

APHIDS

ANNUAL
REPORT 2020





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CONTENTS

Mission & Philosophy	06
Operations and Governance	08
Artistic Directors’ Report	10
Chair’s Report	12
Keynote	
<i>Howl</i>	14
In Repertoire	
<i>The Director</i>	18
Online	
<i>APHIDS LISTENS</i>	22
<i>8 Seconds Rest</i>	26
In Development	
<i>EASY RIDERS</i>	28
<i>Class Act</i>	32
Artist Exchange and Mentorship	
<i>No Contest Art Prize</i>	34
<i>SUPERMASSIVE</i>	36
APHIDS RECORDS	
<i>Publications and APHIDS archive</i>	38
<i>Online shopping & APHIDS Merch</i>	39
<i>Monash Design</i>	39
Advocacy & Sector Development	40
Marketing & Fundraising	42
Acknowledgements	44

MISSION



Mission

To create urgent art for urgent times.

Philosophy

APHIDS create urgent art for urgent times. Spanning theatrical, gallery-based and public art contexts, the work of APHIDS is feminist, intersectional, angry and funny. APHIDS is led by directors Eugenia Lim, Mish Grigor, and Lara Thoms, who share a passionate belief in the social role of art.

APHIDS functions with collaborative plasticity — modifying roles, responsibilities and the organisation of labour in response to different contexts. In the process of making work with, alongside, and around each other, they are creating a collaborative practice that is greater than the sum of its parts. The artists are committed to meaningful exchange with audiences through performance, critical dialogue and unpredictable encounters in the public realm, as well as knowledge sharing through workshops and intergenerational dialogue.

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
 Au Nguyen, FAME Group, Book-keeper

Committee of management

Vivien Allimonos, Chair
 Tim Webster, Treasurer
 Donna Luker, Secretary
 Georgie Meagher, Member
 Tom Supple, Member
 Marc Goldenfein, Member
 Alexia White, Member
 Lz Dunn (left December 2020)
 Willoh S. Weiland (left April 2020)

Collaborators

Nina Buchanan, Sound
 Katie Sfetkidis, Lighting Designer
 Lz Dunn, Artist
 Willoh S. Weiland, Artist
 Scott Turnbull, Performer
 Corin Iletto, Sound
 Amrita Hepi, Choreography
 Cher Tan, Abdul Wasay, Mirza Baig, and
 Jessica Wen, Worker-Performers
 Alice Auckbur, Worker-Consultant
 Sascha Budimski, Sound
 Jennifer Hector, Lighting Designer
 Emma Beech, Felicity Boyd, Chelsea Farquhar,
 Britt Plummer, Cynthia Schwertsik, Jo Stone
 and Henry Wolff, Performers
 Danielle Reynolds, Artist
 Meg Wilson, Artist
 Alison Halit, International Consultant
 Chang Chien-Hao, APHIDS LISTENS
 Amy Spiers, APHIDS LISTENS
 Amaara Raheem, APHIDS LISTENS
 Buzz Slutzky, APHIDS LISTENS
 Hoda Afshar, APHIDS LISTENS
 Talya Rubin, APHIDS LISTENS

Robbie Rotman, Website
 Bryony Jackson, Photographer
 Takeshi Kondo, Video Documentation
 Aaron Claringbold, Photography
 Thomas McCammon, Photography
 Tommy Thoms, Videography
 Roshelle Fong & Keziah Warner,
 SUPERMASSIVE artists
 Kasey Gambling, SUPERMASSIVE artist
 Desiree Tan, SUPERMASSIVE artist
 Amal Laala, Ruth Nyaruot Ruach,
 Sunny Baek, Julie Vinci, Simran Giria, Jarra
 Karalinar Steel, Narinda Lea Cook, Anindita
 Banerjee, Evie Clayton, Xen Nhà, No Contest
 Art Prize winners
 Emma Bathgate, Matthew Gorgula, Anna
 Schwann, Sarah Burrell, Cathy Petocz, Lachlan
 Herd, Dan Wei, Penelope Cain, Alexandra
 Moon, Gabriella Imrichova and Tessa Zettel,
 SUPERMASSIVE Drop-In Centre artists

ARTISTIC DIRECTOR'S REPORT

2020—to say it was a rollercoaster is an understatement. We opened the year on a high: with a tour of *The Director* to the International Theatre Festival of Kerala, India, and a site-responsive re-imagining of our work *Howl* on Kurna country, in the stately confines of the Art Gallery of South Australia for the *2020 Adelaide Biennial: Monster Theatres*. In a nail-biting week in March, we presented three incredible shows to captivated biennial audiences, with all the sweat, close proximity and intimacy of live performance, before the state borders closed and the world's strictest and longest lockdown began in earnest in our home city of Naarm/Melbourne.

