ended with working capital of \$94,063, a total equity of \$368,228 and an operating deficit of \$112,354 prior to a capital grant of \$165,998. An increase in depreciation for the capital improvements impacted upon the deficit. The difficulty in securing an operator to sub-lease the bar & café and the pursuit of development approval has delayed the receipt of potential income. It is expected that when PICA's lease is finalised and planning approvals achieved, that revenue will gradually be enhanced. This will result in the Board reviewing the operation budgeting toward programming.

The Board remained stable with no resignations or appointments in 2010. It has been recognised that any potential gaps of expertise for our future plans will be identified and appropriate new members welcomed to the PICA Board. I take this opportunity to pay great tribute to my current colleague Board members who have given generously of their time and intelligence and in being united and unerring in their good will to help steer the organisation to a bright future with the priority focus on the longer term development of PICA.

I also pay tribute to the dedicated staff, all of whom continue to astound with the effort they each apply to deliver the high quality, thought-provoking and adventurous experiences that PICA is proudly recognised for in the Perth cultural landscape.

The impact of PICA's creative influence is felt and acknowledged nationally and internationally. 2011 should prove to be a year of renewed and shared vigour with an ever present aim for PICA to be cherished ever more widely by the people of Perth.

Margaret Moore
Chair



IMMERSE YOURSELF
12 FEB-5 APRIL
perthfestival.com.au

JEPPE HEIN

PICA
perthfestival.com.au

PERTH
INTERNATIONAL
ARTS FESTIVAL

EXHIBITION PROGRAM

11 FEBRUARY – 5 APRIL

JEPPE HEIN (Denmark)

Curators: Margaret Moore and Leigh Robb

As part of the Perth International Arts Festival acclaimed Danish artist Jeppe Hein invited audiences to be active participants in his ever-changing outdoor sculptures, testing the notion of the audience being more than mere spectators in art.

Audiences were able to experience Hein's carefully constructed, playful and engaging work presented both inside the vast galleries of PICA, and outside in the busy Cultural Centre with the epic water installation, *Appearing Rooms*.

Radically combining art, architecture and technical innovation to create intriguing and utterly contemporary works that challenge the rules which govern behaviour and one's relationship to art, this exhibition captivated the Perth community, delighting people of all ages, regardless of whether or not they were regular art-goers.

Presented in partnership with the Perth International Arts Festival as part of Art:City and with the support of Wesfarmers Arts, Department of Culture and the Arts, City of Perth, EPRA and the Danish Arts Council.

"Cleverly taps into our insatiable appetite to be seduced, bemused and hoodwinked."

Xpress Magazine.

PHLOEM POETICA

Sarah Elson (WA)

PICA welcomed Samstag visual arts scholarship recipient and MFA graduate from the Chelsea College of Art in London, Sarah Elson, to conceive her most expansive body of work yet for a solo exhibition in PICA's Westend Gallery.

Nourishing an intimate relationship with nature at a scale often overlooked, Elson's ambitious solo exhibition saw the transformation of the Westend Gallery into a specimen-like display of delicate casts and organic forms - at once both exquisitely beautiful and profoundly shocking.

Intricate metal castings of flower bulbs, cicadas, beetles and burrs were placed in patterns and pinned to the walls like scientific specimens, revealing beauty in the unexpected and overlooked in nature.

BURST

Grant Stevens (QLD)

Curator: Leigh Robb

PICA presented a trilogy of new video works by Brisbane artist Grant Stevens, in response to his time in Los Angeles.

Screened together for the first time, Stevens' three videos - *If Things Were Different* (2009), *Crushing* (2009), and *Really Really* (2007) - fluctuating between the fanciful and romantic to the abrasively cynical by drawing on tropes of Hollywood film, advertising or bad day-time TV and purposefully mishandled media devices of editing, framing, cropping, and incorporating text or muzak, these works exposed the deep ambivalence of the human condition.



17 APRIL - 13 JUNE

HATCHED 2010: NATIONAL GRADUATE SHOW

PICA's annual *HATCHED National Graduate Show* continues to be the most comprehensive and significant survey of new emerging artists in Australia today.

In its 19th year, this landmark exhibition once again provided an unparalleled opportunity for talented art school graduates to present their work in a professional gallery context alongside that of their national peers, offering an all-important stepping-stone from the realm of education to the beginnings of a professional career as an artist.

This year 39 artists from 20 art schools across the country were selected to grace the vast galleries of PICA. *Hatched* expanded further in 2010 with the launch of the Doctor Harold Schenberg Art Prize, an annual award of \$30,000 comprising a first prize of \$20,000 (awarded to Andrew Varano for *END 2009*) and a second prize of \$10,000 (awarded to Layla Vardo for *O-bit 2009*). The Prize has been established to allow an outstanding art school graduate to invest in the development of their practice through travel, research or production support.

Presented with the support of Grace Fine Art

"Under the eye of a watchful panel, this year's accumulation of works lean on each other and together explore some serious terrain in art's current directions"

The West Australian





Jenny Tubby, *Octagonal Room*, 2009.

Adelaide Central School of Art (SA)
Lyn Wood

The Australian National University (ACT)
Daniel Edwards, Shellaine Godbold,
Heike Qualitz

Charles Darwin University (NT)
Joanne Green

Central Institute of Technology (WA)
Amber Harries, Kiki Hunwick,
Martin Koblo

Curtin University of Technology (WA)
Kathryn Haug, Tom Penney,
Andrew Varano



Tom Penney, *The New Spiritual Network*, 2009.

Edith Cowan University (WA)
Darius Kowal, Robyn Laycock

Griffith University (QLD)
Liam O'Brien, Kat Sawyer

RMIT University (VIC)
Katie Collins, Lalanya Smith, Layla Vardo

Southern Cross University (NSW)
Mark Richards

TAFE SA (SA)
Claire Cutler, Astra Parker

The University of Newcastle (NSW)
Dermod Kavanagh



Andrew Varano, *END*, 2009.

The University of New South Wales (NSW)
Melanie Boreham, Alexander Byrne,
Ludwig El Haddad

The University of Tasmania (TAS)
Netty Gibson

University of Ballarat (VIC)
Jessica Schroeter

University of Wollongong (NSW)
Julia Gove, Jenny Tubby

The University of Melbourne (VIC)
Maggie Brown, Christo Crocker



Susan Nelson, *Untitled*, 2009.

The University of Sydney (NSW)
Danielle Bluff, Jessica Mackney,
Susan Nelson

University of South Australia (SA)
Jessie Lumb, Lauren Playfair

**The University of
Western Australia (WA)**
Caris Lockhart, Elizabeth Pedler

University of Western Sydney (NSW)
Jemima Aitchison

19 - 20 JUNE

PICA SALON 2010

James Angus (USA), Benjamin Armstrong (VIC), Paul Caporn (WA), David Carson (WA), Elise/Jürgen (WA), Sarah Elson (WA), Tom Freeman (WA), Tarryn Gill & Pilar Mata Dupont (WA), Rodney Glick (Indonesia), Lily Hibberd (VIC), Matthew Hunt (WA), Tony Jones (WA), Jeremy Kirwan-Ward (WA), Derek Kreckler (NSW), Callum Morton (VIC), Kate McMillan (WA), Bennett Miller (WA), Viv Miller (VIC), Stormie Mills (WA), Tom Müller (WA), Louise Paramor (VIC), Izabela Pluta (NSW), Pip & Pop (WA), Gregory Pryor (WA), Jacky Redgate (NSW), Kate Rohde (WA), Britt Salt (UK), Nien Schwarz (WA), Roderick Sprigg (WA), Arlene Textaqueen (NSW), Paul Uhlmann (WA), Brendan Van Hek (WA), Toni Wilkinson (WA)

The Perth Institute of Contemporary Arts presented its inaugural PICA Salon, an extraordinary new fundraising event and the centrepiece of its successful ART 1000 philanthropy program.

26 JUNE - 25 AUGUST

ROUNDS

Curator: Sarah Rowbottam

Artists: Neil Aldum (WA), Rebecca Baumann (WA), Tim Carter (WA), Elise/Jürgen (WA), Shannon Lyons (WA), Bennett Miller (WA), Sarah Rowbottam (WA), George Egerton-Warburton (WA)

Nine of Western Australia's most interesting emerging artists radically engaged with issues of peer influence and authorship through a unique methodology over seven months. Exhibition curator Sarah Rowbottam invited the artists to make new artworks over four demanding six week cycles, whereby each artist handed over a work to another artist in the group who in-turn made a new piece in response.

16

PICA Annual Report 10



The results of this generative project of visual chinese whispers were 29 individual yet related artworks ranging from interactive swinging structures and perpetual motion machines, to beautifully filmed videos, photographs and full-room installations. The exhibition was complemented by a groundbreaking 192 page publication edited by Matthew Giles and with contributions by eight local writers.

Rounds was supported by TSVET Productions, Department of Culture and the Arts, Mirvac and the Australia Business Arts Foundation (through the Premier's Arts Partnership Fund) and the City of Perth. Sarah Rowbottam was mentored by PICA Curator Leigh Robb as part of the Jump National Mentoring Program.

It's such a compelling idea... What a sustained engagement with these works tells you... is that this is a remarkable group of young artists whose practice involves a multifarious mix of problem-solving techniques, practical methodologies and communication strategies.

The Australian

Rounds, Installation view, PICA Central Gallery, 2010. Photo: Trainos Pakioufakis



THE INVENTION OF LETTERS

Ignacio Uriarte (Germany)

The Invention of Letters brought together a significant film and a new suite of works on paper by Uriarte that began a prescient dialogue between analogue and digital, audio and text which takes place across a century, but looks into the future of the written word.

The Screen Space exhibition featured the first Australian screening of Berlin-based Ignacio Uriarte's film entitled *The History of the Typewriter Recited by Michael Winslow* (2009). In the film, actor/comedian Michael Winslow, famous for his role in the slapstick Police Academy movies and his gifted ability to orally mimic any sound, is seen in a studio recording an oral history of the typewriter.

To complement this work, Uriarte created seven prints on paper for PICA, each depicting one of the seven font types installed in 90% of all Macs and PCs worldwide today including Arial, Times New Roman and Courier New. The prints show the character of each font type as Uriarte has typed out the full alphabet in an optically mesmeric composition.

"One of the most interesting, intelligent and just plain best things I've seen for some time...Winslow's elastic, yet ultra-focused expressions make for a rebirth of mimicry and expel any ideas of the death of conceptual art."

The West Australian.

YOUR REFERENCE TO MORE GRACIOUS LIVING

Bevan Honey (WA)

Curator: Leigh Robb

Cycles of boom and bust, failed building projects and consumerist fetishes were interrogated through leading Western Australian artist, Bevan Honey's ambitious new solo show.

The exhibition consisted of a variety of 'macho machines', wall installations, architectural models, iPhone photographs and chalk line drawings. Central to the show however was a powerful, yet futile one-wheeled 'burn-out' machine which spun out on the gallery floor, drawing an endless concentric circle in black rubber.

This exhibition was supported by CODA and the Kart Shop.



