



PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED
ANNUAL REPORT 2009

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 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.

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SNAPSHOT

IN 2009 PICA PRESENTED

SEVENTEEN exhibitions

FOURTEEN performance seasons

Undertook SIXTEEN residencies and creative developments

Facilitated THIRTY public and learning programs

Funded TWO research and development projects

and produced SIXTEEN publications

WITH A TOTAL ATTENDANCE OF 80,214 TO PICA'S PROGRAMS IN 2009

IN 2009, OF PICA'S AUDIENCE SURVEYED

92% were either satisfied or very satisfied with their experience at PICA

75% of our audience is under the age of 45

65% are from the Perth Metro area

60% are well educated with a tertiary degree or higher

39% are first time visitors



DIRECTOR'S REPORT 2009

A year of consolidation

2009 was a year of consolidation for PICA, one in which the organisation deepened its support of artists and established partnerships that will sustain and enhance its programs well into the future.

Like other arts organisations in Australia and beyond facing some level of fallout from the global financial crisis, PICA prudently presented a slightly reduced number of programs in 2009. The organisation instead decided to make a greater investment in each exhibition and performance production, offering artists a deeper level of support and audiences greater opportunity for engagement with contemporary arts.

This move certainly didn't diminish our attendance levels. In 2009 PICA enjoyed a total visitation of over 80,0000.

Significant visual arts projects

PICA proudly presented one of its most significant international arts projects to date in 2009. The deeply moving and critically lauded *Oscar Muñoz: Mirror Image* was a Perth exclusive and the first solo Australian exhibition for one of Latin America's most acclaimed living artists.

Major solo shows of new work by two of Australia's most intriguing artists, Benjamin Armstrong and Dominic Redfern, and a star studded group exhibition curated by guest Curator Jacqueline Doherty continued our commitment to bring the best of current contemporary arts practice to Perth.

A fresh approach to the annual *HATCHED National Graduate Show* with the introduction of a selection panel made up of respected artists and arts professionals offered a rigorous curatorial process as well as national exposure to Australia's most promising emerging artists.

Talented emerging as well as mid-career Western Australian artists such as Brendan van Hek, Tom Freeman, Louise Morrison, Tony Nathan, George Egerton-Warburton, Tim Carter, Shannon Lyons, Jason Hendrik Hansma, Tanya Schultz and Olga Cironis were nurtured and promoted through solo exhibitions, group shows and studio residencies.

Josh Schwebel studio residency, 2009





Major achievements in Performance Program

2009 saw PICA make significant inroads in the implementation of its Contemporary Performance Strategy. The appointment of Vernon Guest in the full time role of Performance Program Manager led to a much deeper engagement with artists, a more focused and strategic approach to the future of the program and the development of wider and stronger local, national and international networks.

PICA was the only WA organisation to receive a three year Australia Council Theatre Board Program Presenter Grant. This enabled PICA to invest in the development and presentation of new theatre works in 2009, and for the first time through its ARCH and BITE programs.

The first year of the WA Theatre Development Initiative (WATDI) saw PICA, together with Artrage and The Blue Room Theatre and with devolved funding from the Australia Council, support the development of three new local theatre projects, each to a tune of \$60,000.

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

Program highlights included Splintergroup's *Roadkill*, a Mobile States touring production; a trilogy of dance performances by UK choreographer Jonathan Burrows; ThinIce's *The Duel* and the spectacular new music theatre work *Heart of Gold*, by emerging WA company Hold Your Horses.

Marrugeku's *Burning Daylight*, which we presented later in the year offsite under the Moreton Bay figs in Russell Square, was a triumph and a testament to the highly experienced and professional team that PICA has now gathered to deliver its performance program.

However, despite the many achievements of the performance program, its sustainability remains in question. With only 20% of PICA's core funding allocated to this area of our programming we are urging both the Department of Culture and the Arts and the Australia Council to consider a funding model that ensures its ongoing viability.

Development of ground breaking new learning program for young people

The Growing Future Innovators research project that PICA is undertaking with Edith Cowan University with assistance from the Fogarty Foundation continued to gain momentum in

2009. The project aims to offer a framework for the implementation and evaluation of schools learning programs that nurture innovation skills such as creativity, self-efficacy, energy, risk propensity and leadership, thus contributing more broadly to the development of a future creative workforce.

In 2009 an extensive review of arts, education and innovation policy documents was undertaken as well as case studies of best practice schools learning programs delivered by contemporary arts organisations in Australia and the UK. This important research will lead to the design of a 'next practice' schools learning program focussed on innovation that will be delivered by PICA, initially as a pilot program from 2011–2013. Keen to share our findings with others, PICA and ECU will, in the coming year, distribute the final Growing Future Innovators Scoping Study throughout national and international arts and education sectors.

Building arts partnerships, networks and advocacy

PICA continued to develop strategic partnerships with local, national and international arts and non-arts organisations. In 2009 these included INIVA (Institute for International Visual Arts, London), KunstMuseum Bonn, Gertrude Contemporary, Institute of Modern Art, Artspace, Australian Centre for Contemporary Art, Lake Macquarie Art Gallery, NextWave Festival, Sydney Biennale, Asialink, UWA School of Architecture, Landscape and Visual Arts, UWA Philosophy Department, SymbioticA, Propel Youth Arts WA, Awesome Arts, the Art Gallery of WA, Perth International Arts Festival, the City of Perth, Artrage, The Blue Room Theatre, Perth Centre for Photography, Linden Centre for Contemporary Art, STRUT Dance, Perth Fashion Festival, EPRA, Allens Arthur Robinson, Gresham Advisory Partners, William Street Collective and Splendour in the Grass

As WA's primary centre for current contemporary arts practice PICA actively contributed to local, national and international initiatives and policy. Our involvement with the CAOS (Contemporary Arts Organisations Australia) network increased substantially following my appointment as President at the AGM held at PICA in March. The network spent a busy year developing a set of recommendations that could complement and inform work being undertaken by the Australia Council in reviewing the Visual Arts and Craft Strategy and that would enhance the future of Australian contemporary visual arts.

PICA's role in the Mobile States Consortium included contributing to the development of a new touring model of multiple works from 2010.

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 2009 contributed not only to our PIE program but also to the presentation of Marrugeku's *Burning Daylight*.

PICA launched a number of new private giving programs in 2009. One of these, ART 1000, is an ingenious new annual donor program designed to bring contemporary art enthusiasts together and allow patrons to invest in Australia's creative future. PICA gratefully acknowledges the foresight and generosity of this year's nineteen ART 1000 donors.

PICA also relies heavily on the support of its corporate and media partners, without whom we really could not have achieved all that we have in the past year. I must sincerely thank Grace Fine Art, Big N, EPRA, Adhoc Wines, Liquid Library, Windows Winery, RTR FM, Nova 93.7, The Sunday Times and Xpress Magazine.

Public, Education and Audience development programs

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

Art Addicts, PICA's new annual membership program was launched in April. An enthusiastic response saw 142 art lovers sign up to receive regular and exclusive behind-the-scenes updates, invitations to openings, discounts, exhibition information and art related giveaways.

PICA continued to present insightful forums, artists talks and lectures, workshops and screenings as well as special events like the Artists Car Boot Sale and for the first time the Perth Fashion Festival's Unwrapped Marketplace. The desire for these types of events and programs continues to grow, with nearly 8,000 people participating in our public programs in 2009.

Our enthusiastic and skilled team

There were a few significant changes to the PICA team in 2009. Vernon Guest, a highly sought after producer and program manager with many years experience in international arts festivals around Australia, was appointed Performance Program Manager in March, taking the reins from the much loved Gabrielle Sullivan who had been acting in the position.

Our Curator Melissa Keys moved to a new life with her partner in Washington DC in June this year so we set about conducting an international search for her replacement. We were thrilled to announce the appointment of Leigh Robb, a talented Australian arts professional



whose previous positions had included Coordinator of Education at the Peggy Guggenheim Collection in Venice and most recently Associate Director at the prestigious Thomas Dane Gallery in London. Naturally, her arrival in Perth in September, from London, was met with much warmth and anticipation and made seamless by the efforts of Belinda Cobby who had kindly acted in the position of Curator until Leigh's arrival.

PICA's long-time Front of House Manager David Fussell left PICA for new adventures later in the year and was replaced by the equally friendly-faced Tim Carter.

The successes and achievements that PICA has enjoyed in 2009 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 being ever active and supportive in a year that required a considerable amount of patience and perseverance. A particular thanks must go to our Chair Margaret Moore who has steered us so firmly and graciously through a challenging but immensely rewarding year.

Amy Barrett-Lennard

Director

Image: Marrageku's *Burning Daylight*
Photo by Toni Wilkinson

CHAIR'S REPORT 2009

While overseeing another dynamic year of exhibitions and performance programming at PICA in 2009, the Board members' prime preoccupation and energies were directed toward two particular areas; the future of PICA in relation to its tenure and its amenity, and secondly, growth of supporters in terms of audience and financial contributors.

Board structure

This year also saw the Board modify their meeting structure to alternate between reporting and strategic planning to ensure PICA is best served by both the governance and the ideas of its Board. This model allowed for more open, exploratory dialogue and provided time for collective focus to be applied to particular issues.

The only change in Board membership was the resignation in November of Leslie Chalmers; a resignation Leslie had signaled earlier in the year due to external circumstances and pressures. As Treasurer and Head of the Finance, Audit and Risk Management Sub Committee Leslie contributed significantly to the operational stability of PICA during her 3 years on the Board. We extend gratitude to Leslie for the disciplined guidance and breadth of experience she gave to PICA. We are equally grateful and pleased that Tony Chong took over the role of Treasurer.

PICA building and lease

The proposed capital works plans – which would see a newly built entry to the PICA complex and improved facilities within – were presented to key agencies in a series of informal briefings. These included the Arts and Planning Minister, the Honourable John Day early in the year. Later in the year updated renderings of the design concept were commissioned, working through the architects Donaldson + Warn who were responsible for the feasibility study and design concepts. A strategy to increase public and patron awareness of these plans was also activated. This was in part a timely courtesy to inform and attract interest, and additionally to highlight the PICA vision for its home in central Perth, thereby conveying its intention to continue to contribute to the life and renewal of the Cultural Precinct.