The next few months were spent navigating the existential turmoil of COVID-19, and supporting our community of experimental artists, feminist makers, and collaborators professionally and emotionally through such a bleak time. Like a lot of the world, we felt like we lived on Zoom. We ran workshops, talks and advocacy. Although physically isolated, we prioritised staying connected: sharing the stories and collaborative methodologies of APHIDS and listening to how artists were thinking about and responding to the rolling crises. We were also active online in other ways: invited by Artspace to make a new digital work for 52 ACTIONS, and with our ongoing 'alternative archive' of experimental practice, APHIDS LISTENS.

Through our work on *EASY RIDERS*, we have been working with a small group of on-demand or 'gig' workers, many of whom have been putting their lives and bodies at risk to support those lucky enough to shelter and work from home with food, transport and other essential services. As work becomes more casualised across all sectors, it feels more important than ever to come together with our worker-collaborators and audiences to make space for new ways of thinking about work, technology and solidarity in the digital age.

As an artist-led company and non-profit, our small team at APHIDS was so fortunate to secure a range of government support, from JobKeeper to COVID-19 stimulus, and as best as we could, we sought to pay this support and security forward to our unsalaried, independent and more precarious peers through our SUPERMASSIVE mentorships and No Contest Art Prize.

The murder of George Floyd sparked global outrage and heightened awareness at police brutality and systemic racism against Black and First Nations people. Here in 'Australia', APHIDS continues to grapple with working on stolen country and in 2020, each director committed to a monthly contribution to the Victorian-based First Nations sovereign fund Pay the Rent. We keep listening and learning and working to be more active allies.

We rounded the year with a month of development across two projects, *EASY RIDERS* at Trades Hall and *Class Act* in the City of Yarra. Working with bold teams of artists and performers, both were joyful in-person experiences!

2020 was a year of unparalleled challenges. We felt lucky — we had each other, our extended family of peers and collaborators, and the supportive infrastructure of APHIDS to help us weather the storm. As world events unmoored us, we realised anew how precious art and culture are. We finish the year reinvigorated, inspired to build a new, more equitable future together. We are more attuned than ever to the critical role of art in making our world.

— Eugenia, Lara, and Mish





CHAIR'S REPORT

In its 26th year APHIDS experienced a global pandemic along with the rest of the world. We began the year with successful international and interstate tours, and then joined the ranks of house-bound artists and people. 2020 is a challenging year to reflect on given its unique adversities which we are still processing, however the organisation came through 2020 in many ways recommitted to its mission of creative and community connections.

It was a time to reflect and review, not only to look for ways of working and making art, but also our organisational structure and processes. APHIDS welcomed and participated in conversations about the creative sector and financial support from the Commonwealth and State governments. We advocated too; working closely with fellow arts organisations and artists online to reiterate the vital importance of art, connection and being together online, and most especially, in shared physical spaces.

In 2021, I step down as Chair and hand over to Meredith Martin. It has been a great joy and an honour to be an active part of the APHIDS committee for over a decade, and I will soon join the ranks of excited audience members. I would like to take this opportunity to thank all the artists and committee members that I have had the pleasure of working with over the last ten years. I would especially like to thank Mish Grigor, Lara Thoms and Eugenia Lim, our wonderful co-Artistic Directors, and Rebecca McCauley (Operations Manager) who make up the APHIDS team.

Looking forward into its next quarter century I have no doubt APHIDS will continue to challenge, create and connect.

— Vivien Allimonos

KEYNOTE

HOWL





HOWL

ADELAIDE

11–13 March

Art Gallery of South Australia, Vitalstatistix
and RCC Fringe for 2020 Adelaide Biennial of
Australian Art: *Monster Theatres*

‘Pulls few punches’ — Amanda
Pepe, *Adelaide Review*

‘Powerful and funny and relevant’
— Natalie Carfora, *Collage
Adelaide*

Created and Performed by — Willoh S.
Weiland, Lara Thoms & Lz Dunn
Show Director and Dramaturg — Mish Grigor
Sound Designer — Sascha Budimski
Lighting Designer — Jennifer Hector
Performers — Emma Beech, Felicity Boyd,
Chelsea Farquhar, Britt Plummer, Cynthia
Schwertsik, Jo Stone & Henry Wolff
Production & Stage Manager — Emma O’Neill
Book Designer & Operations — Rebecca
McCauley
Stage Manager — Danielle Reynolds
Runner — Meg Wilson
Urinal Design — Yvette Turnbull
Additional Sound Design — Rachael Dease,
Emah Fox

Do those who object to contemporary art prefer
community parades?

In 2020 APHIDS presents a reimagining
of *Howl* for the 2020 Adelaide Biennial of
Australian Art: *Monster Theatres*, curated by
Leigh Robb, and performed inside the Elder
Wing at the Art Gallery of South Australia. From
depictions of sexuality and the human body
that have challenged the status quo, to acts of
civil disobedience, *Howl* commemorates 15
artworks that have challenged the acceptable
and changed the conversation about legitimacy
and art forever. This is a requiem that is
unquestionably queer, arguably dangerous and
probably obscene.

