

APHIDS

ANNUAL
REPORT 2019



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2019 AT A GLANCE

JANUARY

APHIDS presents *The Talk* at PICA, Perth
APHIDS attends NYC in JANUARY events

FEBRUARY

Lara Thoms invited and supported to be APHIDS delegate
at PROGRESS festival, Toronto

MARCH

NAVA *Hopes and Dreams* commissioned article released
SUPERMASSIVE artists announced
Eugenia Lim delivers Art Forum lecture at VCA

APRIL

Premiere of *Questions For Problems* at Ian Potter Museum of Art,
Melbourne

MAY

The Director has its NSW premiere at Sydney Opera House
for Festival Unwrapped
Lara Thoms presents at Performing Selves panel, Sydney
Eugenia Lim invited to speak and represent APHIDS at Next Wave
Kickstarter Intensive, Melbourne

JUNE

Exit Strategies design development, ARTSHOUSE

JULY

Mish Grigor represents APHIDS for NAVA's Arts Day on the Hill,
in Canberra at Parliament House
APHIDS launches new donor campaign and raises \$22,000

AUGUST

Pre-production and rehearsal for *The Director* tour

SEPTEMBER

Eugenia Lim invited and supported to represent APHIDS at IAS Beijing
APHIDS takes part in Divercities EU Artist Lab, Finland
The Director tours to Anti Festival, Finland and SICK festival, UK
Eugenia Lim invited to present at AusCo's Satellite Sessions, Melbourne

OCTOBER

APHIDS selected for Testing Grounds in-kind artist studios and move in
Exit Strategies rehearsal at ARTSHOUSE
APHIDS LISTENS launches

NOVEMBER

Exit Strategies premiere at ARTSHOUSE, Melbourne
Stick Around publication launches alongside *Exit Strategies*
APHIDS on TNA podcast

DECEMBER

APHIDS public movement workshops with Nat Cursio
Eugenia Lim hosts public Book Club on *Seasonal Associate*
APHIDS host panel discussion of the future of work
APHIDS Gig Night and end of year party at MPavilion, Melbourne
SUPERMASSIVE Drop in centre, Library At The Dock



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MISSION

Mission

To create urgent art for urgent times.

Philosophy

APHIDS is a 26-year-old artist-led experimental art organisation that forefronts intersectional feminist voices. From our home in Melbourne, we create art of lasting global, social and cultural significance, bringing artists into meaningful exchange with audiences through performance, critical dialogue and unpredictable encounters in the private and public realm.

Collaborative and future-focused, APHIDS is the only arts organisation in Australia in which the CEO/Artistic Directorship role is shared equally by three women – Eugenia Lim, Lara Thoms and Mish Grigor – in a democratic, peer-based leadership model. Our work is driven by what is current and urgent in contemporary culture and a passionate belief in the social role of art.

www.aphids.net
info@aphids.com



OPERATIONS & GOVERNANCE

People

Lara Thoms, Co-Director/CEO
 Mish Grigor, Co-Director/CEO
 Eugenia Lim, Co-Director/CEO
 Rebecca McCauley, Operations Manager
 & Graphic Designer
 Alison Halit, International Consultant
 Au Nguyen, FAME Group, Book-keeper
 Bryony Jackson, Photographer
 Takeshi Kondo, Video Documentation

Committee of management

Vivien Allimonos, Chair
 Willoh S. Weiland, Acting Treasurer
 Lz Dunn, Secretary
 Georgie Meagher, Member
 Tom Supple, Member
 Marc Goldenfein, Member
 Alexia White, Member
 Donna Luker, Member

Collaborators

Anne Thompson, Dramaturgy
 Zoe Scoglio, Video
 Nina Buchanan, Sound
 Katie Sfetkidis, Lighting Designer
 Erica McCalman, Writer
 Jane Howard, Writer
 Catherine Ryan, Performer
 Aaron Orzech, Dramaturgy
 Lz Dunn, Dramaturgy
 Scott Turnbull, Performer
 Kenneth Pennington, Sound
 Nat Cursio, Choreography
 Becky Sui Zhen, Sound
 Maureen Fitzgerald, Costume
 Cher Tan, Darren Tan, Abdul Wasay,
 Benjamin Pitt, Ruben Pinzon, and
 Karleng Lim, Gig worker collaborators