11 SEPTEMBER - 24 OCTOBER

OBJECTS TO LIVE BY - THE ART OF JOHN MEADE

John Meade (VIC)

Curator: Zara Stanhope

Objects to live by - the art of John Meade was the first exhibition to review fifteen years of practice from one of Australia's leading sculptors. Featuring more than 17 sculptural works ranging in scale from intimate objects on table tops to architecturally scaled wall works, this major survey exhibition was assembled by highly respected curator Zara Stanhope. Meade is both a master in traditional sculptural techniques and materials and an innovator in his use of newer industrial materials such as polymer resin composites and synthetic concrete. The surface of his works gives the illusion of machine finish when in fact they are laboriously finished by hand. The forms, materials and surfaces of works open up a playful dialogue around the theatricality of display and invite the viewer to speculate on the origins and interrelations of individual sculptures.

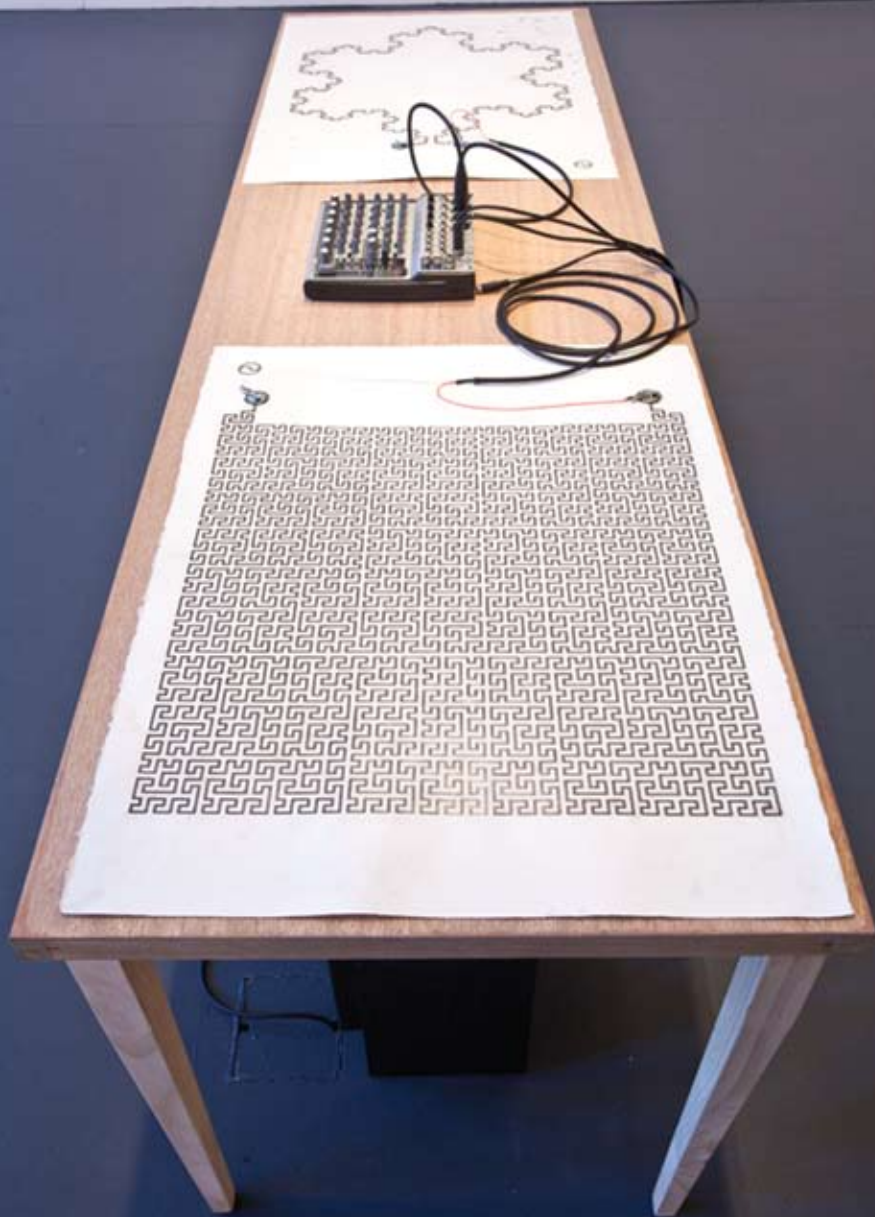
This important exhibition provided our audiences with insights into John Meade's ideas, the development of his sculptural practice over more than a decade and his significant contribution to Australian art.

A NETS Victoria Touring Exhibition

"His work comes into this world as dreamlike sculptures, well considered but equally looking every bit like they have just arrived. There is a real sense of fun to this, as if assembling the past into the present is a gift to the future ... It takes a keen and confident eye to balance imaginative forms and use of materials in this way. Some of these adventures could go astray so easily but, for the most part, Meade's work exists in a delightful space of balanced tension"

The West Australian

Objects to Live By - The Art of John Meade Installation view, PICA Central Gallery, 2010. Photo: Bewley Shaylor



LOVE OF DIAGRAMS

Artists: Marita Fraser (NSW/Austria); Matt Hinkley (Vic), Joyce Hinterdig (NSW), David Thomson (WA), Armando Andrade Tudela (Peru), Bojan Sarcevic (Germany), Jose Damasceno (Brazil) and Natasha Dusjenko (Vic).

Curator: Leigh Robb

Love of Diagrams brought together a selection of works on paper, paintings, sculptures and sound installations by a range of national and international artists not often seen together. The eight artists in this exhibition were chosen for their long-running, explorative series which tended to be characterised by two seemingly opposed processes: the geometric and mathematical on the one hand, and the organic and unpredictable on the other. The objects or materials in *Love of Diagrams* had often undergone a permutation or change at the hands of those that created them. They involved repetition or unfolded as a series, scheme or algorithm that allowed the artists to invent complex personal combinations of objects, materials and ideas

A diagram is a tool for these artists – part of a system for thinking, making and representing.

"It is this play with meaning, this openness to possibility and search for new connections that makes the show a totally absorbing experience"

The Australian

SEKILALA

SHIMURABROS (Japan)

SHIMURABROS are a brother and sister artistic duo, Yuko and Kentaro Shimura from Yokohama. Their work, *Sekilala*, was a three-screen immersive video installation, originally shot on super 16mm, filmed in Prague and with a storyline inspired by the controversial image of a mouse with what appears to be a human ear growing on its back. A family drama in which the father is obsessed with bio-furniture erratically unfolds in multiple, fractured stories. Projected onto three screens and randomly configured in twenty-six short sequences, the same story is never experienced twice, and the viewer becomes the editor of an infinite and complex film.

6 NOVEMBER - 19 DECEMBER

COMPLETE BURNING AWAY

Natascha Stellmach (Germany/Australia)

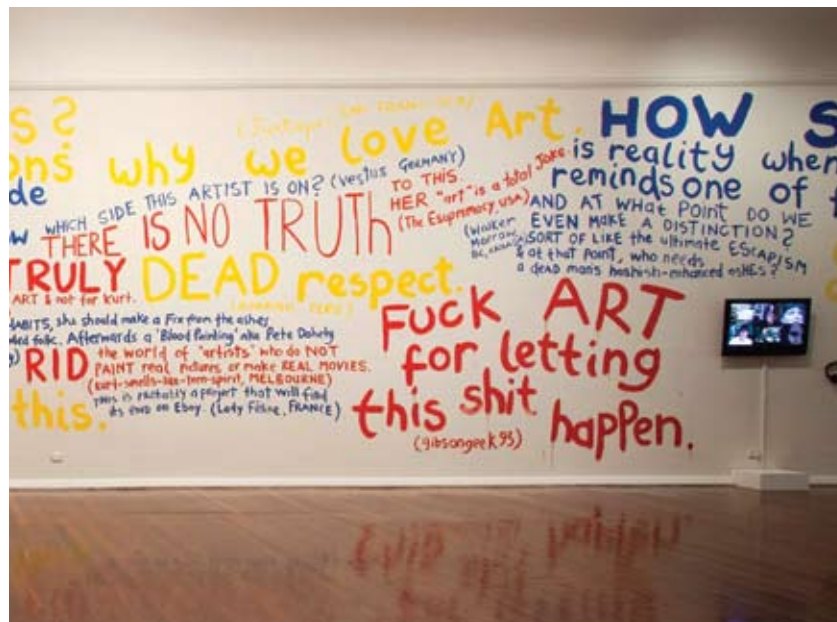
Berlin-based Australian artist Natascha Stellmach caused an extraordinary media sensation in 2008 with the press release for her Berlin exhibition *Set me free*, in which she invited volunteers to join her in smoking the ashes of deceased rock star Kurt Cobain. Stellmach hasn't revealed how she obtained the ashes and has held no interviews. Instead her press release to 200 selected journalists ignited a media-hype that spread across 58 countries, creating furore, public outrage and admiration, especially online. Websites, blogs and chat rooms erupted and death threats were sent. In early October 2008, Natascha Stellmach was the most-googled artist in the world.

If the smoking of the ashes was the final act – then *Complete Burning Away*, Stellmach's dramatic show at PICA was the epilogue. Her concluding remarks took the form of videos, artist books, painted walls and objects. The exhibition shared with the audience the full gamut of responses to this highly provocative and controversial act while boldly interrogating the public ownership of celebrity figures and the nature of truth, sensation and the mechanisms of mass media.

Presented with support from B&H Australia

"The entire show is indeed kind of magic"

The Australian



TIME/LAPSE

Artists: Alicia Frankovich, Laresa Kosloff, Gabriella Mangano & Silvana Mangano, Alex Martinis Roe
Curator: Andrea Bell (NZ)

Time/lapse featured durational and physical video works by a selection of five female Australian artists who unpack notions of the figurative through literal and metaphorical representations of the female body. These five artists question the role of the female body in relation to art history and to the social and institutional systems that present art, reinvestigating and updating the discourse of 'institutional critique'.

Time/lapse was originally screened at City Gallery Wellington, 2009-10.

Natascha Stellmach, *Complete Burning Away*, Installation view, PICA Central Gallery, 2010. Photo: Bewley Shaylor



NOW RIGHT NOW! A SEASON OF LIVE ART

Artists: BRINKMANSHIP (Jen Jamieson and Mish Grigor) (WA/NSW), Bennett Miller (WA), Makeshift (Tessa Zettel & Karl Khoe) (NSW), FrenchMottershead (UK), pine needle, cone needle, frost - (Lily Hibberd & Robert Cook) (VIC/WA), Hiromi Tango (QLD), Barbara Campbell (NSW), Jason Sweeney (SA)

PICA's Westend Gallery became a hub as well as a self-creating transformative archive for the practices and experiments which unfolded during the *NOW RIGHT NOW!* season of live art. Whilst many of the artists in this season of live art presented their works off-site, in between events the gallery became a resource and meeting point for the visiting and local artists and the public.