Working with Vitalstatistix we employed
seven local South Australian artists who
identify as feminist and/or queer. Together we
workshopped and devised a contemporary
South Australian iteration of the work. This
was complimented by AGSA curatorial
contributions to insert local artworks from the
collection into the performance.

Created by Willoh S. Weiland, Lara Thoms
and Lz Dunn, *Howl* energetically probes the
reactions art can invoke, and the perspective
that history permits.

*Originally performed for the Festival of Live Art,
2016, and recontextualised at Perth Institute
of Contemporary Art in 2018. This project
was made possible through the generous
support of the Australian Government through
the Australia Council for the Arts, its funding
and advisory body, the Government of South
Australia through Arts South Australia, and
commissioning partners.*

IN REPERTOIRE

THE DIRECTOR



THE DIRECTOR

THRISSUR, INDIA
26–27 January
International Theatre Festival of Kerala

‘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

On the back of successful tours to Sydney
Opera House, Finland and the UK in 2019,
The Director travelled to International Theatre
Festival of Kerala, India, in January 2020.
Curated by Indian artist Amitesh Grover,
APHIDS engaged in a series of public
programs including an artist talk and were
joined by cinematographer Tommy Thoms to
document the local death industry.

The Director is a bold 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.

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 is supported by the Australian
Government through the Australia Council for
the Arts, its arts funding and advisory body;
and the City of Melbourne through Arts House.



APHIDS LISTENS





APHIDS LISTENS

ONLINE
 Soundcloud, Whooskka,
 Spotify, and Apple Podcasts

Creators and interviewers — Mish Grigor,
 Eugenia Lim, Lara Thoms
 Theme music — Becky Sui Zhen
 Sound production — Nina Buchanon

An alternative archive where artists share a
 work they've made, and a work they've loved.

APHIDS LISTENS is a direct response to the
 current political climate of experimental arts,
 and operates as an ongoing living archive.
 A podcast based on long-form interviews
 with key artists from national 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. In 2020
 APHIDS interviewed local and international
 experimental artists for APHIDS LISTENS.

3 — Talya Rubin
 Talya is a poet and performance maker living
 in Fremantle (WA). She is a co-founder of
 Too Close to the Sun, who make performance
 work that takes a hybrid form, weaving non-
 linear narratives to transcend expectations
 of theatrical storytelling and create resonant
 experiences for audiences.

4 — Hoda Afshar
 Tehran-born, Melbourne-based image-maker
 Hoda Afshar brings to light unseen or hidden
 realities in her work, and in conversation with
 Eugenia Lim, she talks about working on Manus
 Island with Behrouz Boochani.

5 — Buzz Slutzky
 New York based artist Buzz Slutzky speaks
 about their video work that sees Anne Frank
 meeting Justin Bieber, as well as the politics of
 curating trans artists. Buzz reflects on Cecelia
 Condit's video work *Possibly in Michigan*;
 including a poodle in a microwave.

6 — Amaara Raheem
 Mish Grigor speaks with Sri Lankan born
 Australian artist Amaara Raheem about their
 performance practice based around the breath
 and wind. Amaara reflects on how formative
 arts experiences can create foundations that
 we explore for many years to come.

7 — Amy Spiers
 Lara Thoms chats with artist Amy Spiers about
 art in public space including Gillian Wearing's
Dancing in Peckham and her own work
 with Catherine Ryan *Closed to The Public*
(Protecting Public Space). They also question
 social distancing circles in parks.

8 — Chang Chien-Hao
MELBOURNE FRINGE SPECIAL
 Eugenia Lim talks with Taipei-based
 choreographer Chang Chien-Hao about
 dancing with robot vacuums, and how he's
 gotten to know his family by dancing together.
 Chien-Hao's *Something About Skin* was part
 of Melbourne Fringe's Fringe Focus Taiwan.