Amos Gebhardt, APHIDS LISTENS
 Faye Driscoll, APHIDS LISTENS
 Robbie Rotman, Web
 Bryony Jackson, Photography
 Aaron Claringbold, Photography
 Sissy Reyes, Videographer
 Parisa Asirap, SUPERMASSIVE artist
 Roslyn Helper, SUPERMASSIVE artist
 Kitty Malam, SUPERMASSIVE intern
 Sarah Kaine, Panelist
 Roshelle Fong, Panelist
 Josh Klooger, Panelist

ARTISTIC DIRECTOR'S REPORT

2019 was a year of deep thinking, long conversations, international exchanges and bold new work for APHIDS. Building the new Co-Artistic Director/CEO role, we approached the year with a sense of collaborative leadership, transparency and shared learning. We were commissioned by NAVA to write about this for their newsletter, where we articulated that working together is a reaction against a singular vision: we refuse to be auteurs, we disperse knowledge, and we rebel against any hierarchy. We endeavour, through difference and complexity, in conversation and argument, to build together.

Using this model we found ourselves creating projects across super local and global contexts. We sat down with food delivery workers of Melbourne CBD for the *Easy Riders* development, small town Finnish funeral businesses for *The Director*, prolific New York artists in APHIDS LISTENS, a generous Indigenous writer for *Exit Strategies* and emerging feminist artists for SUPERMASSIVE. Our collaborations have been rich in exchange and generative in building new work. We would like to thank all of the people who have contributed to APHIDS projects, both from within and beyond the arts.

Ultimately 2019 was a year of questioning — we ask, what can an arts organisation be? What needs to be discussed in this new political era? What does work look like in the era of technological outsourcing? How do we exit — personally, politically, globally, historically? How do we approach the universal subject of death? How can we apply a feminist collaborative methodology in all that we do?

We loved asking the big questions this year and are excited for what those questions have built for APHIDS and our future.

— Lara Thoms, Mish Grigor, Eugenia Lim





CHAIR'S REPORT

It has been a transformative year at APHIDS and a significant one in our long history. We proudly celebrated 25 years of excellence in Australian art and performance by welcoming three new Artistic Directors.

We considered new ways of running an arts organisation, and most importantly, produced great art for audiences in Australia and internationally. In 2019 we were delighted to welcome our new Co-Directors & CEO team – Lara Thoms, Mish Grigor, Eugenia Lim who have combined forces to lead APHIDS through a significant period of evolution and energy. The Artistic Directors have delivered a profoundly diverse and exciting body of work in 2019.

In 2019 our experiments moved beyond the artistic. We built a new donor program to diversify our funding, raising over \$20,000 in donations. We welcomed new brilliant board members and were able to double our projected budget by increasing commissions and support. We joined forces with some new partners for APHIDS, including the Sydney Opera House, SICK! Festival UK, MPavilion and the Ian Potter Museum of Art, and we

continued deep relationships with experimental arts presenters including ArtsHouse and ANTI – Contemporary Art Festival, Finland.

I would like to take this opportunity to thank the new APHIDS leadership for bringing their incredible skills and commitment to APHIDS. Our special thanks goes to Willoh S. Weiland, who after eight incredible years leading APHIDS as Artistic Director and CEO, stayed on the committee to support an effortless transition in this exciting new stage, and to Greer Evans, who stood down after a formidable 11 year tenure on our committee.

It has been a great honour to be chair of APHIDS through this transformation and a privilege to work with a team of inspiring Artistic Directors and a vigorous Committee of Management whose common aspiration is to keep asking questions and to create urgent art for urgent times.