In the Westend Gallery Makeshift held a series of jam making and pickling micro-seminars in their temporary kitchen; British artistic duo, FrenchMottershead, distributed and displayed their *Perth and Sydney Echo* newspaper; Barbara Campbell could be seen in her office come lounge studio corner, sifting through WA newspapers and making haiku to be eventually screen printed onto t-shirts; Jason Sweeney's documentation of his *Public Demands* project was screened; Robert Cook and Lily Hibberd's recording of *Some Kind of Intermission: Live in Store* could be listened to in full. The month of non-stop live art culminated in Hiromi Tango's project *Behind the Door*. For two weeks she took up residence in the Westend Gallery, in a truly collaborative, co-authored construction of a hoarding space, built up with ten fridges and thousands of found objects from her co-artists and new community. A personal and transgressive performance by the Japanese/ Australian artist in this space was the closing event for the season.

NOW RIGHT NOW! was supported by the Australian Government through the Australia Council, the City of Perth and the East Perth Redevelopment Authority. The season was co-curated and project managed by CIA Studios.



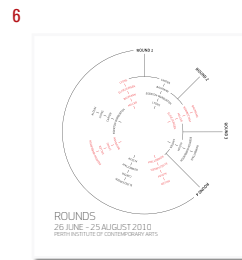
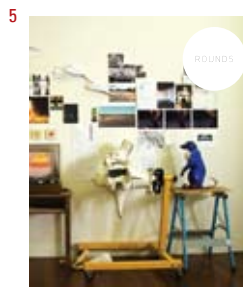


1 **JEPPE HEIN**

Conversation with Jeppe Hein and Leigh Robb
6 page A5 foldout with colour images
ISBN 978-0-9807689-0-9
Design: Vaughn Hockey, Juicebox Creative

6 **ROUNDS**

Introduction by Sarah Rowbottam
8 page foldout
ISBN 978-0-9807689-3-0
Design: James Hensby, PICA



2 **SARAH ELSON - PHLOEM POETICA**

Essay by David Dolan
6 page A5 foldout with colour images
ISBN 978-0-9807689-1-6
Design: Vaughn Hockey, Juicebox Creative

7 **YOUR REFERENCE TO A MORE GRACIOUS LIVING - BEVAN HONEY**

Essay by Philip Goldswain
14 page A5 with colour images
ISBN 978-0-9807689-4-7
Design: James Hensby, PICA

3 **HATCHED 10: NATIONAL GRADUATE SHOW**

Introduction by Amy Barrett-Lennard
56 page A5 catalogue with colour images
ISBN 978-0-9807689-2-3
Design: James Hensby, PICA

8 **LOVE OF DIAGRAMS**

Curator Leigh Robb
Artists: Marita Fraser (NSW/Austria);
Matt Hinkley (Vic), Joyce Hinterdig (NSW),
David Thomson (WA), Armando Andrade
Tudela (Peru), Bojan Sarcevic (Germany),
Jose Damasceno (Brazil) and Natasha
Dusjenko (Vic).

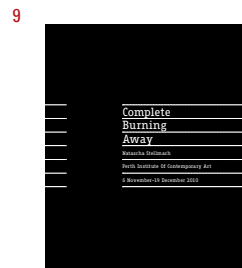
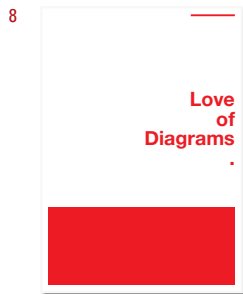
4 **PICA SALON 2010**

4 page A4 with colour images
Design: James Hensby, PICA

5 **ROUNDS**

Editors: Sarah Rowbottam and Matt Giles
Introduction by Matt Giles
Essays by Leigh Robb, Christina Chau,
Matthew Giles, Jessyca Hutchens, Katie
Lenanton, Andrew Nicholls, Andrew Purvis,
Andrew Varano, Gemma Weston
192 pages, 308 images, full colour, paperback
ISBN: 978-0-646-53866-2 (pbk.)
Design: tonne gramme

Essay by Leigh Robb
28 page with colour images
ISBN 978-0-9807689-6-1
Design: James Hensby, PICA



9 **COMPLETE BURNING AWAY - NATASCHA STELLMACH**

Essay by Aaron Moulton
24 page with colour images
ISBN 978-0-9807689-7-8
Design: Isabel Kruger, FAC3



PERFORMANCE PROGRAM

24 FEBRUARY – 6 MARCH

LOVE ME TENDER

THINICE (WA), COMPANY B BELVOIR (NSW) AND GRIFFIN THEATRE COMPANY (NSW) IN ASSOCIATION WITH PICA

By Tom Holloway

Director Matthew Lutton premiered one of Australia's most audacious new plays. In a dreamed-up version of the Australian backyard, five actors teased out the story of a father and daughter. By the end of the story, their dream of modern life has been engulfed in fire, and a tale of pure love has become a searing tragedy of leadership and sacrifice.

Inspired by Euripides' Iphigenia in Aulis and written by one of the country's most original young writers, *Love Me Tender* is a thrilling vision of contemporary Australia drawn from our experiences of the Black Saturday bushfires, raunch teen culture and domestic dreaming.

Set and Costume Design

Adam Gardnir

Lighting Design

Karen Norris

Composition and Sound Design

Kelly Ryll

Featuring

Luke Hewitt, Belinda McClory,
Kris McQuade, Arky Michael, Colin Moody

A Perth International Arts Festival event.

"Delivers an emotional punch"

Drum Media

Martin del Amo, *It's a Jungle Out There*. Photo courtesy of the artist.

18 - 20 MARCH

IT'S A JUNGLE OUT THERE

By Martin del Amo (NSW)

In his new solo show, choreographer and performer Martin del Amo explored the modern city as an ever-changing organism. Darkly funny and often surreal, this work distilled the complexity of the urban experience into a multi-layered performance made of dance, story telling and electronic sound design.

Inspired by a quote from US author Tom Wolfe who once called the modern city 'a billion-footed beast' – wild, bizarre and unpredictable – *It's a Jungle Out There* contrasts the rigidity of urban architecture and the formality of the street grid with the vibrancy and chaos that pulsates within it.

The work was set to an experimental electronic sound score composed and played live by sound artist Gail Priest.

Concept, choreography and performance

Martin del Amo

Composer and live sound

Gail Priest

Lighting

Travis Hodgson

Design

Paul Matthews

Production Manager

Annie Laerkessen

Producer (remount and tour)

Viv Rosman for Performing Lines

This presentation of *It's a Jungle Out There* (by arrangement with Performing Lines) was supported by the Australia Council for the Arts, the City of Perth and the Besen Family Foundation.

8 - 10 APRIL

BREAKINGS

STRUT DANCE IN ASSOCIATION WITH PICA

By Aimee Smith

Amongst a pile of out-of-tune television sets, walls converge and a body is caught between hope and fear. *Breakings* questioned our relationship with the media and how it influences our perception of the world. *Breakings* was an intense intersection between body, sound, screen and movement.

Choreographer/Performer/Audio Visual

Aimee Smith

Co-produced by Performing Lines WA and STRUT Dance and supported by the Department of Culture and the Arts, the Australia Council, the City of Perth and the Future Moves Initiative



14 - 30 MAY

THE SHAPE OF THINGS

BLACK SWAN STATE THEATRE COMPANY PRESENTS THE HOTBED ENSEMBLE

By Neil LaBute

A chance meeting between Evelyn, a renegade art student and Adam, a nerdy English Lit Major, sets in motion a cautionary tale of deceit and manipulation. Evelyn offers Adam the tools to dramatically reinvent himself both physically and psychologically. Though how far should you go for the one you love? A shocking dissection of cruelty, seduction and the artistic process, *The Shape of Things* has a startling twist, which has made this work a modern American classic.

Director:

Adam Mitchell

Featuring the 2010 HotBed Ensemble

Actors:

Austin Castiglione, Adriane Daff,
Melanie Munt and Tim Solly

Creatives:

Fiona Bruce, Peter Dawson, Mia Holton
and Tess Reuvers

Stage Manager:

Hugo Aguilar Lopez

The HotBed Ensemble is supported by RAC

"Riveting, razor-sharp drama...A clever, polished and very entertaining production."

The West Australian

17 - 19 JUNE

SPRUNG

STRUT DANCE IN ASSOCIATION WITH PICA

By Sue Peacock with Stefan Karlsson

She practices weird moves, he dresses up and relives past moments of glory. Two artists confront their individual histories. Together, they look for a place to start so that they can finish.

Designer:

Andrew Lake

Composer:

Cathie Travers

Produced by Performing Lines WA. Part of the City of Perth Winter Arts Season.

IN THE DARK

STRUT DANCE IN ASSOCIATION WITH PICA

By Deborah Hay

STRUT, Dancehouse and Critical Path commissioned world-renowned USA dancer and choreographer Deborah Hay, with Ros Warby acting as mentor, to work with ten Australian dance artists. Felicity Bott and Bianca Martin from WA performed their solo adaptation of her work.

Presented with special thanks to the Bundanon Trust. Part of the City of Perth Winter Arts Season.

3 - 10 JULY

STOP! DON'T BLINK

BUZZ DANCE THEATRE

Explosive and fast paced, landscapes are built, altered, and destroyed live on stage. This new dance theatre work, by Buzz's Artistic Director Cadi McCarthy, unravelled the destruction of our natural and urban environments.

Seen through the eyes of a child, our constantly changing landscape is mirrored by the loss of his playing fields. Collaborator Stormie Mills, a cornerstone of the Perth street art scene, brought his unmistakable style and artwork to this performance. At the end of the show, the audience were invited to explore the set.

Director:

Cadi McCarthy

Composer:

Matt Cornell

Visual Artist:

Stormie Mills

Lighting:

Joseph Mercurio

Original Music:

Matt Cornell

Set Designer:

Nathan Weyers



"A little bit of footy, a touch of Beyonce and a lavish serve of contemporary dance"

The West Australian

16 - 20 JULY

PERSONAL POLITICAL PHYSICAL CHALLENGE

HYDRA POESIS IN ASSOCIATION WITH PICA

Coinciding with a surreal and conceptually impossible anniversary celebration, a suburban couple search for reconnection through radical exercises in their garage. Featuring dance, theatre and flaming design, this show was a provocative, entertaining and adult extrapolation of the childhood game of risk; truth, dare, physical challenge.

A uniquely high stakes experience *Personal, Political, Physical Challenge* was directed by performance innovator Sam Fox and choreographed in collaboration with an ensemble cast led by Rachel Ogle and Martin Hansen. The work featured original composition by Perth's own woman-Korg-laptop-matrix: Stina, and design from Hydra Poesis' interdisciplinary production team.

Presented with assistance from the City of Perth, Artrage, Strut Dance, Future Moves Initiative, Mirvac, AbaF and Fox Associations. Part of the City of Perth Winter Arts Season.

6 - 22 AUGUST

YELLOW MOON THE BALLAD OF LEILA AND LEE

BLACK SWAN STATE THEATRE COMPANY PRESENTS THE HOTBED ENSEMBLE
By David Greig

Lee is a cocky teenager who seems to attract trouble. Silent Leila is a 17 year-old Muslim girl looking for a way to fit in. She spends her Friday nights lost in the blurry universe of glossy celebrity magazines while Lee steals booze from the local supermarket.