8 SECONDS REST

ARTSPACE ONLINE
7–11 December
52 Actions

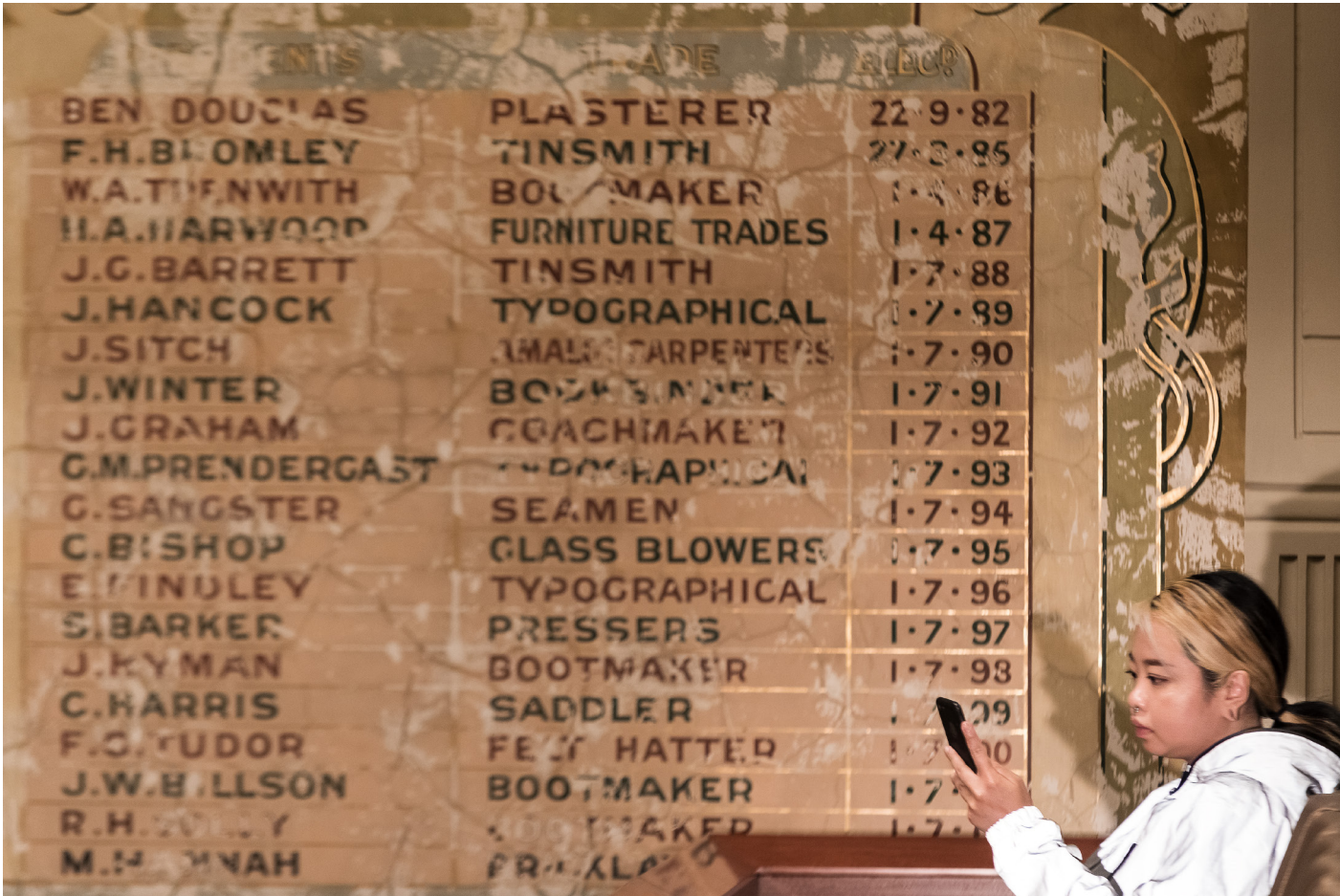
Artists — Eugenia Lim, Lara Thoms & Mish Grigor
Worker-performers — Cher Tan & Wasay
Photographer and filming — Aaron Claringbold

Commissioned by Artspace for 52 Actions, *8 Seconds Rest* was filmed in Solidarity Hall in collaboration with on-demand workers — ‘independent contractors’ for platform capitalist companies such as Uber, Deliveroo and Easi.

Solidarity Hall was built to honour the 8-hour-day labour campaign of the 1850s. Fast-forward to 2020, and on-demand workers are working longer hours and paid per ‘gig’ or task. Unpaid waiting between jobs is a big part of these workers’ days, who on average, make less than the minimum hourly wage. COVID-19 has shone a light on the risky and insecure work that has enabled much of society to ‘stay at home’.

For 52 Actions, APHIDS paid these workers to undertake their liminal labour inside of this historic ‘People’s Palace’. Flanked by the history, banners and political declarations of the trade union movement, our collaborators were working a paid ‘shift’ for our project. The resulting moving images and stills were shared online through Instagram and web.

8 Seconds Rest is part of APHIDS project-in-development *EASY RIDERS*, a collaborative performance made with workers of the on-demand economy.



EASY RIDERS





EASY RIDERS

TRADES HALL, MELBOURNE

23 November – 4 December

RISING, Australian Centre for Contemporary Art,
Centre of Visual Art, West Space

Lead Artist — Eugenia Lim

Co-Creators — Mish Grigor & Lara Thoms

Choreography — Amrita Hepi

Composer — Corin Iletto

Worker-performers — Cher Tan, Mirza Baig,
Wasay & Jessica Wen

Production — Rebecca McCauley &
Cassandra Fumi

Translation — Jess Zhang and Michelle Tseng

For two weeks across November and December, APHIDS took over Trades Hall for a special site-responsive development in collaboration with four on-demand workers and our artistic team.