— Vivien Allimonos

WORLD PREMIERE

EXIT STRATEGIES





EXIT STRATEGIES

MELBOURNE
13–17 November
Presented with ArtsHouse

NOMINATED FOR A 2019
 GREEN ROOM AWARD
 FOR PRODUCTION,
 CONTEMPORARY AND
 EXPERIMENTAL PERFORMANCE

'Deliciously anti-heroic' — Sandra
 D'urso, *The Conversation*

Lead Artist — Mish Grigor
 Co-Created by APHIDS — Mish Grigor,
 Lara Thoms & Eugenia Lim
 Dramaturg — Anne Thompson
 Video — Zoe Scoglio
 Sound — Nina Buchanan
 Lighting Designer — Katie Sfetkidis
 Original Concepts — Mish Grigor with
 Jo Bannon & Richard Higgins
 Production Manager — Bindi Green
 Operator — Jay Tettamanti
 Stage Crew — Richard Chandler
 Lighting Design Secondment — Harrie Hogan,
 on internship from the Faculty of VCA and
 Music, Production
 Advisor — Erica McCalman
 Costume Construction — Maureen Fitzgerald
 Graphic Designer — Rebecca McCauley

Exit Strategies is a solo performance work
 about mobility, privilege and ways to disappear.

Mish Grigor leaves. Again and again and again
 she leaves the stage, leaves the building,
 leaves the country. From the repetition, a game
 emerges. As she attempts (or pretends to
 attempt) a series of grand exits, her actions
 become more and more ridiculous, careening
 from the absurd to the darkly political.

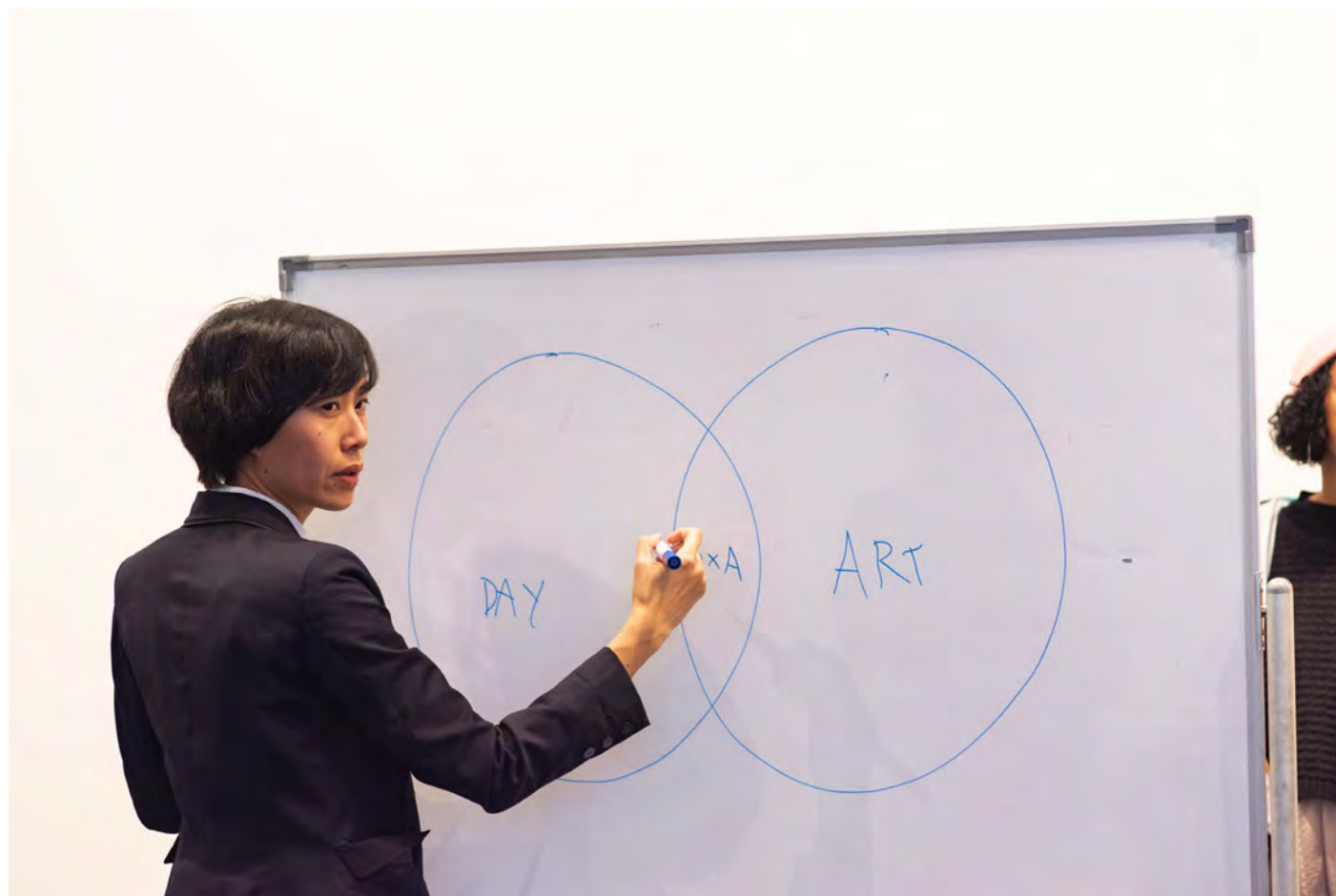
Whether she's abandoning lovers, childhood
 dreams or bad restaurants, there's more
 to her escape routines than simple flight.
Exit Strategies is about escape, change
 and disappearance. About the privilege of
 movement. About knowing when your time is
 up, and sensing when you've overstayed your
 welcome. It's about wondering if you can go
 home again, or if you ever really had one. About
 what happens when the going gets tough
 (spoiler alert: the tough get going).