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They never meant to get mixed up in a murder, but after Billy Logan is killed, the teenagers are on the run and need a place to hide. As the winter closes in, Leila and Lee take flight to the Scottish Highlands. The caretaker Frank, full of drink and deceit, offers them shelter in a hunting lodge. Just as the pair find refuge, the first guests of the season begin to arrive.

Director:

Adam Mitchell

Featuring the 2010 HotBed Ensemble

Actors:

Austin Castiglione, Adriane Daff,
Melanie Munt and Tim Solly

Creatives:

Fiona Bruce, Peter Dawson,
Mia Holton and Tess Reuvers

Stage Manager:

Genevieve Jones

The HotBed Ensemble is supported by RAC

"Arresting, exquisitely beautiful and viscerally played"

Arts Hub

Above: *Yellow Moon: The Ballad of Leila & Lee*, 2010. Right: Rosie Dennis, *Fraudulent Behaviour*, 2010.



2 - 5 SEPTEMBER

A FEAST OF NEW PERFORMANCE

PICA and Mobile States presented a feast of Australia's best contemporary performance. Simultaneously presenting four shows, with a total of 32 performances over 4 days, PICA became a hub of new theatre when some of Australia's best contemporary performance makers transformed PICA's gallery and performance spaces over an action-packed extended weekend.

FRAUDULENT BEHAVIOUR

By Rosie Dennis

Fraudulent Behaviour used prose, invisible friends, a decoy duck and cardboard cut-outs to create a witty and thoughtful performance in response to Nietzsche's assertion 'We need lies in order to live...'. The narrative unfolded using spoken word, movement and a series of objects that played with notions of what may be perceived as real.

Inherent in the work was a humorous use of language, both in delivery and writing style. Ideas, themes and content looped back on themselves to create a dense and evocative theatrical experience. Rosie played with notions of time and space, interweaving real and imagined worlds to create a compelling and insightful performance about the illusory nature of life.

Writer/Performer:

Rosie Dennis

Musician:

Simon Ferenci

2 DIMENSIONAL LIFE OF HER

By Fleur Elise Noble

2 Dimensional Life of Her was a performance installation made of drawing, animation, puppetry, projection and paper. A richly imagined parallel world was awoken where drawings reproduced themselves, drifted between surfaces and moved in and out of three dimensions.

Audiences were immersed in a world of floor to ceiling projections, mesmerising animations and walls that simply peeled away. Standing at the centre of this world of light and shadows, the sense of reality was teased and blurred.

Concept/Director/Performer:

Fleur Elise Noble

Sound:

Jeremy Neideck

THE TENT

By Matt Priest and Collaborators

Hand built by the artists out of scrap metal and old oil-stained canvas, *The Tent* sat at the crossroads of installation art, puppetry, video and performance. Led by Michael, an audience of 25 was invited to step inside the story of an unlikely male friendship. Brett, a modern day bush philosopher, finds Michael stuck in a hole, still in his pyjamas, in the middle of the bush. Brett takes the twenty-something city kid under his wing and they live together in his tent until their friendship falters over what to do with a lost cow.

Created by a young group of Sydney based theatre makers, led by Matt Prest, *The Tent* was a unique theatrical experience, a strange journey to the muddy crossroads of self-sufficiency and prolonged adolescence.

Written, designed and produced:

Matt Prest, Clare Britton,

Danny Egger & Eddie Sharp

Performed:

Matt Prest & Tony Osborne

Sound:

Jack Prest

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THE BOUGAINVILLE PHOTOPLAY PROJECT

Devised by Paul Dwyer, Produced by version 1.0

Writer, academic and performer Paul Dwyer retraced three journeys made by his father Dr Allan Dwyer, a world-renowned orthopaedic surgeon, to Bougainville (PNG) during the 1960s, in which he healed dozens of crippled children.

Family stories became entwined with the larger narrative of Australia's colonial enterprise over the years following – the opening of the giant Panguna copper mine, environmental devastation, a brutal civil war funded by Australia that cost the lives of up to 20,000 people, and finally, the post-war reconciliation process. This one-man performance was politics and performance at its most personal.

Director: **David Williams**
Video artist: **Sean Bacon**

A Feast of New Performance was presented at PICA with support from Gresham Advisory Partners. It was toured by Performing Lines for Mobile States, a national touring initiative of the Australia Council for the Arts.



25 - 27 NOVEMBER

UNTRAINED

2010 AWESOME FESTIVAL

Lucy Guerin Inc

Untrained was a humorous theatrical exploration that offered its performers and its audience a very different dance experience.

Four men take to the stage. Two of these men are highly skilled, professional dancers and two are ordinary guys with no movement training whatsoever. The complex, refined movements that one man can do with ease, another can only approximate.

All are given the same instructions. How they execute them displays an individual portrait of each man's character, as well as an unavoidable comparison between them. The evolution of information, built up through units of action, shows what they have in common and where their physical histories set them apart.

Presented with support from PICA





LIVE ART

SATURDAY 30 JANUARY

EXHIBITION MATCH

Jamie Macchiusi and Andrew Varano

Harking back to its Perth Boys' School roots, for one day only, PICA's Central Gallery returned to a gym with *Exhibition Match* – a Utopian eight-hour basketball game. The main space was transformed into a basketball half-court for a continuous game of 3-on-3, complete with a warm up area and a refreshment stand.

To kick-off their Studio Residencies, Jamie Macchiusi and Andrew Varano invited over 50 players into the gallery-turned-arena proving that art is more than a spectator sport!

Be strong in body, clean in mind, lofty in ideals (Naismith, J.)

The public was invited to join on court or were welcome to watch the game unfold from PICA's upstairs balcony.



Left: Bennett Miller, *Dachshund U.N.* Installation view, PICA Central Gallery, 2010. Part of the 2010 *Next Wave Festival*. Photo: Bewley Shaylor.
Above: Jamie Macchiusi and Andrew Varano, *Exhibition Match*, Installation view, PICA Central Gallery, 2010. Photo: Marina Georgiou

6 NOVEMBER – 19 DECEMBER

NOW RIGHT NOW! A SEASON OF LIVE ART

NOW RIGHT NOW! was a celebration of all things performative and participatory: an eclectic mix of free events that stretched far beyond the walls of PICA into city spaces and explored new possibilities for live art practice.

This season included Dachshunds as UN delegates, a giant ice-block mountain, jam-making laboratories, haiku t-shirts, hoarding obsessions, a tabloid newspaper re-created in one month, and live vocal interventions in a hip music store.

NOW RIGHT NOW! showcased established and emerging artists and groups as they presented performances, installations, durational artworks, subtle (and not so subtle) public interventions, screenings across a range of sites and circumstances.

WE WILL BUILD OUR OWN MOUNTAIN

BRINKMANSHIP (Jen Jamieson and Mish Grigor) (WA/NSW)

Live art duo BRINKMANSHIP are interested in heroes, heroism, and heroic acts and are setting out to change the world one square metre at a time! Artists Jen & Mish methodically constructed - and climbed - their ice mountain in the middle of the Cultural Centre as part of their ongoing mission to respond to the 'new frontiers' of fast environmental change.

DACHSHUND UN

Bennett Miller (WA)

Dachshund UN was both a large-scale architectural installation and a participatory performance work that examined the role of the United Nations as a risk management organisation. Bennett Miller transformed the Perth Cultural Centre Amphitheatre into a replica of a former UN office in Geneva, Switzerland. The structure played host on

consecutive Saturdays to a meeting of the UN's Commission on Human Rights, wherein all of the national delegates were live dachshunds.

MAKING TIME

Makeshift (Tessa Zettel & Karl Khoe) (NSW)

Remember the days of home made jam and pickles? Do these traditions stand for more than they appear? Is it important to 'preserve' such techniques for communities with a future? Interdisciplinary art collective Makeshift invited the audience to participate in a food laboratory with a difference. Tessa & Karl hosted a series of 'how to' workshops to bottle, preserve and pickle a variety of native or backyard surplus foods. In exchange for donated recipes, preservation know-how and surplus produce, the artists offered introductory micro-seminars on selected ideas behind their practice.

THE PERTH AND SYDNEY ECHO

FrenchMottershead (UK)

UK Artists Rebecca French and Andrew Mottershead roamed around the streets of the Perth CBD for five days in search of 'locals' to discuss yesterday's news stories from The West Australian newspaper in order to painstakingly re-create it anew. *The Perth and Sydney Echo* was a free tabloid newspaper created, published and circulated by FrenchMottershead. Participants were approached on the city street and invited to choose a person/s in a reported situation they can empathise with and re-create their own version. This new record of events was eventually published as *The Perth and Sydney Echo*.

SOME KIND OF INTERMISSION: LIVE IN STORE!

pine needle, cone needle, frost - (Lily Hibberd & Robert Cook) (VIC/WA)

Exploring the rhythms of oral story telling, misunderstood cultural theory and spoken pop as prose poetry, this site-specific performance was a three-person modulating monologue inside cult record store 78 Records. *Some kind of intermission: live in store!* was a one-off theatrical record-store performance: a nine monologue set of pop minimalist, post-Cixous, post-The Navy Lark vocal riffing. *some kind of intermission: live in-store!* was performed by actors Ingle Knight and David Fussell and writer/curator Robert Cook.



BEHIND THE DOOR

Hiromi Tango (QLD)

What makes us hoard things? Why do some of us hoard and others not? When does our desire to collect things crossover into dysfunctional behaviour? Japanese-Australian artist Hiromi Tango's *Behind the Door* explored the nature of hoarding and the boundaries between function and dysfunction. Hiromi collaborated with local artists and the general public on the notion of hoarding to make a new public artwork incorporating numerous fridges.



Hiromi Tango, *Behind the Door*, 2010 (Performance Still). Photo: Sarah Rowbottom

NEWS HAIKU FROM THE WEST

Barbara Campbell (NSW)

During her visit to Perth, Barbara made haiku from five and seven syllable extracts from Western Australia's city and regional newspapers. She then combined them into haiku and printed these onto T-shirts in a public event at PICA at the end of the week. Visitors were invited to bring their favourite plain cotton T-shirt and to wear their artist's print home!

PUBLIC DEMANDS

Jason Sweeney (SA)

Adelaide-based sound artist, filmmaker and performance wrangler Jason Sweeney presented the aftermath of his *Public Demands* project. *Public Demands* was a six-week creative stand-off between Jason and his audience. During his project, the public had been invited to make demands of Jason and he had to respond by making performances, songs, sound, films and text. Demands were requested to adhere to five artform options: a pop song, a structuralist film, a soundscape, a three minute documented performance and a relentless list.

NOW RIGHT NOW! was supported by the Australian Government through the Australia Council, the City of Perth and the East Perth Redevelopment Authority. The event was co-curated and project managed by CIA Studios. The works produced by Barbara Campbell, FrenchMottershead, Lily Hibberd, Jason Sweeney, Hiromi Tango and Makeshift were commissioned by Performance Space and PICA as part of P4, a live art initiative supported by the Australia Council and the British Council.



STUDIO PROGRAM

27 JANUARY – 5 APRIL

ANDREW VARANO

Studio 1

During his 10 week residency, against broad academic opinion, Andrew Varano attempted to develop a master narrative that places ideas such as globalisation, societal collapse, the readymade, *Le Corbusier's modular*, *isolation*, and *pragmatism* into a single 'theory of everything'.