EASY RIDERS is led by APHIDS' co-director and artist Eugenia Lim, and made in collaboration with an established choreographer and electronic musician and gig economy workers (real-life rideshare and service workers for Uber, Deliveroo, Easi and Airtasker) in a collaborative contemporary performance that explores the impact of technology, outsourcing and gig work on real-world bodies, relationships and environments.

EASY RIDERS will premiere with RISING in 2021.

EASY RIDERS development was made possible through the support of the City of Melbourne through its Triennial Arts Grants, the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, Creative Victoria, Trades Hall and presentation partners.



CLASS ACT

ST. MARKS HALL, MELBOURNE
7–18 December

Lead artist — Mish Grigor
Collaborating Artists — Lz Dunn, Eugenia Lim
& Lara Thoms

Led by Mish Grigor, this new work examines class and social mobility, scrutinising the performance of class; and how signifiers of wealth and poverty are complicated by lives lived online. Drawing on Grigor's wry sense of humour and utilising short-form 'acts', Class Act proposes a new social structure in which the much-detested and occasionally adored figure of the bogan reigns supreme over us all.

With the support of Yarra City Council's Art Grants, Class Act was developed in 2020 for presentation in 2021. The work was developed over two weeks in December in St. Marks Hall.



NO CONTEST ART PRIZE

ONLINE

7–18 December

Congratulations to the selected artists:

Amal Laala
Ruth Nyaruot Ruach
Sunny Baek
Julie Vinci
Simran Giria
Jarra Karalinar Steel
Narinda Lea Cook
Anindita Banerjee
Evie Clayton
Xen Nhà

An intervention into the 2020 strain, the No Contest Art Prize was a momentary redistribution of funds, open to feminist artists based in Victoria. Through social media and the help of our community APHIDS encouraged artists making new work, especially women and non binary folk, First Nations, people of colour, queer, trans, and artists living with a disability to apply.

Based on the idea of making a non hierarchical opportunity, with minimal labour, APHIDS offered the prize to fund ten artists \$1000 to spend some time with an experimental idea. APHIDS aims to think about radical ideas in slow and considered ways. We believe collective, generous and inclusive actions are important strategies for making art and culture. Artists need space and resources to work towards new ideas and futures, and we are aware that our community was working beyond capacity in 2020.

This project was made possible through generous COVID-19 support packages from Creative Victoria and Business Victoria.

‘The best grant/contest I entered this year. Keep the good fight going.’ — Beatrice Magalotti

‘A really timely reminder that pitching artists against each other only weakens us, that we’re stronger together, and that meritocracies are bullshit.’ — Anna Dunnill

‘A real game changer of an art prize — bravo for the idea and the courage to disrupt.’ — Katie Eraser

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 and talks.

In 2020 we offered opportunities through our *Howl* Lab, Drop-In sessions online and through working with an exciting group of artists in one-on-one mentorships. Our mentees joined APHIDS In-Residence at our studio at Collingwood Yards in a year-long mentorship to develop their practice.



Mentorship – Desiree Tan

Desiree’s performance work ranges from sociopolitical plays to experimental art. Her practice is situated in cross-cultural theatre traditions, dark comedy and reimagining collaboration through a disability access lens. Desiree trains in a Suzuki-based ensemble, The Thursday Group and is helping produce *Future Echoes*, a festival for young people at the Arts Centre. She has also recently started a university student theatre company for people with disabilities with a focus on exploring the intersections with sexuality, race, gender and class.

Mentorship – Kasey Gambling

Kasey Gambling is a theatre maker and performer interested in creating feminist site-specific works that explore the link between place and oppressed and marginalised voices. She creates intimate works for solo or small audiences such as *The Maze*: a site-specific walk, allowing a single audience member to witness firsthand the fear and paranoia of one woman walking alone at night. *The Maze* won Melbourne Fringe NSW Tour Ready Award & Summerhall Awards as well as the Adelaide Fringe John Chataway Innovation Award. Kasey is a co-founder of Melbourne collective, The Honeytrap.

Mentorship – Roshelle Fong & Keziah Warner

Roshelle Fong is a Chinese-Australian multidisciplinary artist who creates playful participatory experiences around intercultural connection. After winning the Melbourne Fringe 2018 Award for Innovation in Culturally Diverse Practice for her immersive theatre show *nomnomnom*, she has toured it in Australia, Iceland and China with support from Australia Council for the Arts, City of Melbourne and the Ian Potter Foundation. Keziah Warner is a playwright working in science and speculative fiction. She is an alumna of Red Stitch’s INK Program, Playwriting Australia’s Post-Production Program and Soho Theatre’s Writer’s Lab, UK. She was long-listed for Soho Theatre’s Young Writer’s Award and short-listed for the Patrick White Playwrights’ Award.