*This project was made possible through the
 generous support of ArtsHouse, the Australia
 Council for the Arts, the City of Melbourne,
 and Creative Victoria. Development for Exit
 Strategies was supported by Arts House's
 CULTURELAB, Adhocracy at Vitalstatistix,
 Australia Council's EMPAC residency, New
 York and UNSW.*

QUESTIONS FOR PROBLEMS

QUESTIONS FOR





QUESTIONS FOR PROBLEMS

MELBOURNE

4 May

Presented with Ian Potter Museum
of Art as part of Inside Out

‘What would you do if you were
the audience?’ — *Questions for
Problems* prompt

Concept – Mish Grigor, Eugenia Lim
& Lara Thoms

Artistic ‘Consultants’ – Eugenia Lim
& Catherine Ryan

Scribe – Rebecca McCauley

In May 2019 APHIDS were invited to
participate in *Inside Out*, a year-long program
at Ian Potter Museum of Art, aimed at shifting
the audience experience by exploring the
artistic opportunities that exist both inside and
outside of our galleries.

Over three hours APHIDS hosted a
durational performance and ‘drop-in centre’
for uncertainty, exchange and dialogue.
Questioning the role of artists, pedagogy
and learning within an art institution and
university, *Questions for Problems* focused on
a live exchange of questions, problems and
speculations with participants through our
feminist methodology of humour, generosity,
listening, and dialogue.

IN REPERTOIRE

THE DIRECTOR



THE DIRECTOR

SYDNEY
15–19 May
Presented with Sydney Opera House as part of
Festival Unwrapped

KUOPIO, FINLAND
10–15 September
Presented with ANTI Contemporary Art Festival

MANCHESTER, UK
25–26 September
Presented with Sick! Festival

‘A bleakly amusing, hugely
informative and fascinating insight
into how the death industry works’
— *Megaphone Oz*

Creators — Lara Thoms, with Scott Turnbull,
Aaron Orzech and Lz Dunn
Performers — Lara Thoms, Scott Turnbull
Designer — Katie Sfetkidis
Sound — Kenneth Pennington

In September 2019 *The Director* toured to
Finland, and to the United Kingdom, following a
successful season at the Sydney Opera House
in May.