On several occasions Board members joined senior PICA staff in discussions and consultation toward the Perth Cultural Centre Redevelopment including sessions with visiting place maker and EPRA consultant Fred Kent.

It seems a watershed time in the life of PICA. A time where it envisions enhancement to its

building and to its role within the common aim for revitalisation in the Cultural Centre and its Northbridge locale. PICA's current lease of 21 years comes to an end within two years so much attention has been given to ensuring the lease renewal. This is ongoing and the year closed with no certain indication of tenure in the Cultural Centre. Without question this uncertainty has had a debilitating impact on PICA.

Most significantly this has impeded the ability to sub lease the Bar & Café. Professional operation of the Bar & Café is seen as a vital arm to PICA in terms of attracting and serving patrons, providing a revenue stream and importantly adding to the atmosphere and facilities within the Cultural Centre. 2009 saw PICA gain expressions of interest and enter into discussions with a number of highly desirable operators. Lack of commitment and indicative timeline for securing a head lease made the Bar and Café an unviable option for many of the contenders. PICA suffered from loss of income and reputation as this progressed throughout the year.

Resolutions to these matters will continue to be vigorously pursued under the vigilance of the Board in the coming year.

Funding

Apart from the impasse on the Bar & Café, PICA was pleased to be able to improve some of its facilities through successfully obtaining \$305,804 in Arts Capital Funding from the Department of Culture and the Arts. This funding saw new gallery lighting, seating replaced and additions to lighting and video equipment in the Performance Space, as well as air conditioning in the Archive/Finance Office.

PICA ended the year with working capital of \$89,376, total equity of \$314,584 and an operating deficit of \$61,897, prior to a capital grant of \$122,109 – the deficit largely due to the absence of budgeted income from the Bar and Café.

Despite this loss of income, over 40% of PICA's total income for 2009 was secured from sources other than core government funding, such as earned income, private sector support and special project grants. This is a positive outcome in competitive times and in a cycle that has been impacted by negative global financial trends.

The establishment of Art 1000, and other new donor programs forms a strong foundation for growth in the future. The PICA staff, with the backing of Board members, worked tirelessly to



see that the launch of these donor programs succeeded, with a range of creative and diverse events organised and hosted throughout the year alongside the core programs.

Overall attendance figures for the year, up from the previous year, suggests that the quality of PICA's program and its general engagement with patrons is satisfying. Notwithstanding this, a healthy and progressive organization recognizes there is always room for improvement and the Board and Executive aim for increased evaluation, and increased attention on public relations in all its forms. Financial support will stem from such engagement and relevance.

Acknowledgements

In a demanding and challenging year the Board and Staff showed concentrated effort at every turn and all are to be commended for enabling PICA to perform so well.

I especially thank my fellow Board Members for the vital contribution they each continue to make and for their generosity and goodwill in making our collective role pleasurable as well as effective. In 2009 Julie Robson worked extensively to make progress to the Growing Future Innovators project and Roshana Lewis gave considerable time and counsel to support Jo Malone and the Philanthropy initiatives, as did Camillo D'Angelo in the Bar & Café negotiations.

Board members extended their commitment to PICA by accompanying me at key meetings, through private giving and in offering their professional wisdom and expertise. We all share much admiration and gratitude for the tenacity and hard work undertaken by the PICA management and staff, with special note being made of Director Amy Barrett-Lennard in her energetic leadership of the PICA team and Business Manager Richard Mackay-Scollay for his liaison at Board level. We also acknowledge the Federal and State Governments for their funding through the Australia Council and Department for Culture and the Arts respectively.

Margaret Moore

Chair of the Board

Josh Schwebel studio residency, 2009



EXHIBITION PROGRAM

6 JANUARY – 1 FEBRUARY

BETTER PLACES

Curator: Melissa Keys

Artists: Benjamin Armstrong (VIC), Clare Davies (WA), Emily Floyd (VIC), Saskia Leek (NZ), Richard Lewer (VIC), Fiona Lowry (NSW), Raquel Ormella (NSW), Ruth Watson (NZ), Jurek Wybraniec (WA)

From the everyday reflex to suspect that the grass might just be a little greener over our neighbour's fence, to the ambitious imaginings of utopias, this exhibition playfully explored our sense of hope and cynicism in the present, and our aspirations and dreams for a better place into the future. Featuring a range of established artists from across Australia and New Zealand, *Better Places* navigated the space between the world we live in, and the world we wish for.

ELEMENTAL WORLDS

Tom Müller (WA)

Featuring the sculptural façade of an iceberg, a comparative recreation of the world's river system and a video installation, this landmark exhibition explored a wide range of issues confronting our global society – including the environment, the power of economics, climate change and drought. Both highly topical and richly poetic *Elemental worlds* combined a global perspective with a concentration on the minute. This exhibition paralleled Müller's inclusion in the 2008 Adelaide Biennale of Art.

NOTEBOOK

John Wood and Paul Harrison (UK)

UK artists John Wood and Paul Harrison's art resembles an on-going collection of experiments. In their videos apparently simple and playful sight-gags trigger spiralling, visually surprising conceits. Wood and Harrison combine elements of both performance and sculpture and exploit the dynamic, often comic, possibilities that can be generated from a set of precisely articulated events and actions.

Funded by the Middlesborough International Museum of Art

Jurek Wybraniec, *Wall, Floor, Rug and Table* 2008. Courtesy of the artist.
Installation view of *Better Places*. Photo by Tony Nathan



Oscar Muñoz, *Allento (Breath)* 1996–2002
Courtesy of the artist and Iniva, London

12 FEBRUARY – 9 APRIL

MIRROR IMAGE

Oscar Muñoz (Colombia)

Mirror Image was the first Australian exhibition of work by one of Latin America's most significant living artists, Oscar Muñoz. Alluding to the social and political turmoil in his native Colombia, the artist used camera-obscuras, burnt paper recreations and video works to capture aspects of the human condition with a transcendental sensitivity.

Presented as part of the 2009 Perth International Arts Festival

Oscar Muñoz: *Mirror Image* was an Iniva (Institute of International Visual Arts) touring exhibition. Iniva is supported by the Arts Council England. www.iniva.org

Sebastian Lopez's visit to Australia was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and Advisory body.

LUGAR A DUDAS

Accompanying *Oscar Muñoz: Mirror Image*, this exhibition featured a selection of moving image work by Colombian artists that had recently been shown at Lugar a Dudas, an artist-run space established by Oscar Muñoz in Cali, Colombia.

A CERTAIN SLANT OF LIGHT

Brendan van Hek (WA)

A meditation on the subjective nature of 'truth', Brendan van Hek's constellation of neon light works invited us to reflect on the uniqueness of our experience of the world. The innate qualities of the medium – gas and light – gave the exhibition a unique introspective quality, illuminating truth as the product of a moment in time.

VESSEL VESSEL

Lucy Quinn (ACT)

Lucy Quinn's captivating moving image work, *Vessel Vessel*, captured the ephemeral occurrence of ink droplets dispersing in water. Dark tendrils of ink unfurled organically across PICA's screen space, exploring the interplay of interior and exterior space; permanence and transience.

'Surprising and subtle, possessing a transcendental quality that has transfixed audiences around the world.' GEORGIA WALSH, INSITE MAGAZINE (SUMMER 08/09), OSCAR MUÑOZ: MIRROR IMAGE

17 APRIL – 7 JUNE

HATCHED 09: NATIONAL GRADUATE SHOW

PICA's annual *HATCHED National Graduate Show* is the most comprehensive national survey of emerging artists in Australia. This year, the exhibition featured works by 44 of the finest graduates from 20 of the country's leading art schools, delighting audiences with an array of artworks spanning painting, printmaking, sculpture, installation, photography and video.

Adelaide Central School of Art (SA)

Anna Horne, Tammy Whitworth

The Australian National University (ACT)

Kate Barker, Richard Blackwell, Benjamin Forster, Tye McBride

Charles Darwin University (NT)

Emma Stocker

Central TAFE (WA)

Anna Dunhill

Curtin University of Technology (WA)

George Egerton-Warburton, Tanya Lee

Edith Cowan University (WA)

Hayley Bahr, Janet Carter, Michael Chester, Nathan Peake

Griffith University (QLD)

Lyndal Petzke, Nancy Stilianos

RMIT University (VIC)

James Riches, Michael Prior & Lachlan Conn, Kristina Sundstrom, Karla Way

Southern Cross University (NSW)

Loiuse Irving, Travis Paterson

TAFE SA (SA)

Sam Howie

The University of Newcastle (NSW)

Carla Feltham

The University of New South Wales (NSW)

Sue Millson, Clara Rolls & James Nau

The University of Tasmania (TAS)

Jacob Leary

University of Ballarat (VIC)

Julie Bennett, Debbie Lloyd

University of Wollongong (NSW)

Stacie Cutifani, Claire Foxton

The University of Melbourne (VIC)

Anita Belia, Simon McGlinn, Jarrah de Kuijer, Gavin Bell, Tess McKenzie, Makiko Yamamoto

The University of Sydney (NSW)

Belle Brooks

University of South Australia (SA)

Matthew Huppertz, Sandra Uray-Kennett

The University of Western Australia (WA)

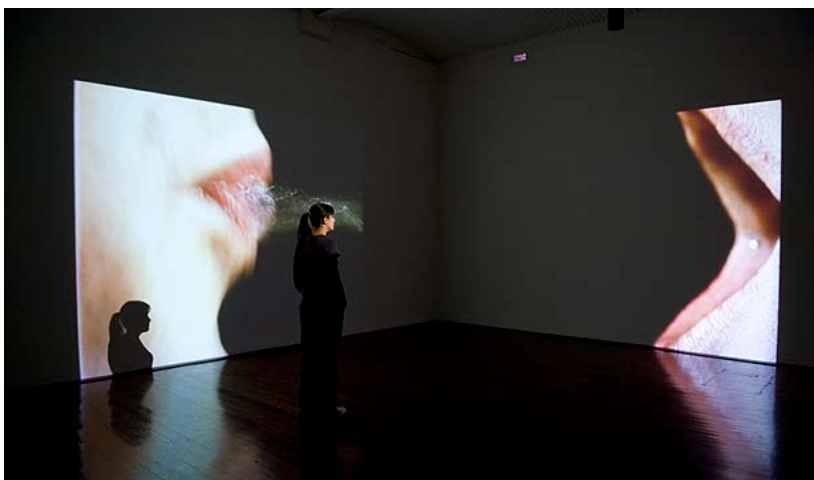
Laura Hindmarsh

University of Western Sydney (NSW)

Danielle Leonello

'PICA is WA's best Contemporary Art Gallery, so I feel grateful for having my work exposed in its graduate show.' ANNA DUNHILL, 17 MAY 2009





Smith/Stewart, *Intercourse* 1993. Courtesy of the artists.
Installation view of *Intimate Acts*. Photo by Eva Fernandez

18 JUNE – 2 AUGUST

INTIMATE ACTS

Curator: Melissa Keys

Artists: Jemima Burrill (UK), Patty Chang (USA), Kelli Connell (USA), Futoshi Miyagi (Japan), Elise/ Jürgen (AUS), Smith/ Stewart (UK), Julie Traitsis (AUS)

Comprising performative, video and photographic works, *Intimate Acts* provided some much-needed respite from a culture that celebrates exhibitionism. Searching philosophical exchanges, fleeting glimpses and peephole voyeurism provided audiences with unique insights into the elusive concept of intimacy.