Roshelle and Keziah are co-commissioned Next Wave 2020 Festival artists, and are both writers-in-residence at Theatre Works for their ‘She Writes’ 2020 program.

VITALSTATISTIX & APHIDS *Howl* Lab

In an exciting paid opportunity Britt Plummer, Chelsea Farquhar, Cynthia Schwertsik, Emma Beech, Felicity Boyd, Henry Wolff and Jo Stone joined the APHIDS team in presenting live performance work *Howl* in March 2020 at the Art Gallery of South Australia. A performance at the intersection of parade, protest and procession, *Howl* is a glorious celebration of controversy in the art world, and was performed over three nights with the generous support of Vitalstatistix, RCC Fringe and Arts SA.

SUPERMASSIVE Drop-Ins Online

APHIDS invited 11 emerging experimental artists to book in for a free SUPERMASSIVE session on October 5. APHIDS sought form-disrupting Victorian-based artists in this sold-out event to meet and discuss their practice with the co-directors in an individual (or collective) 30-minute session in a pandemic-friendly online format.

Thanks to our participating artists Emma Bathgate, Matthew Gorgula, Anna Schwann, Sarah Burrell, Cathy Petocz, Lachlan Herd, Dan Wei, Penelope Cain, Alexandra Moon, Gabriella Imrichova and Tessa Zettel.

‘Incredibly nourishing and a good space to reflect on our artistic practice’ — Roshelle Fong & Keziah Warner

‘I really appreciated APHIDS keeping us in the loop for creative opportunities and extending their SUPERMASSIVE support as a result of the pandemic; I felt that the Co-Directors were very generous with time especially during such a traumatic world event’ — Kasey Gambling

APHIDS RECORDS AND MERCH

APHIDS RECORDS offers critical reflection and archival documentation on artistic projects; encouraging longevity, deeper understandings, and experimental iterations, across platforms.



HOWL PUBLICATION

Accompanying the 2020 presentation of *Howl* at the *Adelaide Biennial of Australian Art: Monster Theatres*, is a 48-page publication detailing the artworks referenced throughout the performance.

Distributed to audience members during the performance itself, the publication records who and what constituted the works reception. From a rainbow repeatedly burnt in a public square, to an artwork attacked with a hammer at the National Gallery of Victoria, the publication also includes previous artworks referenced in *Howl*, performance images, and an essay in response by Mish Grigor.

This version of the publication was specifically remastered for the performance of *Howl* at the Art Gallery of South Australia, for the *2020 Adelaide Biennial of Australian Art: Monster Theatres*, supported by Vitalstatistix and RCC Fringe. Previous performances have occurred at Perth Institute of Contemporary Arts (2018) and Meat Market (Arts House) for the Festival of Live Art (2016).

CREDITS

Publication Text — Lara Thoms, Willoh S. Weiland, Lz Dunn and Mish Grigor
Publication Designer — Rebecca McCauley
Photography — Bryony Jackson/Aaron Claringbold

APHIDS ARCHIVE

During COVID-19 lockdown APHIDS Operations Manager Rebecca McCauley was able to spend precious time digitising previously unseen project material and digging deep into our harddrive menagerie, completing the upload of the full APHIDS project archive online. APHIDS celebrates its rich and varied history of art making in hyper-local and international locations.

In 1994 APHIDS was born with an evening of performance that featured a human sized paper vase; since then we've gone on to produce soap operas with Kamahl, turn the entire theatre into a dedication to the life of cultural icon Joe Dolce; tour intimate performances to ricefields in Japan; and create site specific miniature percussion in disused swimming pools in Belgium. In 26 years we have paid homage to the art that has shocked us and unsettled us; we have drawn a line between Barbados and Tasmania, drinking rum in the botanical gardens at night, while digging deeper into our own past; we have taken augmented reality to nail salons in Brisbane, Darwin, and Shanghai, worked with primary schools and senior citizens' marching bands at a regional drive-in cinema; and performed some of the most difficult pieces for violin, accompanied by live martial arts at the Melbourne Budokai.

View all these projects, and more, at www.aphids.net

ONLINE SHOPPING @ WAVE MART & OPEN HOURS

As part of Next Wave's Assemble program APHIDS were invited to take part in WAVE MART, an online artist store facilitated by Next Wave and Testing Grounds. Following the success of WAVE MART, where we sold out our 2019 run of *Exit Strategies* merchandise, APHIDS opened an online store through Open Hours, a local Melbourne based community driven e-commerce platform, where we stock current merch and publications for sale.

ART-MERCH

ACT OUT is a reference to a conversation on our podcast APHIDS LISTENS between Lara Thoms and Amy Spiers who commend disruption in public space.