The Director is a bold new performance
starring charismatic ex-funeral director of 21
years, Scott Turnbull, and artist Lara Thoms.
Taking up a universal experience and taboo
topic, Turnbull and Thoms demystify, expose
and expand elements of the death industry,
using humour and first-hand knowledge to
dig a little deeper on what happens after we
go. Nothing is off limits, including the smell of
a crematorium, the tools of the mortuary, and
driving tractors into a funeral chapel. At a time
when dying costs an average of \$10,000 and
funerals happen within a week, death can seem
like a very expensive drive-thru meal.

Blurring the roles of funeral director and theatre
director, Thoms and Turnbull ask each other
to perform tasks, share knowledge and give
feedback on each other’s actions. Balancing
macabre reality, playfulness and the tragic
elements of death, the result is a spiky, funny
and invigorating performance.

The Director European tour was supported
by the Australian Government through the
Australia Council for the Arts, its arts funding
and advisory body and through Arts Tasmania
by the Minister for the Arts.





THE TALK

PERTH

18–25 January

Presented by Perth Institute of Contemporary Arts
and Fringe World

‘Funny, toe-curlingly frank, and
immensely insightful’ — Lyn
Gardner, *The Guardian* (UK).

Created and Performed — Mish Grigor
Collaborating Artists — Jess Olivieri
and Anne Thompson

The Talk is a terribly undomesticated evening.
It’s one account of what happens when you
start talking about sex with your family: what
‘the talk’ is, and what it shouldn’t be.

A hilarious live twist on the family dinner,
audiences are invited to become the artist’s
family and re-enact real conversations about
sex, sexuality and love. What follows is an
awkward, intimate and explicit conversation
laying bare the taboos of sex, relationships
and family dynamics. *The Talk* is participatory
performance at its most tender, unapologetic
and best.

*This project was originally commissioned for
Field Theory’s Site Is Set with development
supported by the Australia Council of the Arts
through residencies at Campbelltown Arts
Centre and Metro Arts. Thanks to Creative
Practice Lab, School of the Arts and Media,
UNSW.*

APHIDS LISTENS

AL 19



APHIDS LISTENS

ONLINE

Launched November
Soundcloud, Whooskka and Spotify

Creators and interviewers — Mish Grigor,
Eugenia Lim, Lara Thoms
Sound design — Becky Sui Zhen
Featured artists — Amos Gebhardt,
Faye Driscoll

APHIDS LISTENS is a direct response to the current political climate of experimental arts, and operates as an ongoing living archive. A bi-monthly podcast based on long-form interviews with key female, POC and queer artists from national and international experimental art communities. APHIDS invites artists to speak, in their own words, about projects of inspiration, early influences and the life of a project from conception to delivery.

APHIDS LISTENS was launched in November 2019 and the first two episodes are available for streaming online. Our first conversation saw Eugenia Lim speak with Amos Gebhardt about their moving image and lens-based work that offers a non-linear, non-binary space of fluidity, desire and the more-than-human. In Episode Two Lara Thoms spoke with New York based choreographer, dancer and artist Faye Driscoll about collaboration and early inspirations.

IN DEVELOPMENT

EASY RIDERS: THE PROLOGUE



EASY RIDERS: THE PROLOGUE

MELBOURNE
2–10 December 2019
In partnership with MPavilion

Lead Artist — Eugenia Lim
Collaborating Artists — Mish Grigor
& Lara Thoms
Supermassive artist — Kitty Malam
Choreographer — Nat Cursio
Sound — Becky Sui Zhen
Gig worker collaborators — Cher Tan,
Darren Tan, Abdul Wasay, Benjamin Pitt,
Ruben Pinzon, Karleng Lim
Panellists — Eugenia Lim, Sarah Kaine,
Roshelle Fong, Abdul Wasay, Josh Klooger

In December APHIDS held a two week public development for *Easy Riders*, while in-residence at MPavilion. A major new performance work *Easy Riders*, combines dance, synchronised bike-riding and performance, in a collaborative choreography that explores the nature of work and human connection in the digital age. Developed and co-created with workers of the gig economy ('independent contractors' for companies such as Uber, Deliveroo and Airtasker), *Easy Riders* asks: how much of our daily lives should be lived by others? What are the moral and social implications of outsourcing? And who do we become once we're fully outsourced and at our most 'efficient' – Übermenschen or über-assholes?