GEMMA WESTON AND JAMIE MACCHIUSI

Studio 2

Gemma Weston and Jamie Macchiusi's plan was to utilise their studio as a campsite – a place to temporarily accommodate their desires to reconnect with some real or internal wilderness whilst exploring the cultural significance of the Western/Australian 'weekend away'.

CURATOR IN RESIDENCE - CONSUELO CAVANIGLIA

Clock Tower

PICA's first Curatorial Resident, Consuelo Cavaniglia, researched sites around the city and engaged local artists to activate disused as well as iconic urban spaces with installations and interventions, creating a network of brief and permanent satellite projects with a reach beyond PICA's gallery walls.

WRITERS IN RESIDENCE - ROUNDS PROJECT

Tower Studio

Eight local writers interviewed the eight local artists involved in Rounds, an ambitious group show that was held at PICA in June, July and August. The studio became a site of research, exchange and writing in preparation for the forthcoming exhibition.

PERFORMER IN RESIDENCE - JAMES BERLYN

East Wing Studio

James Berlyn undertook a three and a half month performance residency for his latest work *The Penwald Project*. James explored the notions of skills acquisition and potential with references to the field of neuroplasticity.

6 JULY - 25 AUGUST

STEVEN MORGANA

Studio 1

Steven Morgana used his residency to test out his project *All Your Hopes and Dreams Vibrating at the Speed of Light*. Motivated by the desire to create and transmit a message that is eternal, the artist worked with Physicist Glen Lawson to create an apparatus that would encode and convert a message from sound into electromagnetic energy and then dispatch it into space via a helium-neon laser from PICA's clock tower.

BENJAMIN FORSTER

Studio 2

Canberra based artist Benjamin Forster pushes the boundaries of the traditional practice of 'drawing' with his experiments in the emerging field of biological arts. In conjunction with his research residency at SymbioticA at The University of Western Australia, Forster used the PICA Studio to physically, digitally and mechanically investigate new methods and the possible extensions of 'drawing' using biological materials and processes.

JOEL ONG

Performance Studio

Joel Ong explored the stethoscope as a device for encountering intimate spaces. By presenting an installation composed of infrasound and the amplification of minute vibrations, he explored issues surrounding the representation of the body both in science and in art.

KATE ABON

Clock Tower

Currently, Kate is researching Western Australian artists who are primarily concerned with representing their relationship with/in the land. She is exploring how the broadening of sensorial experience may be influencing our world view to allow for the consideration of land in its own terms, rather than from an anthropocentric position. She used her residency at PICA to identify and interview local artists whose practices revealed a significant interest with the phenomenological experience of the landscape, either in the process of creating art or in the presentation of artworks.

19 SEPTEMBER – 19 DECEMBER

JIA-JEN LIN

Studio 1

Taiwanese artist Jia-Jen Lin used her residency to reflect on the experience of living in a foreign city. She was able to observe daily happenings in Perth as well as travel to outer suburbs and natural sites to create new works exploring the theme of isolation. This residency further developed Lin's investigation into the relationship between the material world and the physical sensations of the human body through sculpture, video, installation, performance and photography.

In partnership with Taipei Artists Village and Asialink

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CREATIVE DEVELOPMENT

LISA CARRIE GOLDBERG

Studio 2

Canadian artist Lisa Carrie Goldberg turned her studio into a sleep laboratory of sorts, moving in beds and recruiting participants for her sleep study project as part of her Masters in Biological Arts with SymbioticA at The University of Western Australia. Her projects often took the form of full-sensory installations that mimic psychological and sociological experiments. For Lisa, being an artist means having a social responsibility to her surroundings. Off-site investigations into the correlations between sleep science and art took place in the University sleep laboratory and her findings fed into a new body of performative, video and photographic work.

JACOBUS CAPONE

Clock Tower

Artist Jacobus Capone presented *Nine Prayers for Palomar* – an unfolding series of absorbing performances and installations. Set within a wooden structure scaled to the dimensions of his bedroom the artist presented a series of nine prayers that were enacted weekly in the Clock Tower Studio. He opened his private world to the public and visitors were invited to watch a different gesture or prayer each week during PICA opening hours.

DUCKHOUSE

I Don't Know You

From 19 July to 8 August 2010 The DuckHouse undertook a three-week intensive creative development for their latest work: *I Don't Know You*, written by Gita Bezard and directed by Kathryn Osborne.

I Don't Know You is the story of three housemates who wake in the morning under the shadow of loss after the death of a friend. In their silent kitchen, they shelter from the cornflake rain, are unprepared for cabaret and eat romantic dinners for one. With history on their shoulders and voices in their heads, their grief is stale and so is the bread. Their domestic landscape morphs into strange and unfriendly worlds, memories seeping into the present, both taunting and comforting. This contemporary tragi-comedy is a story of friendship and doing what it takes to move on.

The show explores the journey of three young people dealing with grief for the first time and focuses on their day-to-day life, post-trauma. The core devising team has a deep personal connection to this work. As young Australians who enjoy such privileged circumstances, they are interested in exploring the possible breakdown of their comfortable lives. They are looking at the epic-ness of the characters' suppressed grief and following them through their journey: from holding on too tightly, to a shared catharsis that allows them to accept reality and let go of their damaging denial. The work will ask the audience – how have I, or would I, cope with the loss of someone close?

Director

Writer

Performers

Designer

Sound Designer

Lighting Designer

Kathryn Osborne

Gita Bezard

Sarah McKellar, Tim Watts and Natalie Holmwood

Bryan Woltjen

Peter Dawson

Lucy Birkinshaw

Supported by PICA through its ARCH program funded by the Australia Council for the Arts. Project produced by Performing Lines WA (as part of the MAPS initiative)

PVI COLLECTIVE AND PANTHER

agency for collective action

The agency for collective action is a collaboration between tactical media group pvi collective and live art duo panther. This evolving participatory live art work aims to investigate, through performance and public intervention, ways in which disparate groups of people can be activated to undertake a series of shared actions.

The collaborative team completed a 3 week residency supported by PICA's ARCH program and as part of the south project's yogyakarta (Indonesia) gathering .

The resulting work was crafted around initial site-based consultations during which time the artists mapped out 'what matters?' to a city, community or country according to each individual. Presented as intimate one-on-one conversations with local residents who frequented the unique civic space the 'alun alun', resulting answers were used as the foundation for the artistic team to develop a series of provocations to be presented publicly centred around the thematic of "what would you be prepared to stand up for?". The residency culminated in pvi and panther staging 4 mass actions in a public space on the grounds of the kraton, the sultans palace. Dressed in bandanas, matching t-shirts and a megaphone to hand the agency presented four provocations for people to sign up and engage with, they were:

- *are you prepared to let the world move on without you?*
- *are you prepared to accept the slow death of the planet?*
- *are you prepared to be equal*
- *are you prepared to be political?*

Resulting actions included a durational task of silence and stillness, howling at the moon on masse, emptying of wallets and redistributing wealth equally.

Supported by PICA through its ARCH program funded by the Australia Council for the Arts

JAMES BERLYN

The Penwald Project

James Berlyn undertook a three and a half month part-time residency in PICA's East Wing Studio for the creative development of a new project. For this project James set about exploring some questions in and around the notions of skills acquisition and potential with additional reference to current ideas and research into the field of neuroplasticity.

During this creative development phase James documented his attempt to learn skills he doesn't presently have: simultaneous ambidextrous writing, foot writing and blind writing. He also explored, in performance, the use of varying degrees of physical restriction and restraint by physically binding parts of the body to limit its movement.

James presented two 50 min showing of his work in development to invited guests, including a critical review panel. In the course of the development he created a partial language, a new alphabet and a performance language based around notions of family history, bodily restraint and neuroplasticity.

Supported by PICA through its ARCH program funded by the Australia Council for the Arts



PVI COLLECTIVE

Transumer

Originally commissioned by the Sydney Biennale in 2010, *Transumer* exists as a site specific intervention which encourages audiences to clandestinely take over their city. Armed with a customized iPhone, participants are invited to collectively plot the final moments of their cities downfall by creating hidden a.r tags that propose strategies for a modern day insurrection.

Transumer utilises augmented reality [ar], a new field of computer research which provides a means to mix virtual imaging into the video stream of a mobile phones camera in realtime.

The intention of this creative development was to take stock of the work made for the Biennale, interrogate the technical, logistical and conceptual components thoroughly and work towards developing a live component for transumer that reflected the spirit of pvi collective's practice as performative intervention makers.

They planned to use the material generated from the Biennale showing and devise ways in which to activate some of the theories and suggestions made by participants regarding ways in which to disrupt and re-activate the cityscape.

Supported by PICA through its Hybrid Residency Program funded by the Australia Council's Inter-arts office.



FORUMS

SATURDAY 13 MARCH

LIVEART 2010

Western Australian artists, media, arts workers, administrators, funding bodies and audiences were invited to participate in a discussion about the future of contemporary performance.

This forum was not about keynote speeches or lectures from visiting academics, attendees were invited to raise the issues they wanted to address and then work with their colleagues to find solutions.

This free full day forum was open to anyone interested in self-determining their future in contemporary performance.

SATURDAY 17 APRIL

HATCHED FORUM : ZONES OF TRANSITION

A half day examination of those moments or zones of transition that artists aspire to make in the development of their careers; from art school to artist run initiatives, from group to solo shows, from part-time to full-time professional artistic careers, and from home town to national or international representation. An esteemed panel of guest speakers offered their personal and professional insights into how artists might best navigate these transitions.

Speakers included:

Callum Morton

Internationally renowned Melbourne based artist, Callum Morton has exhibited extensively throughout Australia and overseas. He represented Australia at the 52nd Venice Biennale (2007) and held a major solo show of his work at PICA in that same year. He has recently exhibited at the Scape Biennial, New Zealand (2008); The Fundament Foundation, the Netherlands (2009); and the Adelaide Biennial of Australian Art (2010).

Professor Donal Fitzpatrick

Head of School of Design and Art, Curtin University. Originally from New Zealand, Prof. Fitzpatrick has also taught at Charles Darwin University and Queensland University of Technology.

Rebecca Heald

Director of New Contemporaries, the annual exhibition of work by recent fine art graduates in the UK, Heald has worked across curatorial and education departments at Sadie Coles HQ, Tate Britain, and the Hayward Gallery.

PICA Director, Amy Barrett-Lennard, chaired an open Q&A session following the presentations.



ILLUSTRATED TALKS

TUESDAY 21 SEPTEMBER

LEIGH ROBB – Tokyo Trends

Leigh discussed her four week Curatorial Residency in Tokyo with the Japan Foundation. She shared her experiences and encounters with Japanese art and artists, including her visit to the first Setouchi Festival of International Art on seven islands on the Seto inland sea.