Part of the City of Perth Winter Arts Season.

HOLD EVERYTHING DEAR

Benjamin Armstrong (VIC)

This was the first solo exhibition in a major public gallery by one of the most interesting artists to emerge in Australia in recent years. Benjamin Armstrong's mysterious glass and wax sculptures transformed PICA's Westend Gallery with their otherworldly aura. Strangely beautiful and fascinatingly repulsive, their presence suggested mythical waterborne creatures.



Benjamin Armstrong, *Hold Everything Dear I* 2009. Courtesy of the artist and Torlano Galleries, Melbourne.
Installation view of *Hold Everything Dear*: Benjamin Armstrong. Photo by Eva Fernandez

The dark, unsettling works compelled us to reflect on the inaccessible parts of the human psyche.

Two works in this exhibition were commissioned by the Australian Centre for Contemporary Art for their group show NEW09. ACCA's support and assistance with this project is gratefully acknowledged.

Part of the City of Perth Winter Arts Season.

CONCERTS

Adam Geczy (NSW)

Geczy's *Concerts* reflected on the ability of two individuals to share their experience of the arts despite their different backgrounds. The video work involved two of Geczy's friends and collaborators: Peter Sculthorpe, Australia's foremost living composer; and Mike Parr, one of the nation's leading conceptual artists. Two films were projected simultaneously, evoking a dialogue through music that explored themes of collaboration, friendship and empathy.

This exhibition was presented in partnership with the Lake Macquarie Art Gallery, NSW

'Benjamin Armstrong's sculptures seduce the viewer, drawing them into a mystical world.'

MARIA NOAKES, THE SUNDAY TIMES, 14 JUNE 2009

19 AUGUST – 18 OCTOBER

WHY DO WE DO THE THINGS WE DO

Curator: Jacqueline Doughty

Artists: Aleks Danko (Vic), Emily Floyd (Vic), Kirsty Hulm (Vic), Anastasia Klose (Vic), Andrew McQualter (Vic), Rose Nolan (Vic), Mark Parfitt (WA), Tom Polo (NSW), Rachel Scott (NSW)

This exhibition, brought together by Guest Curator Jacqueline Doughty, uncovered the aspirations and anxieties that accompany the process of making an artwork. Giving audiences a unique glimpse into the artistic process, *Why do we do the things we do* ultimately revealed that the artist's desire to connect with the viewer is often the driving force behind their work.

GESTURES OF THE LANDSCAPE

Izabela Pluta (NSW)

Gestures of the Landscape was a product of the artist's ongoing fascination with place, and the ephemeral quality of time. The unique fly-in, fly-out lifestyle of WA's mining towns prompted Pluta to document the psychological connection, or disconnection, between the landscape and its occupants.

ANANA DREAM

Janet Biggs (USA)

Awe at the grace and power of two swimming polar bears dissolved with the realisation that their 'dance' was the monotonous behavior of two animals starved of their freedom. Set to the soundtrack from the 1982 film *Blade Runner*, the work also examined the romantic reverence that we feel for creatures of prey.

'PICA puts together a nice selection of shows here, either for those who love their art up to date or for those who are just curious about what 'contemporary art' actually means.'

THE WEST AUSTRALIAN: SEVEN DAYS, 15 AUGUST 2009



Tom Polo. *Continuous One Liners 2008–09* (detail)
Courtesy of the artist. From the exhibition *Why do we do the things we do*



31 OCTOBER – 20 DECEMBER

Dominic Redfern, *Stonewall* 2008–09 (Still). Courtesy of the artist.

STONEWALL

Dominic Redfern (VIC)

Respected Melbourne new media artist Dominic Redfern presented two major new video installation works at PICA; *Stonewall* and *Mythos*, for his first Perth solo show. Drawing on traditions of both video and performance art, Redfern used self-portraiture, fiction and documentary to explore the intersection of landscape and identity in relation to the screen.

SHOW CHARACTER

Curator: Jonah Dames (WA)

Artists: Anonymous (WA), Berri Flecke (WA), Tom Freeman (WA), Lee Longley (WA), Louise Morrison & Matt Dickmann (WA), Tony Nathan (WA)

Guest Curator Jonah Dames brought together a group of Western Australian artists at various points in their careers, to present work that describes the fleeting idea of character. The result was a diverse array of detailed drawings, substantial sculptures, new video works and sprawling installations. In keeping with the exhibition's theme a number of the artists chose to remain anonymous or operate under a pseudonym or alter-ego.

INBETWEEN

Richard Lewer (VIC)

Inbetween was an animated exploration of the supernatural by up-and-coming Melbourne-based artist Richard Lewer. The work is based on three 'case studies' from collected stories of encounters with ghosts and paranormal activity. Lewer's hand-drawn pencil animations played on the supernatural as a metaphoric device in cinema and literature and came replete with howling winds, clattering horse hooves and spooky sounds.

'The works are quite stunning, combining beautiful cinematography with an interesting concept well worth popping into PICA for.' X PRESS MAGAZINE, 26 NOVEMBER 2009

PICA PRESS

BETTER PLACES

Essay by exhibition curator Melissa Keys
12 page booklet with colour images
ISBN 1 875386 89 0

ELEMENTAL WORLDS

Essay by Rebecca Coates
6 page foldout with colour images
ISBN 1 875386 90 4

OSCAR MUNOZ: MIRROR IMAGE

Essay by Melanie Keen and Iniva
6 page booklet with colour images
ISBN 1 875386 91 2

A CERTAIN SLANT OF LIGHT

Brendan van Hek
Essay by Marco Marcon
4 page booklet with colour images
ISBN 1 875386 92 0

HATCHED 09: NATIONAL GRADUATE SHOW

Introduction by Amy Barrett-Lennard
48 page catalogue with colour images
ISBN 1 875386 93 9

INTIMATE ACTS

Curator: Melissa Keys
Artists: Jemima Burrill (UK), Patty Chang (USA), Kelli Connell (USA),
Futoshi Miyagi (Japan), Elise/Jürgen (AUS), Smith/Stewart (UK), Julie Traitsis (AUS)
Introduction by Melissa Keys
Essay by Dr Kyla McFarlane
16 page booklet with colour images
ISBN 1 875386 94 7

HOLD EVERYTHING DEAR

Benjamin Armstrong
Essay by Michael Levine
6 page booklet with colour images
ISBN 1 875386 95 5

WHY DO WE DO THE THINGS WE DO

Curator: Jacqueline Doughty
Artists: Aleks Danko (VIC), Emily Floyd (VIC), Kirsty Hulm (VIC), Anastasia Klose (VIC),
Andrew McQualter (VIC), Rose Nolan (VIC), Mark Parfitt (WA), Tom Polo (NSW),
Rachel Scott (NSW)
24 page booklet with dust cover and colour images
ISBN 1 875386 96 3

GESTURES OF THE LANDSCAPE

Izabela Pluta
Essay by Rebecca Coates
6 page booklet with colour images
ISBN 1 875386 97 1

STONEWALL

Dominic Redfern
Essay by Tom Nicholson
6 page booklet with colour images
ISBN 1 875386 98

SHOW CHARACTER

Curator: Jonah Dames
Artists: Anonymous, Berri Flecke, Tom Freeman, Lee Longley, Louise Morrison &
Matt Dickmann, Tony Nathan
Essay by Jess Johnson
6 page booklet with colour images
ISBN 1 875386 998

PERFORMANCE PROGRAM

25 – 29 MARCH

ROADKILL

SPLINTERGROUP (QLD)

This stunning, highly physical and intensely unnerving piece of dance theatre explored the agoraphobia and desolation that are a part of our precarious relationship with the Australian outback.

Choreographed by Splinter Group

Produced by Brisbane Powerhouse & Dancenorth

Choreographers: Gavin Webber, Grayson Millwood & Sarah-Jayne Howard

Dramaturg: Andrew Ross

Sound Design: Luke Smiles

Lighting Designer: Mark Howett

Rehearsal Director: Michelle Ryan

Stage Manager: Melanie Dyer

Production Manager: Stuart van Locker

Presented by PICA and Mobile States

Toured by Performing Lines for Mobile States: Touring Contemporary Performance Australia. Mobile States is a national touring initiative of the Theatre Board of the Australia Council.

It has received support from the Australian Government through the Australia Council, its arts funding and advisory body. *Roadkill* was also supported by Queensland Government through Arts Queensland.

'roadkill is... exciting and innovative work and sets an admirable benchmark for physical theatre practitioners not only in Australia, but internationally.'

AUSTRALIAN STAGE ONLINE



Dancers: Gavin Webber & Sarah-Jane Howard
Photo by Jeff Busby



Dancer: Aimee Smith



Dancers: Jonathan Burrows & Matteo Farigon.
Photo by Alastair Muir

2 – 5 APRIL

PRIME CUT

STRUT DANCE (WA)

A celebration of WA's thriving artistic community, featuring an eclectic program of works by local choreographers Aimee Smith, Sarah Neville, Bianca Martin, Dawn Jackson and Paea Leach and supported by live music from local musicians and costumes by Perth designers.

This project was made possible by the State of Western Australia through the Department of Culture and the Arts in association with Lotterywest and Ausdance WA.