Movement Workshops

Two free movement workshops, considering the relationships between art, the gig economy and our bodies were facilitated by choreographer Natalie Cursio.

Gig Night

Musician Sui Zhen and *Easy Riders* gig worker collaborators DJ'd with a mix of music inspired by our digital age, while visitors enjoyed the sunset.

Panel Discussion

Sarah Kaine, Associate Professor, School of Business, UTS; artist Roshelle Fong; gig worker and advocate Abdul Wasay and former Foodora worker Josh Klooger spoke on the gig economy and workers rights.

Public Book Club

Readers discussed *Seasonal Associate* by Heiki Geissler, about the brutalities of working life inside of late capitalism.



SUPERMASSIVE

SUPERMASSIVE supports interdisciplinary artists to engage with the APHIDS ethos of creating urgent art for urgent times, with a program of mentorships, workshops, internships & talks. In 2019 we worked with an exciting group of artists across a series of relationships.

Mentorship — Roslyn Helper

Roslyn Helper is an artist and curator interested in the effects of new technologies on society, culture and politics. Roslyn is an advocate for experimental technology-based art and sound. Roslyn undertook a mentorship with Eugenia Lim with the support of Sydney Opera House.

Mentorship — Parisa Asirap

Parisa's practice is founded in the moving image and extends to inter-disciplinary projects working closely with dance and animation. She has written for Archer Magazine exploring homophobia/transphobia across her birth country, Iran. Parisa worked with Lara Thoms to explore methods to visually and lyrically convey sensitive stories where core creative innovation is driven by the necessity for identity-concealment.

Internship — Kitty Malam

Kitty is a performance maker currently completing her BA at Monash University, who supported her internship. She is interested in crafting experiences that are immersive, interactive and site-specific, working with non-theatre performers and creating work for non-theatrical audiences. Kitty interned with APHIDS during the development of *Easy Riders: The Prologue*.

Lighting Design Intern — Harrie Hogan

Harrie is a lighting designer in her final year at the Victorian College of the Arts (VCA). Her credits at the VCA include Lighting Designer for *A Chorus Line* (2018) and working in a technical capacity across a range of dance, theatre and musical theatre productions. Harrie worked with Katie Sfetikidis on *Exit Strategies*.

SUPERMASSIVE Drop-In Centre

In December 2019 APHIDS invited emerging experimental artists to book in for a free SUPERMASSIVE session. Meeting with artists we discussed their practice in depth through a 30-minute session at Library at the Dock, Docklands, mulling over ideas, and connecting artists to places, spaces and people to take their work to the next level. This event sold out weeks in advance, encouraging us to build the program for the future.

'Thank you for the wonderful conversation on Sunday afternoon. Having the chance to bounce ideas around outside my own mind was incredibly valuable. Thank you all for making SUPERMASSIVE happen. I had some really thought provoking takeaways from our chat to consider during my development'
— SUPERMASSIVE Drop-In participant



PUBLIC TALKS, ART FORM
AND SECTOR DEVELOPMENT

'Very inspiring leadership vision'
— Roslyn Oades



PERFORMING SELVES, SYDNEY

Lara Thoms presented as part of a panel discussion on how artists shape their own lived experience into performance, at The Sydney Opera House, chaired by Dr Paul Dwyer.

TNA BEHIND THE SCENES

Mish Grigor undertook an in depth interview about APHIDS and *Exit Strategies* for the Theatre Network Australia podcast.