APHIDS ACT OUT cap is a classic orange baseball cap with a yellow embroidered 'Act Out' at the front and APHIDS logo on the rear. This limited edition cap is one-size-fits all and has you covered for all seasons.

Visit our online store at www.openhours.store/aphids

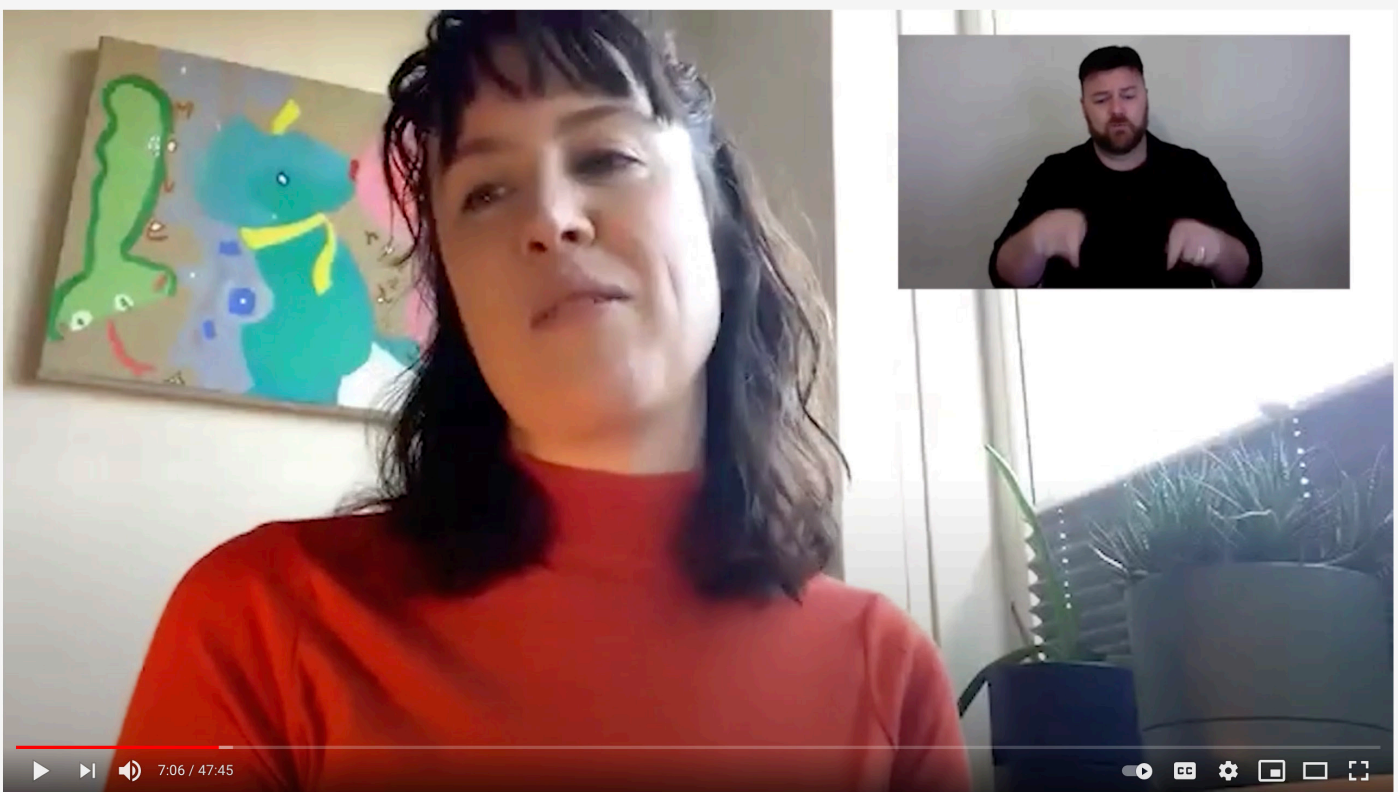
SINGULAR PHENOMENON & MONASH DESIGN

Monash Design students spent a big part of 2020 delving deep into APHIDS 2015 performance *A Singular Phenomenon*. Led by their teachers Warren Taylor and Damiano Bertoli, with direction from Lara Thoms, the students made a series of posters, videos and paraphernalia to the theme of the project, and were asked to consider the concept of theatre as both an original form and as a text that is reshaped through various iterations and performances.