'Prime Cut... [is] an extremely eclectic selection of works that range from the humorous to the macabre' THE WEST AUSTRALIAN

26 APRIL

JONATHAN BURROWS (UK)

BOTH SITTING DUET, THE QUIET DANCE, SPEAKING DANCE

STRUT DANCE

This ingenious trilogy of dance performances captivated audiences with its warmth and wit. Funny and poignant, internationally acclaimed choreographer Jonathan Burrows was a theatre treat for Perth audiences.

Supported by the City of Perth. This project was made possible with the support of the Western Australian Government through the Department of Culture and the Arts, STRUT Dance, Ausdance WA and PICA.

1-17 MAY

THE DARK ROOM

BLACK SWAN STATE THEATRE COMPANY PRESENTS THE HOTBED ENSEMBLE (WA)

BY ANGELA BETZIEN

Audience members were kept on the edge of their seats as this chilling psychological thriller unfolded, set on a single night in a run-down motel room.

Director: Adam Mitchell

Featuring The 2009 Hotbed Ensemble: Arielle Gray, Natalie Holmwood, Jacinta John, Will O'Mahony, Tom O'Sullivan and Kazimir Sas

Set & Costume Designer: Alicia Clements

Lighting Designer: Trent Suidgeest

Sound Designer: Ben Collins

Stage Manager: Nicole Gillespie

Production Assistant: Natalie Moir

Scenery Construction: Arts Workshop

Photographer: Gary Marsh

The Hotbed Ensemble is supported by RAC

'Like some thrilling, ghostly farce, the players weave in and out of each other's emotionally charged moments. The effect is tense and unsettling.' THE WEST AUSTRALIAN

The cast of *The Dark Room*

26 MAY – 13 JUNE

THE SPOOK

LOGOS PRODUCTIONS (WA)

BY MELISSA REEVES

Based on a true story, this suspenseful, subversive and savagely funny play proved to be a hilarious allegory of Australia's current political climate. Although it was set in the sixties, Reeves' award-winning play was an astute reminder of how little our collective mindset has changed.

Director & Designer: Vivienne Garrett

Cast: Michelle Fornasier, Brendan Hanson, Elise Jansen, Monica Main, Nicholas Papademetriou, Ian Toyne & TJ Power

Supported by PICA and the City of Perth.

Auspiced by The Blue Room and supported by the Department of Culture and the Arts and the Australia Council for the Arts.

'This is a lovely play, truly funny with a great heart and a sharp political sting in its tail.'

THE WEST AUSTRALIAN





26 JUNE – 11 JULY

THE DUEL

THINICE (WA) IN ASSOCIATION WITH PICA AND SYDNEY THEATRE COMPANY (NSW)

Adapted by Tom Wright

From *The Brothers Karamazov* by Fyodor Dostoevsky

The *Duel* was a unique theatrical response to a single chapter from Dostoevsky's final novel, *The Brothers Karamazov*. The performers were mesmerising as they slid seamlessly between the roles of character, narrator and audience, touching on universal themes of guilt, morality, isolation and the nature of love.

Director: Matthew Lutton

Designer: Claude Marcos

Lighting: Damien Cooper

Sound: Kingsley Reeve

Performers: Brian Lipson, Renee McIntosh, Luke Mullins & David Lee Smyth

Major sponsor HR Products. ThinIce is also supported by the Australia Council for the Arts, the Western Australian Department of Culture and the Arts, the Australian Business Arts Foundation (AbaF), Mirvac, Besen Family Foundation and 303. The Sydney Theatre Company is supported by ArtsNSW.

Supported by PICA through its BITE Program

Part of the City of Perth Winter Arts Season.

'Unconventional and endlessly inventive, the Lutton experience is intoxicating, like a glass of theatrical champagne.' THE WEST AUSTRALIAN

David Lee Smyth & Luke Mullins in *The Duel*

28 JULY– 1 AUGUST

PUTTING ON AN ACT

PRESENTED BY PICA

Across five unique nights, Western Australian performing artists presented a collection of short acts. This rapid-fire season has maintained its popularity since its inception in 1994 and in 2009 included highly physical and 'extra ordinary' pieces from actors, dancers, singers and musicians.

City of Perth Award for Most Innovative Act: James Berlyn, Tawdry Heartburn's Manic-Cures

Performers: Phil Barnett, Rebecca Bradley, Alex Brittan, Mar Bucknell, Eva Bujalka, Nick Candy, Serena Chalker, Oscar Churchill-Riley, Harry Court, Nicola Eddington, Jeanette Fegan, Laura Fullerton, GetDowner Dancers, Meredith Godley, Ray Grenfell, Bill Handley, Scott Henman, Owen Hopwood, Shirley Horne, Terry Horne, Nicole LaBianca, Jacob Lehrer, Rhiannon Lewis, Like Junk, Hardey McMurrick, Tomiko Miyazawa, Tom Penney, Joseph Simons, Julia Stafford, Dawn Strindberg, Sete Tele, Chris Thomas, Nicole Warren, Rebecca Wilson

Supported by The City of Perth.

Part of the City of Perth Winter Arts Season.

8 & 9 August

A SLICE OF LIGHT

Hellen Sky

Performance artist Hellen Sky spent a week in PICA's central galleries, working with Garth Paine, Paul Bourke and Brandon Hur to adapt audiovisual elements to the architecture of PICA. This work culminated in public showings, highlighting the challenges and possibilities that digital interactive performance offers the performer, composer, designers and audience.

Supported by PICA and the Australia Council For the Arts



James Berlyn in *Putting on an Act*
Photo by Toni Wilkinson

25 – 29 AUGUST

ZILCH

WAAPA DANCE (WA)

WAAPA's third year dance students produced a collection of original short dance works to explore human experiences. The conceptual nature of the works invited the audience to consider their own experience of the subject matter, which ranged from the consequences of lies to the practice of stereotyping people.

Choreographers: William Banks, Ashlee Barton, Dana Drage, Scott Ewen, Peter Fares, Emma Fishwick, Sacha Flanagan, Ella-Rose Trew, Isabella Stone, Rebecca Taylor

Artistic Director: Nanette Hassall
Production Manager: Rhianne Perrie
Stage Manager: Lanii Say
Deputy Stage Managers: Liam Murray, Desiree Leeper, Erin Coubrough
Set Designer: Jenelle Witty
Costume Designers: Tonia Kaptein, Rachael Lockyer, Ingrid Sing, India Mehta, Juanita Hyder, Jenelle Witty, Ami McDonald
Costume Supervisor: Jade Rudnyckyj
Costume Crew: Elly Sumner, Nicole Marrington
Lighting Designers: Thomas Stoney, Nathan Da-Cunha, Callum Watson
Head Electrician: Jarrad Jenkins
Sound Designer: Jaspar Wall
Audio Operator: Gordon Alexander
Sound Crew: Dale Giancono

Performers: Charlotte Allen, Jessica Ausserlechner, William Banks, Amy Barningham, Ashlee Barton, Kaitlin Baskerville, Roy Berkin, Victoria Bonnet, Jacquie Britton, Tiffany Burton, Jazzmin Caruana, Tau-En Chien, Annabelle Clough, Alex Cook, Imanuel Dado, Dana Drage, Hayley Dwight, Wade Edwell, Scott Ewen, Peter Fares, Emma Fishwick, Sacha Flanagan, Kylie Fipps, Jessica Franke, Rebecca Frasca, Olivia Fyfe, Lianne Goodwin, Rosemarie Gregory, Blaine Hall-Jones, Sinead Harte, Storm Helmore, Chloe Henderson, Brooke Herr-Cardillo, Kathleen Hoffmann, Alyx Jamieson, Shannon Jeanes, Aaron Jenkins, Yilin Kong, Jenni Large, Annabelle Lefebvre, Ruth Louise, Jeanine Lui, Alexandra Macnish, Lachlan Martin,

Kiara Martinez, Talitha Maslin, Yuiko Masukawa, Kye Maurer, Zeffie Maynard, Ashley McLellan, Sophia Ndaba, Amy Nilsen, Georgia Pisconeri, Jess Press, Jacquelyn Reardon, Kirsty Richards, Tyrone Robinson, Maddison Rogers, Tarryn Runkel, Daisy Sanders, Carl Sciberras, Niharika Senapati, Alexandra Shieron, Hamavathi Sivanesan, Aaron Smeding, Michael Smith, Isabella Stone, Rebecca Taylor, Adele Telenta, Cara Thomas, Ella-Rose Trew, Ying-Lin Tsou, Matt Tupper, Gemma Urbini, Gabrielle Van Der Elst, Jamie Winbank, Rosslyn Wythes, Cathy Young, Jack Ziesing

11 – 27 SEPTEMBER

POOL (NO WATER)

BLACK SWAN STATE THEATRE COMPANY PRESENTS THE HOTBED ENSEMBLE (WA)

BY MARK RAVENHILL

PICA hosted the WA premiere of this shocking new work by the British playwright, Mark Ravenhill. A horrific accident causes four friends to consider their moral obligations, delving into the issues of exploitation in artwork. What if the famous artist lying in a coma became their greatest work of all?

Director: Adam Mitchell
Featuring The 2009 Hotbed Ensemble: Arielle Gray, Natalie Holmwood, Jacinta John, Will O'Mahony, Tom O'Sullivan and Kazimir Sas

Set and Costume Designer: Alicia Clements
Lighting Designer: Trent Suidgeest
Sound Designer: Ben Collins
Movement Director: Claudia Alessi
Stage Manager: Rebecca Gibbs
Scenery Construction: Plumb Construction

Hotbed Ensemble is supported by RAC

'I am always left with a passion for theatre after one of [the Hotbed Ensemble's] plays'

THE WEST AUSTRALIAN

28 OCTOBER – 14 NOVEMBER

HEART OF GOLD

HOLD YOUR HORSES IN ASSOCIATION WITH PICA AND SIDE PONY PRODUCTIONS (WA)

This new production treated audiences to a darkly comic musical about obsession, betrayal, and the long buried past. The haunting mixture of horror and delight was paralleled by an original composition of dark and dissonant orchestrations.