PROGRESS FESTIVAL, CANADA

Lara Thoms was supported by Progress Festival as an artistic delegate to attend the festival and have meetings with local Toronto emerging artists. The program culminated with a talk about APHIDS at the Theatre Centre, Toronto.

NAVA'S ARTS DAY ON THE HILL, CANBERRA

Arts Day on the Hill is the National Association for the Visual Arts' (NAVA) annual focus on national advocacy development for sustained government engagement with a long-term policy focus. Selected and supported as the Victorian representative, APHIDS' Mish Grigor was one of eight Arts Day on the Hill participants who gathered in Canberra during the Parliament's winter sitting on 31 July 2019 to set the contemporary arts agenda. Mish met with multiple politicians and campaigned for continued arts support and funding.

IAS: BEIJING, CHINA

Thanks to the support of the Australia Council for the Arts, Eugenia Lim represented APHIDS in China in September for Independent Art Spaces Beijing. Independent Art Spaces was organised by i:project space Beijing and brought together experimental and independent artists, curators and spaces from across China (and invited international participants) for knowledge exchange.

ANTI FESTIVAL'S DIVERCITY LAB

Lara Thoms participated in the two week Future Divercities EU lab in Finland with multiple EU artists and artworkers including UK MAPS consortium as lab conveners. This invite-only opportunity explored the notion of 'Endings' — in art, public space and social exchanges.

KUOPIO UNIVERSITY PRESENTATION

Lara Thoms presented to University students in Kuopio, Finland; about socially engaged performance and APHIDS history.

NEXT WAVE KICKSTARTER INTENSIVE

Eugenia Lim was invited to present on her work as a cross-artform practitioner and APHIDS co-director at the May gathering of Kickstart-development artists and producers at Abbotsford Convent

VCA ART FORUM

Eugenia Lim presented a lecture on her practice and work with APHIDS to VCA students and staff

PLUS:

- Lara attended major European festival Noorderzen festival and Theatre Spektakel, and met with diverse European presenters and artists.
- Lara attended NYC in JANUARY events and met with American presenters and arts organisations.
- Mish attended an Arts Centre Melbourne led trip to Bunjil Place Arts Community Space with artistic peers and leaders.
- Eugenia was invited to present as artist and sector lead at the Australia Council Satellite Sessions (Melbourne), an industry event to encourage reciprocal exchange and opportunities between Australia and Asia for artists and curators.
- Mish attended Liveworks Festival Sydney and the accompanying International delegates program.
- Mish presented an APHIDS talk at PICA, Perth.



‘Such an important area of enquiry’ —
Sam Hoff, on *Easy Riders*

‘Nurture your curiosity. Listen. Stay.
There is something here to fight
for. This place cannot wait for you
forever.’ - Erica McCalman, in *Stick
Around*, APHIDS RECORDS

IN-RESIDENCE – Testing Grounds

APHIDS were lucky enough to be offered a space at the Testing Grounds studios, in-kind for 6 months. Testing Grounds is a temporary space for creative practices encompassing art, performance and design. From October 2019–April 2020 a village of artists occupy the indoor spaces working on major creative projects. Testing Grounds is operated by These Are The Projects We Do Together.

HOPES, VISION AND FEARS – NAVA COMMISSION

Commissioned for the NAVA newsletter:

‘This election year and forever more, we want politicians and their constituents — you, us, economists, farmers, kids, scientists, teachers, workers — to understand that art is not something to be contained within a spreadsheet, a set of KPIs, or a ‘creative industries’ portfolio. As we face the possibility of mass extinction, the rise of populism, toxic masculinity, continued displacement due to climate change, war and racism; it is a vital yet indefinable part of making us humans, whole. Not because it has any answers, but rather because it helps us articulate our questions. We want those in power to make real space for the voices and perspectives of artists in culture. A space that honours and respects people who identify as women, queer, First Nations, non-binary, people of colour. To pay attention to kids and elders as the past and future leaders of society...’