ARTIST TALKS / FLOOR TALKS

SATURDAY 13 FEBRUARY

Jeppe Hein floor talk with Leigh Robb

FRIDAY 26 FEBRUARY

Love Me Tender with Director Matthew Lutton

THURSDAY 4 MARCH

phloem poetica with Artist Sarah Elson

SATURDAY 6 MARCH

Gallery Attendant talk with Tom Penney

FRIDAY 19 MARCH

It's A Jungle Out There with Choreographer Martin del Amo

FRIDAY 26 MARCH

Floor talk with Renae Coles

TUESDAY 30 MARCH

Studio talks with Andrew Varano, Gemma Weston, Jamie Macchiusi, Consuelo Cavaniglia, led by Curator Leigh Robb

SATURDAY 3 APRIL

HATCHED Artist talk with Tom Penney

SATURDAY 17 APRIL

HATCHED from Afar with artists Maggie Brown and Christo Crocker from The University of Melbourne, Liam O'Brien from Griffith University, Heike Qualitz from The Australian National University and Claire Cutler from TAFE SA.

TUESDAY 20 APRIL

HATCHED Artist talk with Andrew Varano

SATURDAY 24 APRIL

HATCHED Artist talk with Tom Penney

TUESDAY 27 APRIL

HATCHED Artist talk with Elizabeth Pedler

SATURDAY 1 MAY

HATCHED Artist talk with Darius Kowal

TUESDAY 4 MAY

HATCHED Artist talk with Amber Harries

SATURDAY 8 MAY

HATCHED Artist talk with Kathryn Haug

TUESDAY 11 MAY

HATCHED Artist talk with Tom Penney

TUESDAY 18 MAY

HATCHED Artist talk with Elizabeth Pedler

SATURDAY 22 MAY

HATCHED Artist talk with Kiki Hunwick

TUESDAY 25 MAY

HATCHED Artist talk with Robyn Laycock

SATURDAY 29 MAY

HATCHED Artist talk with Kathryn Haug

TUESDAY 1 JUNE

HATCHED Artist talk with Amber Harries

TUESDAY 8 JUNE

HATCHED Artist talk with Robyn Laycock

SATURDAY 12 JUNE 2PM

HATCHED Artist talk with Andrew Varano

SATURDAY 12 JUNE 2.20PM

HATCHED Artist talk with Layla Vardo

SATURDAY 12 JUNE 2.40PM

HATCHED Artist talk with Elizabeth Pedler

SATURDAY 12 JUNE 3PM

HATCHED Artist talk with Tom Penney

SUNDAY 27 JUNE 2PM

Your Reference to More Gracious Living with Bevan Honey

SUNDAY 27 JUNE 2.30PM

The Invention Of Letters with Curator Leigh Robb

TUESDAY 6 JULY

Gallery Attendant talk with Gemma Weston

TUESDAY 13 JULY

ROUNDS After Hours with artists Neil Adlum (WA), Rebecca Baumann (WA), Tim Carter (WA), Elise/Jürgen (WA), Shannon Lyons (WA), Bennett Miller (WA), Sarah Rowbottam (WA), George Egerton-Warburton (WA), led by Amy Barrett-Lennard

WEDNESDAY 14 JULY

Gallery Attendant talk with Gemma Weston

TUESDAY 20 JULY

Gallery Attendant talk with Anna Dunnill

TUESDAY 27 JULY

Gallery Attendant talk with Claire Canham

TUESDAY 10 AUGUST

Studio talks with artists Benjamin Forster, Joel Ong and Steven Morgana, led by SymbioticA Director Oron Catts

TUESDAY 17 AUGUST

Gallery Attendant talk with Anna Dunnill

SATURDAY 11 SEPTEMBER

Objects to Live By with artist John Meade and curator Zara Stanhope

SATURDAY 10 OCTOBER

SHIMURABROS with Tanya Visosevic

TUESDAY 14 OCTOBER

Love of Diagrams with Curator Leigh Robb

THURSDAY 2 DECEMBER

Studio talks with artists Jacobus Capone, Lisa Carrie Goldberg and Jia-Jen Lin led by local artist Kate McMillan.



SCREENINGS AND WORKSHOPS

TUESDAY 18 MAY

THE RAPE OF THE SABINE WOMEN

Eve Sussman and the Rufus Corporation

The Rape of the Sabine Women, the internationally and critically acclaimed high definition video work by American artist Eve Sussman and The Rufus Corporation was presented at the Astor Theatre by PICA and Reeldance as one of only six exclusive screenings in Australia.

Re-interpreting the Roman Myth and in reference to Jacques-Louis David's 1799 painting, *The Intervention of the Sabine Women*, Sussman and her collaborative group of artists, dancers, actors and musicians have re-situated the story in the hedonistic 1960s. In her radical update, the Romans have become G-men and the Sabine women butchers' daughters. This highly seductive work was developed through improvisation and filmed on location with a cast of hundreds in Athens and Hydra, Greece and Berlin, Germany. The video features an original score by Jonathan Bepier, choreography by Claudie De Serpa Soares, and costumes by Karen Young.

Presented in partnership with Reeldance

27 APRIL - 6 MAY

HATCHED FOR SCHOOLS

PICA seeks to foster a lifelong interest in the arts by introducing students to the exciting world of contemporary art through creative and engaging activities. The HATCHED for Schools program included guided tours for schools, as well as education kits and online resources.

28 SEPTEMBER – 7 OCTOBER

PICA'S SCHOOL HOLIDAY PROGRAM

Inspired by John Meade's sculptures, younger kids were encouraged to learn clay sculpting techniques and work with unusual materials as they used everyday household items to shape clay into bizarre and playful objects.

Older kids explored the work in the *Love of Diagrams* exhibition to create a collaged map of an everyday journey in their life. They used drawing, grids, typewriters and paper collage to show the interesting things that only you see everyday.

MEMBERS AND DONORS EVENTS

THURSDAY 28 JANUARY

ARTS ADDICTS PARTY

Over 150 of PICA's most avid supporters celebrated the start of PICA's 2010 Program at a party to be remembered. Our main gallery space was given over to cool video projections, sets from The Voltaire Twins, Brash & Sassy, and DJ Charlie Bucket and tailor-made art installations by Minaxi May and Rebecca Baumann. Party goers enjoyed delicious snacks from Flying Canape and bevies supplied by Ad Hoc, Windows Winery, Wild Swan & Feral Brewing. Some lucky ones also won some awesome door prizes from the likes of Love in Tokyo, RTR FM, la la orange and William St Collective.

SATURDAY 20 MARCH

KINGS PARK WITH SARAH ELSON

Art1000 members were invited to join Sarah Elson on a walk with the artist through the much-loved Kings Park where she revealed her ways of seeing and seeking inspiration in the flora and fauna of the park and garden. Visitors also toured the Seed Lab with Shane Turner, Research Scientist for Kings Park.

This one-off, exclusive ART1000 workshop also included a session of wax moulding with Sarah Elson, where each participant had the chance to have a hands-on experience and take home their own small sculpture. The walk ended with a glass of wine, a little picnic and the chance to talk further with the artist, overlooking the Swan River.



FRIDAY 18 JUNE

PICA SALON GALA OPENING

The PICA Salon was an exhibition of covetable new and recent art works by many of Australia's leading contemporary artists. Forty two works were exhibited and available for sale for between \$1,000 - \$5,000 with a small number of additional works offered via a silent Auction. All proceeds from the sale of artworks went directly to the artists involved.

PICA Salon was a way for PICA to invite the art loving public to invest in great art as well as the careers of those who will be influencing the contemporary art scene well into the future. Most of the works were snapped up at the *PICA Salon Gala Opening* on Friday 18 June, a glamorous affair hosted by Ten News Presenter, Narelda Jacobs. Tickets to this event included a donation to PICA and the opportunity to become part of the ART 1000 program. By purchasing a ticket to the Salon, guests were able to acquire a fantastic art work as well as support PICA's ongoing artistic programs.

SATURDAY 13 NOVEMBER

ARTISTS HIGH TEA AT THE BIRD

Immediately following the extraordinary *Dachshund UN* performance in the Perth Cultural Centre, Art 1000 donors joined Now Right Now! artists and guests at the Bird for a special High Tea of cupcakes, ribbon sandwiches and champagne. There was a lot of debate about the international ramifications of the *Daschund UN* project and how these small dogs had the potential to change the world as we know it.



WESTERN AUSTRALIAN THEATRE DEVELOPMENT INITIATIVE

In 2009, PICA, The Blue Room Theatre and Artrage established the Western Australian Theatre Development Initiative. Backed by the Australia Council Theatre Board, WADTI is a new funding program for WA independent artists, companies, collectives and collaborations looking to take creative risks and explore new territory.

Open to the entire WA independent theatre sector, across the spectrum of practice, interests and experience, in 2010 the initiative attracted 19 applications. These were narrowed down to a pool of 11 for interviews, with 6 groups asked to submit more thorough applications. Of this group, 3 projects were chosen to receive significant development funding.

2010 WATDI RECIPIENTS

Side Pony Productions' *Guess Who* (Zoe Pepper; Adriane Daff; Brendan Ewing; Nathan Nisbet; Rebecca Baumann; David Rosenberg, advisor from UK's Shunt Collective; and Charlie Todd, advisor from USA based Improv Everywhere). Blurring the audience/performer relationship using the characters from a well known board game, Side Pony moves into new terrain with the use of aural devices and masks to assist in this experimental site specific work.

Jambird's *Kings and Queens* (Chrissie Parrot; Patrick Doherty; Reg Cribb; Jonathan Mustard; Margaret Cameron; Kate Hall; George Shevtsov; Claudia Alessi; Rhiannon Newton; Russell Leonard; and Tom Penney). Principal artists collaborate to explore script, sound, visual and movement material to bring images by artist Patrick Doherty to life as a work of physical theatre.

Pinstripe Circus's *The Lost Boys* (Joey Roigruk; Simone Obrien; Nathan Kell; Dawn Pascoe; Adam O'Connor; Kim Upton; Ross Vegas; Ella Hetherington; Steve Buckles; Leon Krassenstein; David Franzke; Claudia Alessi; and Sally Richardson). This development will focus on the creation of a circus theatre work set in an urban streetscape environment, embracing the conventions of theatre on an epic scale while incorporating highly skilled circus acts within a character driven narrative.

WADTI will also support the development of an Intellectual Property framework which will benefit Jambird and Pinstripe's developments but also provide a template for other collaboratively devised work in the future, an identified need in the WA sector.



GROWING FUTURE INNOVATORS

A NEW APPROACH TO LEARNING PROGRAMS FOR YOUNG PEOPLE

Since late 2008 PICA has been working with Edith Cowan University's (ECU) Centre for Entertainment, Arts, Technology, Education & Communications (CREATEC), with assistance from the Fogarty Foundation, on a scoping study that examines how contemporary arts organisations, like PICA, can deliver 'next practice' schools learning programs that encourage and promote innovation – and not just in the arts but potentially across a range of other disciplines.

In August this year PICA launched the Growing Future Innovators scoping study, co-authored by Dr Julie Robson, Research Fellow, ECU, and Dr Luke Jaaniste, Research Fellow, ARC Centre for Excellence in Creative Industries and Innovation. It includes a detailed review of local, national and international policy relating to arts, education and innovation and case studies of innovative and best practice schools education programs delivered by eighteen contemporary arts organisations in Australia and the UK. It also contains a set of recommendations for how contemporary arts organisations can work with schools to educate for innovation.