Playwright: Thea Constantino

Choreography and set design: Tarryn Gill and Pilar Mata Dupont

Director: Zoe Pepper

Composer: Ash Gibson Greig

Principal cast: Tim Watts, Shirley Van Sanden, Sarah McKellar, Brendan Ewing

Heart of Gold was supported by the Australian Government through the Australia Council, the Western Australian Department of Culture and the Arts in association with Lotterywest, Little Creatures Brewery, Australian Business Arts Foundation, Mirvac, an&design, Quality Press, Mata Enterprises and PICA through its BITE & ARCH funding programs. Developed at the cia studios

'Director Zoe Pepper segues seamlessly between the mix of styles and the satire and the drama, maintaining momentum and the interest without a dip' THE WEST AUSTRALIAN

23 – 29 NOVEMBER

LUMASOL

PIPS:LAB (THE NETHERLANDS)

Europe's quirkiest new media producers, PIPS:lab, taught WA's bright young things to paint with light using 'lumasol' technology. The four oddball artists amazed and inspired with their melting pot of theatre, music, film and photography.

Part of the Awesome International Arts Festival for Bright Young Things



Heart of Gold. Dancer: Oda Aunan
Photo by Kim Tran

4-7 NOVEMBER

BURNING DAYLIGHT

MARRUGEKU (WA)

Marrugeku amazed audiences with this explosive piece of dance theatre. Choreographed by Serge Aimé Coulibaly and held under the Moreton Bay fig trees in Russell Square, Burning Daylight offered a unique and enthralling theatrical experience.

Conceived by Rachael Swain & Dalisa Pigram

Director:	Rachael Swain
Choreographer:	Serge Aimé Coulibaly
Assistant Choreographer & Cultural Liaison:	Dalisa Pigram
Set Designer:	Joey Ruigrok van der Werven
Director & Cinematographer (karaoke videos):	Warwick Thornton
Costume Designer:	Stephen Curtis
Lighting Designer:	Geoff Cobham
Musical Director:	Matthew Fargher
Karaoke songs by:	Amanda Brown
Additional Dramaturgy:	David Pledger & John Baylis
Co-devisers & performers:	Trevor Jamieson, Dalisa Pigram, Owen Maher, Sermah Bin Saad, Antonia Djiagween, Yumi Umiumare
Performer (2009):	Kathy Cogill
Co-composers & musicians:	Dazastah, Lorrae Coffin & Justin Gray
Original co-devisers:	Katia Molino & Scott Grayland
Production Manager:	Mark Haslam
Company Manager:	Clytie Smith
Lighting Operator:	Marko Respondeck
Sound Operator:	Reuben Hopkins

Burning Daylight was toured by Performing Lines for Mobile States: a national touring initiative supported by the Australia Council, the Australian Government's arts funding and advisory body, and through the national performing arts touring program, Playing Australia. *Burning Daylight* and Marrugeku were assisted by the Western Australian Government through the Department of Culture and the Arts, the Australia Council's New Australian Stories Initiative and its Dance, Theatre, Music, New Media and CCD Boards; The Sidney Myer Fund; the Australian Film Commission; The Kimberley Regional Development Scheme; and Country Arts WA. The Perth season of *Burning Daylight* was supported by The City of Perth and was part of the 2009 Northbridge Festival.



STUDIO PROGRAM

27 OCTOBER 2008 – 18 JANUARY 2009

KATRI WALKER (SCOTLAND) *The Black Swan*

Studio One

Focusing on the multi-referential symbolism of the black swan as a contemporary universal concept, a symbol of Indigenous significance and a cross-continental historical icon connecting the UK with Australia, Walker used this living phenomena as the foundation for a socio-political exploration of the co-existence of difference in an age of globalisation.

EMMA HEWITT *Stories of Fences*

Studio Two

During her residency Hewitt explored the multiple significances of fence lines and other boundary markers that crisscross the long open spaces of the Australian landscape. She examined the poetics, symbolism and meaning of the fences we use to divide land and define and separate our lives.

ERIN COATES *Plan 9 From Public Space*

Tower Studio

Erin Coates explores the way that public space is produced, occupied and visualised. Her studio residency outcome focused on the relationship between the body and public space and particularly examined the way space is designed to encourage certain behaviours through the use of devices such as street furniture and the presence of security cameras.

27 JANUARY – 5 APRIL

CLARE PEAKE

Studio 2

Clare explored the dynamics of creation. Momentary, makeshift and flimsy in its construction, a series of simple actions cumulated into a manifestation of her thought process with each gesture revising the previous one.

RENAE COLES

Tower Studio

During her residency, Renae reignited the power of the story. She explored the historical nature of storytelling with a particular focus on the way that narrative has been used to teach, remember, inspire and shape identity,

22 JUNE – 20 SEPTEMBER

GEORGE EGERTON-WARBURTON

Studio 1

George's residency gave him the opportunity to continue with his ongoing investigation of Australian culture and society. His staged events are viewed discourses of authority and power, and are at once surreal and sentimental, ironic and pathetic.

JOSH SCHWEBEL

Studio 2

The Canadian artist used his residency as an opportunity to explore his ongoing interest in relational aesthetics. He created installations of 'missing art' to engage with the boundaries between presence and absence.

TIM CARTER & SHANNON LYONS

Tower Studio

To disrupt the traditional ways that moving images are presented and received, Tim and Shannon collaborated across the roles of curator and artist. Their project, *Three Sixty*, also enabled them to work with artists Tom Freeman, Simon Giraudo and Ocea Sellar.

JASON HENDRIK HANSMA

Clock Tower

Jason's work, *(Re)collections of Forever*, utilised the existing clock mechanisms in PICA's Clock Tower Studio. He examined temporal and spatial abstraction using interactive sound installations, video and written documentation.



12 OCTOBER – 20 DECEMBER

TANYA SCHULTZ

Studio 1

During her residency, Tanya filled her studio with thousands of fragments to construct her work, *Days in Space*. She worked directly onto the studio walls with paint, pencil, found images, adhesive vinyl and stickers that shaped her attempt to re-imagine the world.

DAVID THOMSON

Studio 2

A set of predetermined instructions and limitations shaped David's work, *How to Disappear Completely*. He employed simple manual processes such as repetition to resolve the work from an intimate negotiation of materials.

OLGA CIRONIS & MINAXI MAY

Tower Studio

Olga and Minaxi used their residency to combine their interests, which include themes of identity, history, popular culture and the everyday. They used found objects to create sculptures and installations with an emphasis on colour, texture, design and aesthetic arrangement.

Olga Cironis & Minaxi May's Studio

CREATIVE DEVELOPMENT

5 – 30 JANUARY

MOTEL DECEPTION

JAMBIRD

Motel Deception is a four-minute dance work, a noir style romantic drama crammed with parody, caricature, and deceit. It is about vague promises, innuendo, implication and allusion. The two main characters play cat and mouse with the truth in a seedy motel room. Two contemporary dancers portray the journey of this relationship in a fast paced physical theatre work made for TV.

Motel Deception was developed as a multi-artform, cross platform iArts project supported by ABC2 and ScreenWest and in association with Blue Moon Film and Video Production and PICA. Supported by PICA through its ARCH funding program and the Australia Council For the Arts

6 – 11 AUGUST

A SLICE OF LIGHT

HELLEN SKY

Performance artist Hellen Sky spent a week in PICA's central galleries, working with Garth Paine, Paul Bourke and Brandon Hur to adapt audiovisual elements to the architecture of PICA.

Supported by PICA and the Australia Council For the Arts

1 – 20 DECEMBER

I LOVE ROY

SIDE PONY PRODUCTIONS

I Love Roy was a two week development by Director Zoe Pepper and a collaborative cast. The development focused on devising the narrative structure and characters for a new work. A development showing was presented on completion with industry representatives and peers giving feedback to the creative team. The outcomes have formed the basis of further development and presentation applications.

Supported by PICA through its ARCH funding program and the Australia Council For the Arts



Hellen Sky in *A Slice of Light*

PUBLIC, EDUCATION & AUDIENCE DEVELOPMENT PROGRAMS

FORUMS

SATURDAY 13 FEBRUARY

TRANSCIENCE: A MULTIDISCIPLINARY FORUM

Programmed to coincide with the Oscar Muñoz: Mirror Image exhibition and chaired by Dr Kyla McFarlane a writer, editor and Assistant Curator - Exhibitions at Monash University Museum of Art, Melbourne, this forum brought together artists and architects, writers and theorists to consider how 'transience' in its multiple guises forms an integral part of culture.

Speakers included:

Sebastian Lopez (the Netherlands)

Marco Marcon (WA)

Hannah Lewi (VIC)

Philip Goldswain (WA)

Kate McMillan (WA)

Andrew Saniga (VIC)

Presented by the Perth Institute of Contemporary Arts, the School of Architecture, Landscape and Visual Arts and Philosophy program, UWA, with support from the Australian Research Council.

MONDAY 31 AUGUST

WA Theatre Development Initiative (WATDI) OPEN FORUM

Facilitated by John Baylis, the former director of the Theatre Board of the Australia Council, the WATDI Forum was an opportunity for members of the independent theatre sector to engage with some of the initiative's key players.

The forum was a chance for those interested in submitting funding proposals to get some tips directly from the assessment panel. It also provided an opportunity for the creative minds behind WA theatre to contribute their ideas for improving the program and the industry in the future. In addition to the discussion, Sam Fox, pvi collective and Afeif Ismail Abdelrazig also spoke about their successful proposals.



Transience Forum
Photo by Bohdan Warchomij

ILLUSTRATED TALKS

FRIDAY 19 JUNE, 1PM

BENJAMIN ARMSTRONG

Benjamin Armstrong discussed his techniques, the concepts behind his work and the development of his practice. Audience members were particularly interested in his hand-blown glass forms, which are some of the largest ever to be produced in Australia.

THURSDAY 20 AUGUST, 1PM

IZABELA PLUTA

Melbourne based artist, Izabela Pluta discussed her work in *Gestures of the Landscape* in the Westend Gallery, her practice to date as a contemporary photographer and her background as a Polish immigrant to Australia.

WEDNESDAY 7 OCTOBER, 6.30PM

LEIGH ROBB – INTERNATIONAL PERSPECTIVES

New PICA Curator Leigh Robb delivered a lecture for the Art1000 group about her work in London and Italy.