SOCIAL REACH

Instagram: 1483 followers, up 33%
Facebook: 2009 followers and 637 ‘likes’ in 2019
Newsletter Subscribers: 1287

Attendances at APHIDS shows and events:
Local Victorian: 1110
Interstate: 960
International: 600

DONOR FAMILY

In 2019 we began our major donor family campaign and received \$22,250+ in donations via the GiveNow campaign.

Thank you to all of our kind and generous supporters.

APHIDS RECORDS AND MERCH

APHIDS premiered two writing commissions for APHIDS RECORDS: *My Exits* by Art critic Jane Howard and *On Leaving and Returning* by Ballardong Noongar writer Erica McCalman, two personal reflections on identity within current global turmoil.

APHIDS also revealed its foray into merchandising with its Stick Around hat, designed by Rebecca McCauley.

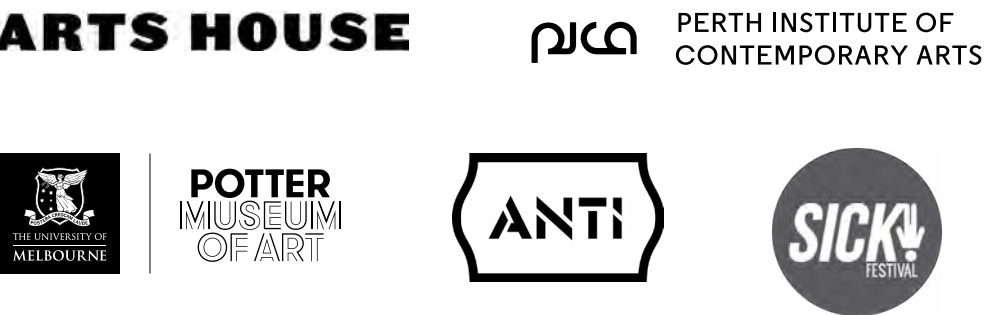
CONSULTANCY

APHIDS began its relationship with Wurundjeri Council to consult on all creative projects on local land.

FUNDING PARTNERS



PROJECT PARTNERS



MPAVILION

SPONSORS & SUPPORTERS



APHIDS gratefully acknowledges our many collaborators, supporters, partners and friends who have contributed to the 2019 program. APHIDS is supported by the Victorian Government through Creative Victoria and the City of Melbourne through its 2018–20 Arts and Culture Triennial Program. APHIDS projects have been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and through project partners; ArtsHouse, Sydney Opera House, ANTI – Contemporary Art Festival, Sick! Festival, Ian Potter Museum of Art, Perth Institute of Contemporary Arts and MPavilion.

RELATIONSHIPS

THE SYDNEY OPERA HOUSE
MPAVILION
TESTING GROUNDS
ARTSHOUSE
ANTI CONTEMPORARY ART FESTIVAL (FIN)
NATIONAL ASSOCIATION FOR THE VISUAL ARTS
DIVERSCITY LAB (EU)
PROGRESS FESTIVAL (CAN)
SICK! FESTIVAL (UK)
PERTH INSTITUTE OF CONTEMPORARY ART
LIBRARY AT THE DOCK
INDEPENDENT ART SPACES: BEIJING (CHINA)
IAN POTTER MUSEUM OF ART

CARBON ACCREDITATION
As part of our commitment to ecological practice APHIDS is audited yearly by Creative Environment Enterprises.

APHIDS ACKNOWLEDGES
THE WURUNDJERI AND BOON
WURRUNG PEOPLES ON WHOSE
LANDS WE LIVE AND WORK.

SOVEREIGNTY WAS NEVER CEDED
AND WE PAY OUR RESPECT TO
PAST, PRESENT, AND FUTURE
ABORIGINAL ELDERS AND
COMMUNITY, AND TO THEIR
LONG AND RICH HISTORY OF
ARTMAKING ON THIS COUNTRY.