“Education gives people the ability to lead productive and fulfilling lives and Innovation can be the catalyst for achieving this... We have been really keen to support PICA with this new approach to learning, which in itself is new and innovative, as this is about looking at new ways of engaging with and educating young people... Bringing innovation into education is the spark that can ignite our and our children's desire to learn more.”

*Annie Fogarty
Chair of the Fogarty Foundation*

The Growing Future Innovators scoping study, together with education sector consultation, has informed the development of a three-year pilot program to be delivered by PICA in partnership with a number of metropolitan and regional primary and secondary schools in WA.

This pilot program will allow primary and secondary school students to directly engage with professional artists and the latest in contemporary arts practices (including those in dance, theatre, music, visual arts and new media). It will be carefully monitored and its impact and effectiveness evaluated over a number of years by Edith Cowan University.

“Growing Future Innovators will stimulate and enthuse young children in our schools but the impact on our colleague teachers, ECU educators and families in the wider community will also be striking. ECU is committed to working on partnerships for education, research and development and GFI is a wonderful model for future collaborations, which engage a wide cross section of the community.”

*Professor Brenda Cherednichenko
Executive Dean, Faculty of Education & Arts at Edith Cowan
University (ECU)*

The pilot program, to be delivered from 2011 – 2013, is designed to allow young people and their teachers to cultivate the values and culture of innovation and develop high levels of creativity, self-efficacy, energy, risk-propensity, leadership, resilience, tolerance of ambiguity, intuition and questioning.

This year PICA was thrilled to enter into a major new partnership with Rio Tinto, which together with ongoing support from The Fogarty Foundation and additional support from the Ian Potter Foundation and the Trust Company as trustee for the Fred P Archer Trust will ensure the success of the Growing Future Innovators pilot program.

BOARD AND STAFF

THE BOARD

Margaret Moore **Chair**
Roshana Lewis **Deputy Chair**
Tony Chong **Treasurer**
Camillo D'Angelo
Franklin Gaffney
Pamela Hass
Matthew Howison
Julie Robson
Amy Barrett-Lennard (ex-officio)

PERMANENT STAFF

Amy Barrett-Lennard **Director**
Richard Mackay-Scollay **Business Manager**
Leigh Robb **Curator**
Sarah Yukich **Acting Curator**
 (August 2010)
Georgia Malone **Communications Manager**
 (until September 2010)
Michele McDonald **Acting Communications**
 Manager
 (from September 2010)
Vernon Guest **Performance Program**
 Manager
 (until September 2010)
Andrew Beck **Venue Production Manager**
Jo Malone **Philanthropy Manager**
Janet Carter **Installation Manager**

Bayoush Demissie
Tim Carter
Kath Greville

Minaxi May
James Hensby
Val Denton

CASUAL STAFF

**Gallery Attendants, FOH
and Ushers**

Neil Aldum
Karyn Cameron
Claire Canham
Renaë Coles
Jessica Darlow
Anna Dunnill
Jason Hansma
Anthony Kelly
Katie Keady
Katie Lenanton
Damon Lockwood
Minaxi May
Tom Penney
Amy Perejuan
Andrew Varano
Gemma Weston
Laetitia Wilson

Public Programs Coordinator
Front of House Manager
Marketing and
Administration Assistant
GFI Pilot Program Designer
Designer
Bookkeeper

Technical

Tess Reuvers, Head
Technician
Josh Adam
Karen Cook
Chris Donnelly
Tony Gordon
Joe Lui
Glyn McNamara
Scott Parker
Bradley Rose
Gareth Simmonds
Michael Vergeer

Administration

Elizabeth Delfs

Installation

Ray Bradbury
Lyle Branson
Claire Canham
Consuelo Cavaniglia
George Egerton-Warburton
Jason Hansma
Anthony Kelly
Jurgen Kerkovius
Damon Lockwood
Tom Penney
Brendan Van Hek

Bar

Rebecca Caldwell
Marit Demissie
Tim Hensley
Razali Mohamad
Kali Norman
Tye Norman
Jamie Renehan
David Robb
Andrew Varano

INTERNS, VOLUNTEERS & WORK EXPERIENCE

Shirin Marshall
Blake Chitty
Emily Fiori
Kelly Patchett
Jennifer Peterson-Ward

CONTRACT STAFF

Eric Sankey
Financial Management

CIA Studios
NOW RIGHT NOW!
Project Management

FINANCIAL STATEMENTS

Your Directors present this report on the Company for the year ended 31 December 2010.

DIRECTORS

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

Ms Amy Barrett-Lennard	Mr Matthew Howison
Mr Tony Chong	Ms Roshana Lewis
Mr Camillo D'Angelo	Ms Margaret Moore
Mr Franklin Gaffney	Ms Julie Robson
Ms Pamela Hass	

The 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 the Company during the financial year was the promotion of contemporary arts within Western Australia.

There were no significant changes in the nature of the Company's activities during the year.

The Company's short-term objectives are for PICA to be recognised and respected locally, nationally and internationally for its role in fostering artistic excellence in, and engagement with, the full range of current contemporary arts practice

The Company's long term objectives are :

Increased respect as a member of the Western Australian and national contemporary arts community, with PICA demonstrating the highest levels of professionalism and expertise in the delivery of its artistic programs and services.

Increased engagement with current and new audiences and stakeholders including artists, government, sponsors, donors and cultural partners.

Increased effectiveness, consistency and reach of PICA's delivery of its services to artists, audiences, government, sponsors and other business and cultural partners.

Contemporary artists practising across all genres and forms are supported by PICA in the development and professional presentation of their work.

PICA is led by best practice governance and management, ensuring its capacity to deliver its programs and services to the highest standards.

PICA is financially stable, with its development supported by a strengthened and diversified income base.

To achieve these objectives the Company has adopted the following strategies:

To sustain, increase and diversify PICA's income base and resources.

To sustain, increase and diversify PICA's engagement with audiences and with cultural and business partners.

Drive change, don't wait for it to happen.

To ensure efficient, responsive and responsible leadership of PICA, necessary to ensure PICA's capacity to meet its goals.

Deliver a diverse range of programs of artistic merit that are innovative, relevant and responsive to the contemporary arts community.

To maintain and develop PICA's infrastructure to ensure it has the physical capacity and professional skills to support its artistic programs.

RESULTS FOR THE YEAR

There was an operating deficit of \$112,354, (2009 deficit: \$61,897) for the year ended 31 December 2010 (prior to a capital grant of \$165,998), which was due mainly to a substantial increase in the depreciation figure due to purchase of capital equipment, as well as the continuing uncertainty about PICA's lease and the flow-on effect of the difficulty in securing an operator to lease the PICA Bar & Café. The Company receives funding under a Quadrennial Tripartite Agreement signed in January 2008 with the WA State Government through its Department of Culture and the Arts and the Federal Government through the Australia Council, and has an ongoing commitment to secure additional revenues to achieve Business Plan objectives.

REVIEW OF OPERATIONS

2010 saw a frenetic period of activity unequalled in PICA's history, including improvements in equipment levels in the Performance Space and Galleries due to a major capital equipment funding initiative from the Department of Culture and the Arts; the initiation of a new Pilot Program of LiveArt; and a substantial increase in visitor numbers. 2010 also saw a very strong increase in Sponsorship and Donations.

MEETINGS OF DIRECTORS

During the financial year, 11 meetings of Directors were held. Attendances were:

	Number eligible to attend	Number Attended
Amy Barrett-Lennard	11	11
Tony Chong	11	10
Camillo D'Angelo	11	4
Franklin Gaffney	11	8
Pamela Hass	11	5
Matthew Howison	11	3
Roshana Lewis	11	8
Margaret Moore	11	11
Julie Robson	11	5

INFORMATION ON DIRECTORS

Margaret Moore	Chairperson	Arts Administration (Visual Arts), Arts Board, Business
Roshana Lewis	Deputy Chair	Architecture Degree, Commercial Gallery Director
Tony Chong	Treasurer	Accountant, Lawyer
Julie Robson		Academic, performing artist
Pamela Hass		Lawyer, Director Governance UWA
Camillo D'Angelo		Lawyer, Business
Franklin Gaffney		CEO Yawoorroong Miriuwung Gajerrong Yirrgbe Noong Dawang Aboriginal Corporation (MG Corp)
Matthew Howison		Business, Arts Board
Amy Barrett-Lennard		Ex-officio Board Member, PICA Director

MEMBERS GUARANTEE

The Company is limited by guarantee. If the Company is wound up, the memorandum of association states that each member is required to contribute a maximum of \$1.00 towards meeting any outstanding contributions of the Company. At 31 December 2010, the number of members was 142.

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out on right.

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

Dated this 7th April 2011



.....
Margaret Moore
Director

**AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001
TO THE DIRECTORS OF PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2010 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



DRY KIRKNESS
Chartered Accountants



J LAMPRELL - JARRETT
West Perth WA Partner

Dated: 7th April 2011

INDEPENDENT AUDITOR'S REPORT

PERTH INSTITUTE OF CONTEMPORARY ARTS LTD

To the members of Perth Institute of Contemporary Art Limited

Report on the concise financial report

We have audited the accompanying concise financial report of Perth Institute of Contemporary Art Limited, which comprises the statement of financial position as at 31 December 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended and related notes, derived from the audited financial report of Perth Institute of Contemporary Art Limited for the year ended 31 December 2010 as well as the discussion and analysis. The concise financial report does not contain all the disclosures required by Australian Accounting Standards.

Directors' Responsibility for the Financial Report

The directors are responsible for the preparation and presentation of the concise financial report in accordance with Accounting Standard AASB 1039: Concise Financial Reports, statutory and other requirements. This responsibility includes establishing and maintaining internal control relevant to the preparation of the concise financial report; selecting and applying appropriate accounting policies and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the concise financial report based on our audit procedures. We have conducted an independent audit, in accordance with Australian Auditing Standards, of the financial report of Perth Institute of Contemporary Arts Ltd for the year ended 31 December 2010. Our audit report on the financial report for the year was signed on 11th April 2011 and was not subject to any modifications. Australian Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report for the year is free from material misstatement.

Our procedures in respect of the concise financial report included testing that the information in the concise financial report is derived from, and is consistent with, the financial report for

the year, and examination on a test basis, of evidence supporting the amounts, discussion and analysis, and other disclosures which were not directly derived from the financial report for the year. These procedures have been undertaken to form an opinion whether, in all material respects, the concise financial report complies with Accounting Standard AASB 1039: Concise Financial Reports and whether the discussion and analysis complies with the requirements laid down in AASB 1039.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, provided to the directors of Perth Institute of Contemporary Arts Ltd on 5th April 2011 would be the same terms if provided to the directors as at the date of this auditor's report.

Opinion

In our opinion, the concise financial report including the discussion and analysis of Perth Institute of Contemporary Arts for the year ended 31 December 2010 complies with Accounting Standard AASB 1039: Concise Financial Reports.