Photo by Bohdan Warchomij



Photo by Bohdan Warchomij

ARTIST TALKS

FRIDAY 23 JANUARY, 6PM

Elemental Worlds with artist Tom Müller

THURSDAY 12 FEBRUARY, 1PM

Oscar Muñoz: Mirror Image with exhibition curator Sebastian Lopez

THURSDAY 19 FEBRUARY, 1PM

A Certain Slant of Light with artist Brendan van Hek

WEDNESDAY 18 MARCH, 6PM

Studio talks with Clare Peake and Renae Coles, led by Minaxi May

FRIDAY 17 APRIL, 11 AM & 4PM

Hatched 09 with a selection of artists:

SESSION 1

Richard Blackwell (ACT), Michael Chester (WA), Michael Prior & Lachlan Conn (VIC), Anna Horne (SA)

SESSION 2

Belle Brooks (NSW), Benjamin Forster (ACT), George Egerton-Warburton (WA), Janet Carter (WA), Tess McKenzie (VIC)

FRIDAY 5 JUNE, 5PM

Three works. Three voices.
Tim Carter, Joanna Gould and Andrew Varano discussed their favourite works from *Hatched 09*

THURSDAY 18 JUNE, 1PM

Intimate Acts talk with curator Melissa Keys and artist Julie Traitsis

THURSDAY 30 JULY, 1PM

Critical response to *Intimate Acts* with Dr Robert Cook

WEDNESDAY 2 SEPTEMBER, 6PM

Studio talks with George Egerton-Warburton, Josh Schwebel, Tim Carter & Shannon Lyons and Jason Hendrick Hansma, led by curator Belinda Cobby

SATURDAY 31 OCTOBER, 2PM

Stonewall with artist Dominic Redfern

SUNDAY 8 NOVEMBER, 12PM

Floor talk with Anthony Kelly

SUNDAY 8 NOVEMBER, 1PM

Floor talk with Renae Coles

SUNDAY 8 NOVEMBER, 3PM

Floor talk with Leigh Robb

THURSDAY 12 NOVEMBER, 6PM

Show Character with Anonymous artist

TUESDAY 1 DECEMBER, 6PM

Studio talks with Tanya Schultz, David Thomson, Olga Cironis and Minaxi May, led by curator Leigh Robb

SCREENINGS, WORKSHOPS & DEMONSTRATIONS

SUNDAY 15 FEBRUARY, 10AM

JODI KAPLAN FILM SCREENING

Filmmaker Jodi Kaplan screened a retrospective of her dance films and discussed her creative process. She also gave a preview of her newest work, *In The Blood*, before opening the floor for a question and answer session.

SUNDAY 15 FEBRUARY, 11AM

LOIS GREENFIELD WORKSHOP

Greenfield explained how she achieves her signature images, using sculptural lighting to create the ideal setting for bodies in motion. After demonstrating her process, workshop participants photographed dancers using electronic strobe lighting.

Presented by the Perth Centre of Photography

SATURDAY 18 APRIL, 10AM–5PM

HATCHED 2009: SYMBIOTICA 1 DAY WORKSHOP IN ART & BIOLOGY

Hatched artists participated in a full day workshop with SymbioticA, the Centre for Excellence in Biological Arts at UWA, to learn more about the field of Biological Arts.

FRIDAY 12 JUNE

PRE-ACTION, EMERGENCY & DECISION

Joao Fiadeiro, one of Portugal's most innovative dance artists, discussed his famed Real Time Composition method. His audience was treated to a description and demonstration of his revolutionary artistic practice.

Presented by STRUT Dance

MONDAY 2 NOVEMBER, 11AM–1PM

DANCE WORKSHOP WITH SERGE AIME COULIBALY

International choreographer and choreographer of *Burning Daylight*, Serge Aime Coulibaly presented a three hour workshop coordinated by STRUT Dance.

SATURDAY 15 NOVEMBER, 11.30AM

HERITAGE PERTH WITH DICK PILPEL

PICA partnered with Heritage Perth to present a conversation between ABC's Jonathan Gifford and ex-Perth Boys School student Dick Pilpel. Dick reflected on being a pupil at the school (the building in which PICA is situated) during World War II.

SUNDAY 22 NOVEMBER, 2–5PM

SPEED STUDIO

A tailored 3 hour workshop moving from studio to studio with artists in residence Tanya Schulz, David Thomson, Minaxi May & Olga Cironis, designed as a hands on way to introduce our audiences to the creative processes used by contemporary artists.

EDUCATION

3 DECEMBER 08 – 26 JAN 09

CHILDREN'S DRAWING COMPETITION

PICA encouraged young people 12 years and under to use their imagination and create a drawing of their own 'better place'.

Judges: Melissa Keys, PICA Curator & Clare Davies, artist from Better Places

Winner 10-12 years: Johannes Kornberger (11)

Winner 7-9 years: Annabelle Gleeson (9)

Winner 4-6 years: Nicola Apostolou Garcia (6)

Winner 4-6 years: Lucien Robertson (6)

12 – 28 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 a Teacher's Professional Development Workshop, guided tours for schools, as well as education kits and online resources.

TUESDAY 29 SEPTEMBER & 6 OCTOBER

PICA'S SCHOOL HOLIDAY PROGRAM

PICA's inaugural school holiday program with Minaxi May was a great success. Little kids had a ball making their own polar bear snow domes, while bigger kids made life-sized text portraits that described why they do the things they do.



PICA's School Holiday Program

AUDIENCE DEVELOPMENT

6 SEPTEMBER

UNWRAPPED MARKETPLACE

The inclement weather didn't deter hundreds of fashion-savvy Perthites from flocking to the Unwrapped marketplace. The makeshift market was a showcase for über-cool fashion, handmade jewellery, unique accessories, home wares and skincare, as well as original art from some of WA's emerging designers. PICA's performance space, bar and outdoor courtyards were transformed, and visitors took the opportunity to peruse the exhibitions in the main gallery between stalls.

Part of the 2009 Perth Fashion Festival

8 NOVEMBER

ARTISTS CAR BOOT SALE

Presented during the Northbridge Festival, PICA's Artists Car Boot Sale transformed Perth's Cultural Centre into a vibrant market place. Artists peddled artworks, collectibles and treasured trash from their bulging sheds and studios amid local musicians and installations. The sale was a great opportunity for members of the public to invest in artwork from a talented cohort of WA artists.

Supported by EPRA



PICA's Artists Car Boot Sale
Photo by Bohdan Warchomij

RESEARCH AND DEVELOPMENT

In 2009, the PICA R&D Panel met to consider 10 competitive applications from a range of individual practitioners and collectives.

The panel chose to support the following hybrid arts projects:

BIANCA MARTIN was awarded \$15,000 towards the research and development of *Robot Project*, which will develop the possibilities for integrating a robot as a character in future dance theatre works. The actions of a dancer will be transmitted via sensors to the robot, and the output from the robot's camera will then be integrated into the performance. This creates an opportunity for the multiple performance languages associated with the robot to be translated into innovative dance theatre possibilities.

ROLY SKENDER was awarded \$15,000 for the research and development of an online collaborative audiovisual recording system called *Vongplay*. A response to the noticeable delay that occurs when using real-time interactive programs, Vongplay will serve as a new tool for audiovisual collaboration between artists. The system will facilitate the generation of constantly evolving works, and may also serve as an audiovisual sketchpad for video artists, poets and musicians.



Bianca Martin with *Robot Project*

WESTERN AUSTRALIAN THEATRE DEVELOPMENT INITIATIVE (WATDI)

In 2009, PICA, The Blue Room Theatre and Artrage established the Western Australian Theatre Development Initiative (WATDI). Backed by the Australia Council Theatre Board, WATDI 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 2009 the initiative attracted 44 applications. These were narrowed down to a pool of 11 for interviews, with 5 groups asked to submit more thorough applications. Of this group, 3 projects were chosen to receive significant development funding.

THE SHROUDS OR THE DEAD

Afeif Ismail Abdelrazig (\$60,000)

This project takes a story of and from the African-Arabic community and through this explores how international theatre can be presented in Australia. The group will investigate the similarities and differences between theatre in Sudan and Australia, and using this research, we will create a new type of theatre.

CONSUMER

pvi collective (\$60,000)

Consumer is envisioned as a darkly comic and immersive site based performance situated inside a busy suburban shopping mall. Combining subtle performance tactics with cutting-edge augmented reality mobile phone technology, consumer will invite its audience to undertake a personalised covert shopping mission exploring radical alternatives to a life dictated by consumption.

PROMPTER LIVE STUDIO

Hydra poesis (\$60,000)

Prompter Live Studio utilises appropriated network media, broadcast and live polling technology to immerse audiences from different cultural-geographical locations within a unique shared theatre experience. The interface involves three simultaneous and interactive sites: a primary theatre audience in one location and two remote 'satellite' locations. Each site feeds, reacts and performs with the other sites in real-time with the primary theatre acting as 'anchor'. The functional and aesthetic nature of this interface is integral to the themes and action of the work.



pvi collective, *Consumer*
Photo by Paul Green

GROWING FUTURE INNOVATORS

A NEW APPROACH TO LEARNING PROGRAMS FOR YOUNG PEOPLE

In late 2008 PICA, together with Edith Cowan University (ECU) and with assistance from the Fogarty Foundation, commenced a scoping study into the potential for contemporary arts organisations to promote the theory and practice of innovation through learning programs for schools.

This scoping study which was undertaken throughout 2009 is the first phase of Growing Future Innovators, a project that aims to identify, generate, trial and evaluate the most effective mechanisms for promoting the culture and dynamics of innovation to young people and teachers within primary and secondary school contexts and across arts and non-arts disciplines.

The project addresses the need for:

- (1) building a creative workforce;
- (2) placing contemporary arts in the innovation debate;
- (3) pioneering systems of innovation for arts and education institutions; and
- (4) developing improved metrics in arts education research.

The scoping study is in now its final stages of completion, and has produced the rationale and guidelines for the realisation of an arts and innovation program for WA schools. The study has included a review of local, national and international policy in relation to arts, education and innovation; a mapping of the dynamics of innovation, an examination of the role of innovation in schools education and case studies of best practice arts and innovation programming for schools.

Face-to-face interviews were conducted with education managers of 18 leading contemporary art institutions in Australia and England, including:

Australia: Awesome Festival for Bright Young Things (Perth), the Australian Centre for Contemporary Art (Melbourne), the IDEA festival (Brisbane), Malthouse Theatre (Melbourne), the Museum of Contemporary Art (Sydney), The Performance Space (Sydney), The Soundhouse, Victorian Arts Centre (Melbourne), The Queensland Art Gallery / Gallery of Modern Art (Brisbane).

England: Arnolfini (Bristol), Baltic Centre for Contemporary Art (Gateshead), Battersea Arts Centre (London), Camden Arts Centre (London), Contact Theatre (Manchester), FACT: Foundation for art and creative technology (Liverpool), Serpentine Gallery (London), Tate Britain (London), Tate Modern (London), Whitechapel Gallery (London)

The next step is the design of guidelines for a 'next practice' schools learning program for innovation that can be delivered by contemporary arts institutions in Australia and internationally. These guidelines together with intensive local education sector consultation will help formulate a pilot program to be delivered by PICA and evaluated by ECU from 2011–2013.



PICA'S CAPITAL WORKS

In 2009 PICA revealed an exciting capital works proposal that will see the organisation grow substantially in the quality and scale of programs it presents and the magnitude and diversity of audiences it reaches.

The proposed development will provide PICA with climate control in the gallery spaces, a dedicated loading bay, adequate storage and workshop areas, an expanded bar & café area and a visible and welcoming entrance point that will impact significantly on the growth of programming and income generation for the organisation as well as the revitalisation of the Perth Cultural Centre.

Costed at a little over \$20 million, PICA's capital works plan was enthusiastically received by key stakeholders and decision makers including the Department of Culture & the Arts, the Australia Council, the Office of the Minister for Planning and Culture & the Arts, the Art Gallery of WA and the East Perth Redevelopment Authority.

When realised, the proposed plans will create an important space for community engagement, a major tourist destination and a focal point for an enlivened cultural precinct.

This redevelopment will not only greatly contribute to the transformation of the cultural centre and the Northbridge precinct but also to the cultural reputation of the state. PICA will be able to present ambitious exhibitions and performances of national and international importance, attract new and broader audiences and boldly showcase the work of talented West Australians.



Image by Donaldson + Warn Architects

THE BOARD

Margaret Moore	Chair
Roshana Lewis	Deputy Chair
Leslie Chalmers	Treasurer (resigned Nov 2009)
Tony Chong	
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
Georgia Malone	Communications Manager
Melissa Keys	Curator (until July 2009)
Belinda Cobby	Acting Curator (July–Sept 2009)
Leigh Robb	Curator (from Sept 2009)
Gabrielle Sullivan	Performance Program Manager (until March 2009)
Vernon Guest	Performance Program Manager (from March 2009)
Andrew Beck	Venue Production Manager
Jo Malone	Philanthropy Manager
David Fussell	Front of House Manager (until Sept 2009)
Tim Carter	Front of House Manager (from Sept 2009)
James Hensby	Designer
Eli Smith	Installation Manager (until Oct 2009)
Janet Carter	Installation Manager (from Nov 2009)
Bayoush Demissie	Program Officer
Val Denton	Book keeper

CONSULTANTS

Eric Sankey *Financial Management*
Donaldson + Warn Architects
Capital Works Feasibility Study
Felena Alach *Hatched for Schools*
Carol Whish-Wilson *Management Training*

INTERNS, VOLUNTEERS & WORK EXPERIENCE

Cecile Bastide
Sarah Burnell
Tamara Rozentals
Eloise Sweetman

CASUAL STAFF

Gallery Attendants, Front of House & Ushers

Larissa Boyd	Jake Snell
Tim Carter	Eloise Sweetman
Renae Coles	Samuel Tait
Jessica Darlow	Andrew Varano
Joanna Gould	Laetitia Wilson
Jason Hansma	
Laura Hindmarsh	
Anthony Kelly	
Katie Keady	
Katie Lenanton	
Damon Lockwood	
Minaxi May	
Amy Perejuan	

Technical

Tess Reuvers, Head Technician
Josh Adam
Karen Cook
Bryce Goddard
Tom James
Joe Lui
Glyn McNamara
Gareth Simmonds
Siobahn Walsh

Administration

Sarah Burnell

Installation

Janet Carter
Tim Carter
Dave Dwyer
Jason Hansma
Anthony Kelly
Jurgen Kerkovius
Anthony Krause
Damon Lockwood
Aimee Offer
Scott Parker
Andy Sinclair
Brendan Van Hek
Finnian Warnock

Bar

Shannon Andrews
Rebecca Caldwell
Marit Demissie
Tim Hensley
Ben Hoare
Iain MacGillivray
Razali Mohammed
Kali Norman
Tye Norman
Rachel Ogle
Bart Peters
Chris Rigoni
David Robb
Tim Rodgers
Sete Tele
Andrew Varano
Max White

FINANCIAL STATEMENTS

Your Directors present this report on the Company for the year ended 31 December 2009.

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	Ms Pamela Hass
Ms Leslie Chalmers (until 24.11.09)	Mr Matthew Howison
Mr Tony Chong	Ms Roshana Lewis
Mr Camillo D'Angelo	Ms Margaret Moore
Mr Franklin Gaffney	Ms Julie Robson

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

COMPANY SECRETARY

The following person held the position of company secretary at the end of the financial year.

Mr Richard Mackay-Scollay (Business Manager) was appointed company secretary on 18 February 2008.

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.

RESULTS FOR THE YEAR

There was an operating deficit of \$61,897 (2008 deficit: \$77,711), for the year ended 31 December 2009 (prior to a capital grant of \$122,109), which was largely due to the absence of budgeted rental from the PICA Bar & Café, due in no small part to the delay in confirming PICA's Lease. 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.

DIVIDENDS

In accordance with its Memorandum of Association, the company is not allowed to pay a dividend. Accordingly no dividend was paid and no recommendation for payment of a dividend is made.

REVIEW OF OPERATIONS

2009 was an intensely busy year, with gratifying increases in Earned Income and Sponsorship and Donations. However, PICA has been unable to secure a firm commitment from the State Government for an extension to its Lease over the heritage building it occupies in the Perth Cultural Centre. This has led to our inability to sub-lease the Bar & Café, with the flow on effect of denying us revenue from leasing this operation to a commercial operator.

SIGNIFICANT CHANGES

There have been no significant changes in the state of affairs of the company during the financial year.

FUTURE DEVELOPMENTS

The company expects to maintain the present status and level of operations and hence there are no likely developments in the next year's financial statements.

AFTER BALANCE DATE EVENTS

There have been no significant after balance date events.

ENVIRONMENTAL ISSUES

The company's operations are not regulated by any specific environmental regulation under laws of the Commonwealth or of a State or Territory. The company's polices are structured to ensure that the board and staff conform to environmental requirements.

MEETINGS OF DIRECTORS

During the financial year, 7 meetings of directors were held. Attendances were:

	Number eligible to attend	Number Attended
Amy Barrett-Lennard	7	7
Leslie Chalmers	7	4
Tony Chong	7	5
Camillo D'Angelo	7	5
Franklin Gaffney	7	5
Pamela Hass	7	6
Matthew Howison	7	6
Roshana Lewis	7	4
Margaret Moore	7	7
Julie Robson	7	5

INFORMATION ON DIRECTORS

Amy Barrett-Lennard	Ex-officio Board Member, PICA Director
Leslie Chalmers	Accountant, Arts Board, Business Management
Tony Chong	Accountant, Lawyer
Camillo D'Angelo	Lawyer, Business
Franklin Gaffney	Lawyer, Native Title Tribunal
Pamela Hass	Lawyer, Director Governance UWA
Matthew Howison	Business, Arts Board
Roshana Lewis	Architecture Degree, Commercial Gallery Director
Margaret Moore	Arts Administration (Visual Arts), Arts Board, Business
Julie Robson	Academic, performing artist

INDEMNITIES

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company.

PROCEEDINGS ON BEHALF OF COMPANY

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

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 page 46.

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

Dated this 1st April 2010.



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 beliefs, during the year ended 31 December 2009 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: 1st April 2010

INDEPENDENT AUDITOR'S REPORT

To the members of Perth Institute Of Contemporary Arts Limited

REPORT ON THE CONCISE FINANCIAL REPORT

The accompanying concise financial report of Perth Institute of Contemporary Arts Ltd comprises the balance sheet as at 31 December 2009, the statement of comprehensive income, the statement of changes in equity and cash flow statement for the year ended and related notes, derived from the audited financial report of Perth Institute of Contemporary Arts for the year ended 31 December 2009, 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 CONCISE FINANCIAL REPORT

The directors are responsible for the preparation and presentation of the concise financial report in accordance with Accounting Standards AASB 1039: Concise Financial Reports (including Australian Accounting Interpretations), statutory and other requirements. This responsibility includes establishing and maintaining internal control relevant to the preparation of the concise financial report; selecting and applying the 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 2009. Our audit report on the financial report for the year was signed on 1st April 2010 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 1st April 2010 would be the same terms if provided to the directors as at the date of this auditor's report.

AUDITOR'S 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 2009 complies with Accounting Standard AASB 1039: Concise Financial Reports.



DRY KIRKNESS

Chartered Accountants



J LAMPRELL-JARRETT

West Perth WA

Partner

Dated: 1st April 2010


DIRECTORS' DECLARATION

The directors of Perth Institute of Contemporary Arts Ltd declare that the financial report of Perth Institute of Contemporary Arts Ltd for the financial year ended 31 December 2009, as set out on pages 49 to 55:

- a) complies with Accounting Standard AASB 1039: Concise Financial Reports; and
- b) is an extract from the full financial report for the year ended 31 December 2009 and has been derived from and is consistent with the full financial report of Perth Institute of Contemporary Arts Ltd.

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

Dated this 1st April 2010

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 June 2009. The financial statements and disclosures in the concise financial report have been derived from the 2009 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 2009 Financial Report of Perth Institute of Contemporary Arts Limited.

INCOME STATEMENT

Revenue from ordinary activities has increased by 24%, largely due to increases in Earned Income and Sponsorships and Donations. 2009 saw the launch of PICA's Philanthropy Program, including the Art1000 Scheme, which has translated well into driving income from non-funding sources. A marked increase in Program and Production expenses was mainly attributable to the high-end production values of the presentation of Marrugeku's *Burning Daylight* in Russell Square, which also led to increases in other expense lines.

The overall result for the year shows an operating deficit of \$61,897 (before recognising the arts capital fund grant of \$122,109), consistent with not realising any income from the PICA Bar & Café. Ongoing issues with securing a renewal of our lease has prevented PICA from sub-leasing the bar to a commercial operator.