DRY KIRKNESS
Chartered Accountants



J LAMPRELL-JARRETT
Partner

Date: 7th April 2011
West Perth
Western Australia

DIRECTORS' DECLARATION

The Directors of the Company declare that:

1. the financial statements and notes as set out on pages 61 to 66, are in accordance with the Corporations Act 2001,
 - (a) comply with Accounting Standards and the Corporations Regulations 2001; and
 - (b) give a true and fair view of the financial position as at 31 December 2010 and of the performance for the year ended on that date of the Company;
2. in their opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Dated this 7th April 2011

A handwritten signature in black ink, appearing to read 'Margaret Moore', with a long horizontal flourish extending to the right.

.....
Margaret Moore
Director

DISCUSSION AND ANALYSIS OF THE FINANCIAL STATEMENTS

Information on Perth Institute of Contemporary Arts Concise Financial Report

The concise financial report is an extract from the full financial report for the year ended 30 December 2010. The financial statements and disclosures in the concise financial report have been derived from the 2010 Financial Report of Perth Institute of Contemporary Arts Limited. A copy of the full financial report and auditor's report will be sent to any member, free of charge, upon request.

The discussion and analysis is provided to assist members in understanding the concise financial report. The discussion and analysis is based on Perth Institute of Contemporary Arts Limited consolidated financial statements and the information contained in the concise financial report has been derived from the full 2010 Financial Report of Perth Institute of Contemporary Arts Limited.

Income Statement

Revenue from ordinary activities remained high, with a doubling of income derived from Sponsorships and Donations, over 2009 figures.

Program and Production expenses returned to levels consistent with 2008 figures after the unusually high figures of 2009 due to the production of Burning Daylight. Revenue from Other Grants increased by 38% over 2008 figures.

The overall result for the year shows an operating deficit of \$112,354 (before recognising the Arts Capital Fund grant of \$165,998). A number of factors contributed to this shortfall, including a substantial increase in depreciation figure due to purchase of capital equipment, an external cancellation of a performance season, and the continuing inability to negotiate a mutually satisfactory lease for the PICA Bar and Café.

However, after taking into account the extraordinary income of the Arts Capital Fund Grant received from the Department of Culture and the Arts the accounts show a surplus of \$53,644.

Balance Sheet

Under the Department of Culture and the Arts' Arts Capital Fund program, partly expended in 2009, with the residual expended in 2010, PICA was able to purchase capital assets including new retractable seating for the Performance Space and new Gallery lighting and tracks for the main space, West End gallery and side galleries. This has seen an improvement in asset value, with equity also rising.

Cash Flow Statement

PICA experienced an increase in operating cash flows through increased grants and sponsorships, mostly offset by increased payments to contractors and employees. In addition cash flow increased due to the extraordinary nature of the Arts Capital Grant.

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2010

	NOTE	2010 \$	2009 \$
Revenue from ordinary activities	2	1,439,703	1,513,833
Other income	2	165,998	122,109
Administration expenses		(239,745)	(229,519)
Cost of sales		(24,391)	(38,187)
Depreciation and amortisation expense		(92,825)	(55,625)
Marketing and promotion expenses		(75,466)	(86,305)
Program and production expenses		(116,702)	(240,709)
Salaries, wages, consultants expenses		(1,002,928)	(925,385)
		-----	-----
Profit/(Loss) from ordinary activities before income tax		53,644	60,212
		-----	-----
Income tax expense relating to ordinary activities		-	-
		-----	-----
Net profit/(loss) from ordinary activities after income tax expense		53,644	60,212
		-----	-----
Other comprehensive income after tax:		-	-
		-----	-----
Total comprehensive income for the year		53,644	60,212
		=====	=====
Total comprehensive income attributable to members of the entity		53,644	60,212
		=====	=====

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2010

	2010 \$	2009 \$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	236,159	365,838
Trade and other receivables	5,199	21,867
Inventories	2,888	1,611
Other current assets	953	16,716
	-----	-----
TOTAL CURRENT ASSETS	245,199	406,032
	-----	-----
NON-CURRENT ASSETS		
Property, plant and equipment	274,165	225,208
	-----	-----
TOTAL NON-CURRENT ASSETS	274,165	225,208
	-----	-----
TOTAL ASSETS	519,364	631,240
	-----	-----
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	81,136	121,933
Other current liabilities	70,000	194,723
	-----	-----
TOTAL CURRENT LIABILITIES	151,136	316,656
	-----	-----
TOTAL LIABILITIES	151,136	316,656
	-----	-----
NET ASSETS	\$ 368,228	\$ 314,584
	=====	=====
EQUITY		
Reserves	158,109	158,109
Retained earnings	210,119	156,475
	-----	-----
TOTAL EQUITY	\$ 368,228	\$ 314,584
	=====	=====

The accompanying notes form part of this concise financial report

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2010

	General Reserve \$	Capital Reserve \$	Retained Earnings \$	Total Equity \$
Balance at 1 January 2009	36,000	-	218,372	254,372
Surplus/(deficit) attributable to members	-	-	60,212	60,212
Transfer to/(from) reserve	-	122,109	(122,109)	-
	-----	-----	-----	-----
Balance at 31 December 2009	36,000	122,109	156,475	314,584
Surplus/(deficit) attributable to members	-	-	53,644	53,644
	-----	-----	-----	-----
Balance at 31 December 2010	<u>\$ 36,000</u>	<u>\$122,109</u>	<u>\$210,119</u>	<u>\$368,228</u>

The accompanying notes form part of this concise financial report

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010 \$	2009 \$
Cash flows from operating activities		
Receipts from members and customers	333,667	257,550
Grants and sponsorships received	1,154,703	1,531,984
Payments to suppliers and employees	(1,486,543)	(1,492,449)
Interest received	10,275	14,930
	-----	-----
Net cash (used in)/ provided by operating activities	12,102	312,015
	-----	-----
Cash flows from investing activities		
Payment for property, plant and equipment	(141,781)	(190,244)
	-----	-----
Net cash (used in)/ provided by investing activities	(141,781)	(190,244)
	-----	-----
Net increase/ (decrease) in cash held	(129,679)	121,771
Cash at the beginning of the financial year	365,838	244,067
	-----	-----
Cash at the end of the financial year	<u>\$ 236,159</u>	<u>\$ 365,838</u>
	=====	=====

The accompanying notes form part of this concise financial report

NOTES TO THE CONCISE FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2010

Note 1. Basis of Preparation of the Concise Financial Report

The concise financial report is an extract for the full financial report for the year ended 31 December 2010. The concise financial report has been prepared in accordance with Accounting Standard AASB 1039: Concise Financial Reports, and the Corporations Act 2001.

The financial statements, specific disclosures and other information included in the concise financial report are derived from, and are consistent with, the full financial report of Perth Institute of Contemporary Arts Limited. The concise financial report cannot be expected to provide as detailed an understanding of the financial performance, financial position and financing and investing activities of Perth Institute of Contemporary Arts Limited as the full financial report. A copy of the full financial report and auditor's report will be sent to any member, free of charge, upon request.

The financial report of Perth Institute of Contemporary Arts Limited complies with all Australian equivalents to International Financial Reporting Standards (AIFRS) in their entirety. The presentation currency used in this concise financial report is Australian dollars.

	2010	2009
	\$	\$
Note 2. Revenue		
Core Grants	912,664	889,116
Other Grants	183,096	286,522
Sponsorship/Donations	123,764	58,613
Earned Income	168,564	211,431
Other	9,399	1,343
Interest	10,275	14,930
Bar and café sales	31,941	51,878
	-----	-----
Total Revenue	1,439,703	1,513,833
	-----	-----
Other Income		
Capital Grant	165,998	122,109
	-----	-----
Total revenue and other income	\$1,605,701	\$1,635,942
	-----	-----

NOTES TO THE CONCISE FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2010

Note 3. Grants

	Unexpended grants b/fwd from previous financial year	Grant income received this year	Grant expenditure this year	Unexpended grants c/fwd to next financial year
Australia Council Core Grants:				
Visual Arts Board	-	110,920	110,920	-
Visual Arts Craft Strategy	-	156,213	156,213	-
	-----	-----	-----	-----
	-	267,133	267,133	-
	-----	-----	-----	-----
State Arts Funding:				
DCA Core Grant	-	406,296	406,296	-
DCA Visual Arts Craft Strategy	-	239,234	239,234	-
	-----	-----	-----	-----
	-	645,530	645,530	-
	-----	-----	-----	-----
Total Core Grants	-	912,664	912,664	-
	-----	-----	-----	-----
Other grants:				
Australia Council Presenter Grant	-	50,000	50,000	-
Australia Council Project Grants	20,000	4,000	24,000	-
DCA Contemporary Performance Strategy Grant	-	50,000	50,000	-
City of Perth Grants	-	30,600	30,600	-
Fogarty Foundation Grant	-	8,000	8,000	-
Besen Foundation Grant	5,000	-	5,000	-
The Trust Company	-	20,000	-	20,000
Ian Potter Foundation	-	50,000	50,000	-
Other Grants	2,725	12,771	15,496	-
	-----	-----	-----	-----
Total Other Grants	27,725	155,371	183,096	70,000
	-----	-----	-----	-----
Total All Grants	27,725	1,068,035	1,095,760	70,000
	-----	-----	-----	-----
DCA Arts Capital Funding	165,998	-	165,998	-
	-----	-----	-----	-----
Total	<u>\$193,723</u>	<u>\$1,068,035</u>	<u>\$1,261,758</u>	<u>\$70,000</u>

THANK YOU

Henry Boston and Toban Harris / [AbaF WA](#)
Peter Wakefield, Adrian Alexander / [The Alfred Brash Soundhouse](#), Victorian Arts Centre
Shelley Hinton, Andrew Lanigan / [Australian Centre of Contemporary Art](#)
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Glen Adams / [Film & Television Institute WA](#)
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Jim Cathcart, Jasmin Stephens and Conseulo Cavaniglia / [Fremantle Arts Centre](#)
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Perth Fashion Festival
Shelagh Magadza, Margaret Moore, Julian Donaldson,
Marnie Karmelita, Drew Dymond, Julianne Mackay / *Perth
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Queensland Art Gallery GOMA, Brisbane
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Pam Garnett, Eliza Leano / *St Hilda's Anglican Girls School*
Agnes Michelet and Varnya Bromilow / *STRUT Dance*
Jessee Lee Johns / *Studio Robot*
Stephan Babendererde, Wiebke Petersen, Hendrik
Albrecht / *Studio Jeppe Hein*
The Sunday Times
Sylvia Potalivo / *Sunset Events*
Oron Catts, Ionatt Zurr, Jane Coakley / *SymbioticA*
Russ Goodman, Mick Barlow Stringer / *tonne gramme Design*
Mel Cieslik / *TSVET Productions*

Ted Snell, Anne Liddle / *University of Western Australia*
Aleksandra Gadjia and Ebony Frost / *Unwrapped*
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Bradley Angove / *Wild Swan Distillery*
Aimee Johns and Lake Bovell / *William Street Collective*
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Government of Western Australia
Department of Culture and the Arts



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



Perth Cultural Centre, James St, Northbridge | Tue-Sun 11am-6pm | +61 8 9228 6300 | info@pica.org.au | pica.org.au



Government of Western Australia
Department of Culture and the Arts



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