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 \$60,212.

BALANCE SHEET

Due to the receipt of funds under DCA's Arts Capital program, 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 a 22% 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 2009**

	NOTE	2009 \$	2008 \$
Revenue from ordinary activities	2	1,513,833	1,253,253
Other income	2	122,109	-
Administration expenses		(229,519)	(196,918)
Cost of sales		(38,187)	(41,225)
Depreciation and amortisation expense		(55,625)	(53,490)
Marketing and promotion expenses		(86,305)	(64,107)
Program and production expenses		(240,709)	(147,603)
Salaries, wages, consultants expenses		(925,385)	(827,621)
		-----	-----
Profit/(Loss) from ordinary activities before income tax		60,212	(77,711)
		-----	-----
Income tax expense relating to ordinary activities		-	-
		-----	-----
Net profit/(loss) from ordinary activities after income tax expense		60,212	(77,711)
		-----	-----
Other comprehensive income after tax:		-	-
		-----	-----
Total comprehensive income for the year		60,212	(77,711)
		=====	=====
Total comprehensive income attributable to members of the entity		60,212	(77,711)
		=====	=====

The accompanying notes form part of this concise financial report

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2009

	2009	2008
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	365,838	244,067
Trade and other receivables	21,867	152,036
Inventories	1,611	2,824
Other current assets	16,716	19,098
	-----	-----
TOTAL CURRENT ASSETS	406,032	418,025
	-----	-----
NON-CURRENT ASSETS		
Property, plant and equipment	225,208	90,589
	-----	-----
TOTAL NON-CURRENT ASSETS	225,208	90,589
	-----	-----
TOTAL ASSETS	631,240	508,614
	-----	-----
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	121,933	97,872
Other current liabilities	194,723	156,370
	-----	-----
TOTAL CURRENT LIABILITIES	316,656	254,242
	-----	-----
TOTAL LIABILITIES	316,656	254,242
	-----	-----
NET ASSETS	\$ 314,584	\$ 254,372
	=====	=====
EQUITY		
Reserves	158,109	36,000
Retained earnings	156,475	218,372
	-----	-----
TOTAL EQUITY	\$ 314,584	\$ 254,372
	=====	=====

The accompanying notes form part of this concise financial report

**STATEMENT OF RECOGNISED INCOME AND EXPENSES
FOR THE YEAR ENDED 31 DECEMBER 2009**

	General Reserve	Capital Reserve	Retained Earnings	Total Equity
	\$	\$	\$	\$
Balance at 1 January 2008	36,000	-	296,083	332,083
Surplus/(Deficit) attributable to members	-	-	(77,711)	(77,711)
	-----	-----	-----	-----
Balance at 31 December 2008	36,000	-	218,372	254,372
Surplus/(Deficit) attributable to members	-	-	60,212	60,212
Transfer to/(from) reserve	-	122,109	-	122,109
Transfer to/(from) retained earnings	-	-	(122,109)	(122,109)
	-----	-----	-----	-----
Balance at 31 December 2009	\$ 36,000	\$122,109	\$ 156,475	\$ 314,584
	=====	=====	=====	=====

The accompanying notes form part of this concise financial report

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2009

	2009	2008
	\$	\$
Cash flows from operating activities		
Receipts from members and customers	257,550	209,658
Grants and sponsorships received	1,531,984	1,037,947
Payments to suppliers and employees	(1,492,449)	(1,262,710)
Interest received	14,930	25,590
	-----	-----
Net cash (used in)/ provided by operating activities	312,015	10,485
	-----	-----
Cash flows from investing activities		
Payment for property, plant and equipment	(190,244)	(22,267)
	-----	-----
Net cash (used in)/ provided by investing activities	(190,244)	(22,267)
	-----	-----
Net increase/ (decrease) in cash held	121,771	(11,782)
	-----	-----
Cash at the beginning of the financial year	244,067	255,849
	-----	-----
Cash at the end of the financial year	\$ 365,838	\$ 244,067
	=====	=====

The accompanying notes form part of this concise financial report

NOTES TO THE CONCISE FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2009

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 2009. 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.

	2009	2008
	\$	\$
Note 2. Revenue		
Core Grants	889,116	862,642
Other Grants	286,522	133,155
Sponsorship/Donations	58,613	56,273
Earned Income	211,431	120,405
Other	1,343	343
Interest	14,930	25,590
Bar and café sales	51,878	54,845
	-----	-----
Total Revenue	1,513,833	1,253,253
	-----	-----
Other Income		
Capital Grant	122,109	-
	-----	-----
Total revenue and other income	\$1,635,942	\$1,253,253
	-----	-----

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	-	108,928	108,928	-
Visual Arts Craft Strategy	-	152,850	152,850	-
	-----	-----	-----	-----
	-	261,778	261,778	
	-----	-----	-----	-----
State Arts Funding:				
DCA Core Grant	-	394,846	394,846	-
DCA Visual Arts Craft Strategy	-	232,492	232,492	-
	-----	-----	-----	-----
	-	627,338	627,337	-
	-----	-----	-----	-----
Total Core Grants	-	889,116	889,116	-
	-----	-----	-----	-----
Other grants:				
Australia Council Presenter Grant	-	50,000	50,000	-
Australia Council Project Grants	9,531	25,000	14,531	20,000
Australia Council Philanthropy Mentoring Program Grant	10,000	5,000	15,000	-
DCA Contemporary Performance Strategy Grant	-	50,000	50,000	-
DCA Project Grants	-	6,000	6,000	-
City of Perth Grants	-	53,000	53,000	-
Fogarty Foundation Grant	-	8,000	8,000	-
Besen Foundation Grant	-	5,000	-	5,000
Other Grants	-	94,148	94,148	-
	-----	-----	-----	-----
Total Other Grants	19,531	296,148	290,679	25,000
	-----	-----	-----	-----
Total All Grants	19,531	1,185,264	1,179,795	25,000
	-----	-----	-----	-----
DCA Arts Capital Funding	-	288,107	122,109	165,998
	-----	-----	-----	-----
Total	19,531	1,473,371	1,301,904	190,998
	=====	=====	=====	=====

THANK YOU...

Henry Boston & Maeve Kavanagh / [AbaF WA](#)
Robyn Glindemann / [Allens Arthur Robinson](#)
Art Addicts Partners
Marcus Canning / [Artrage](#)
Alison Caroll & Sarah Bond / [Asialink](#)
Stefano Carboni, Gary Dufour, Jenepher Duncan &
Robert Cook / [Art Gallery of Western Australia](#)
James Boyd & Louise Walsh / [ArtSupport](#)
Kathy Keele, Kon Gouriotis, Andrew Donovan & Ricardo Peach / [Australia Council](#)
Juliana Engberg / [Australian Centre of Contemporary Arts](#)
Jenny Simpson / [AWESOME Arts](#)
Sarah Giudici / [The Big N](#)
Jansis O'Hanlon, Louise Coles & Roger Miller / [The Blue Room Theatre](#)
CAOS Organisations
Thelma John / [Central TAFE](#)
Paola Anselmi, Gary Dunne, Susan Parker & Michele McDonald / [City of Perth](#)
Allanah Lucas, Jacqui Allen, Colin Walker, Ricky Arnold, Alana Culverhouse &
Barry Harfield / [Department of Culture and the Arts](#)
Geoff Warn & Daniel Aisenon / [Donaldson + Warn Architects](#)
Darren Schwartz / [EBM Insurance Brokers](#)
Tony Morgan, Veronica Jeffery & Zanda Cameron / [EPRA](#)
Jim Cathcart, Jasmin Stephens & Consuelo Cavaniglia / [Fremantle Arts Centre](#)
Annette Lette & Colin Swann / [GRACE Fine Art](#)
Justin Mannolini / [Gresham Advisory Partners Limited](#)
Viv Miller & Darren Knight / [Hatched 09 Selection Panel](#)
Stuart Duplock / [Hawaiian](#)
Dennis Coles, Neil Robertson, Kathryn Manca, Patrick Epstein & Peter Lovell / [IAS](#)
Tessa Jackson, Sarah Macnee, Paul Stanley & Mark Hathaway / [Iniva](#)
Christoph Schreier / [Kunstmuseum Bonn](#)
Meryl Ryan / [Lake Macquarie Art Gallery, NSW](#)

Shaun Maher / [Liquid Library](#)
Sebastian Lopez
Mobile States Consortium
Ruth Leyland-Cowan / [Nova 93.7](#)
Lorissa Kelly / [Office of Minister Day](#)
Wendy Blacklock, Harley Stumm, Fenn Gordon & Kar Chalmers / [Performing Lines](#)
Fiona de Garis & Sarah Rowbottam / [Performing Lines WA](#)
Eva Fernandez / [Perth Centre of Photography](#)
Perth Fashion Festival
Shelagh Magadza, Margaret Moore & Marnie Karmelita / [Perth International Arts Festival](#)
Barry Mather / [Printezy.com](#)
Joe Lenzo / [Property Council of Australia](#)
Daniel Godoy / [Quest on James](#)
Brad Fergusson & Peter Barr / [RTR FM Radio](#)
Splendour in the Grass
Margaret Allen / [State Library of WA](#)
Agnes Michelet & Varnya Bromilow / [STRUT Dance](#)
Jessee Lee Johns / [Studio Robot](#)
The Sunday Times
Sunset Events
Michael Levine, Ted Snell & Bill Taylor / [University of Western Australia](#)
Aleksandra Gadja & Ebony Frost / [Unwrapped](#)
Vicki Northy / [WA Museum](#)
Carol Wish-Wilson
Aimee Johns & Lake Bovell / [William Street Collective](#)
Joanne Davies / [Windows Winery](#)
Melissa Arbon, Gracie Daniel & Rebecca Hughes / [Winter Arts Season](#)
Emma Bergmeier / [Xpress Magazine](#)

DONORS

Leading

Matthew Howison

Supporting

Tony Chong
Lister Gallery

Foundation

Fogarty Foundation

Art1000

Amy Barrett-Lennard
Natalie Cameron
Elizabeth Fong
Franklin Gaffney
Robyn Glindemann
Rosie Kyron
Julian Lavigne
Mandy Loton
Jo Malone
Margaret Moore
Ben Opie
Julie Robson
Vivienne Stewart
Olwyn Williams
Venn



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



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gallery hours
tue-sun 11am–6pm