'*A Singular Phenomenon* explores an iconic moment in Australian popular culture through a multitude of related and random events which together form a bizarre narrative of signs and symbols, an inter-connected framework of influence, circumstance and cultures.' — Warren Taylor and Damiano Bertoli

PUBLIC TALKS, ART FORM
AND SECTOR DEVELOPMENT

'It's not often you come across conversation that's so grounded' – Alice Lamont in response to Mish Grigor's RMIT talk



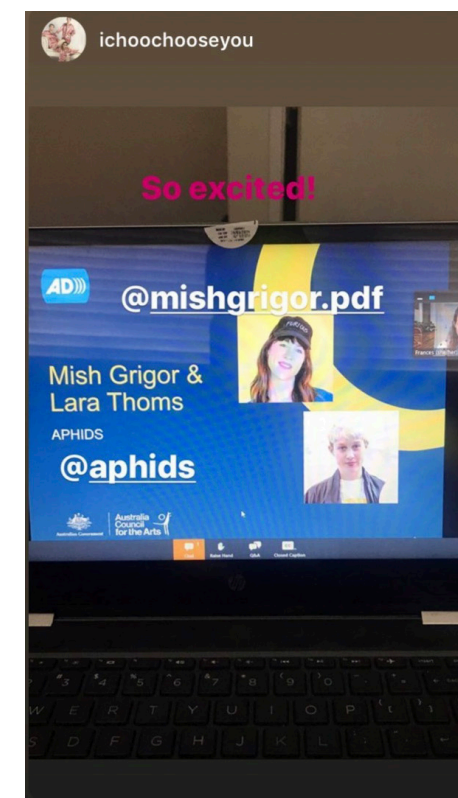
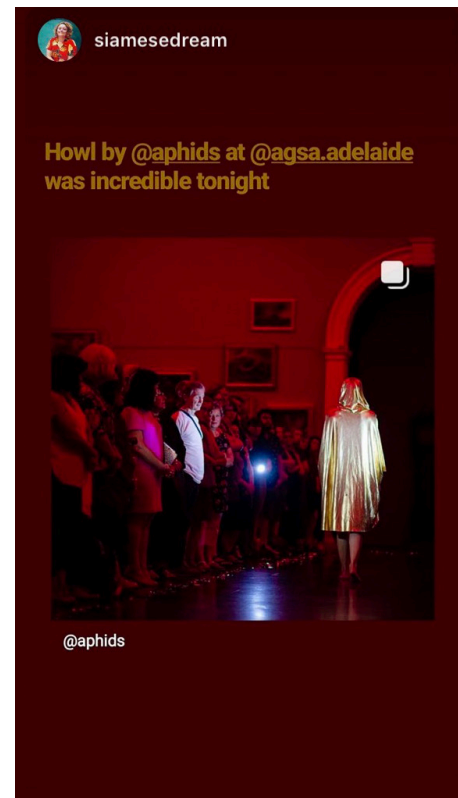
While 2020 was a year of absolute disruption and challenges for artists, APHIDS directors nevertheless played an important and sought-after role in knowledge exchange, public dialogue, advocacy and peer support throughout Melbourne's strict COVID-19 lockdown. We kept working and advocating in the following ways:

- Mish Grigor**
- Presenter and Curator, *How Might We Weather This Storm?*, APAM NEIGHBOURHOOD
 - Panelist, *AGITATE*, The University of Adelaide
 - Presenter and Curator, Artshouse Makeshift
 - Presenter, *Creative Connections Webinar — Collaboration: the good, the bad, the ugly*, Australia Council
 - Training, *Accessibility In The Arts*, workshop with Imogen Yang
 - Presenter, *Professional Practice*, RMIT Honours talk
 - Dramaturg, Keir Chereographic Awards, Dancehouse/Carriageworks
 - Attendee, APAM at Liveworks

- Lara Thoms**
- Presenter, *Creative Connections Webinar — Collaboration: the good, the bad, the ugly*, Australia Council
 - Mentor, *Union Theatre Mentoring program*, Monash University
 - Panelist, *AGITATE*, The University of Adelaide
 - Mentor, 12 week *Screen x Sound program*, SIGNAL
 - Panelist, *Best Practice, Commissioning Art in Public Space*, NAVA
 - Guest Lecturer, *Leadership and Collaboration Methodologies*, UTS Business school
 - Workshop mentor, *Socially Engaged Practice*, Parisa Arisap
 - Facilitator, *Arts After Covid Think Tank*, Performing Lines
 - Attendee, *TNA Small to Medium Company Leaders*, Creative Victoria Roundtable
 - Attendee, APAM at *Liveworks*
 - Co-Faciliator, *Independent Artists Working Group*
 - Dramaturg, *Call me Anytime*, Theatre Rotterdam

- Eugenia Lim**
- Interviewee, *Gertrude Listens*, Bus Radio podcast
 - Featured artist, *Artist File*, NAVA
 - Peer assessor, *Sustaining Workers Fund*, Creative Victoria
 - Presenter, *Professional Practice*, RMIT online seminar
 - Featured artist, *All of this is Temporary*, Arts House windows
 - Interviewee, *How are you today*, ProPrac podcast
 - Presenter, *Home*, City of Greater Dandenong
 - Mentor, Henry Wolff, emerging SA artist
 - Curatorial advisor, *Who's Afraid of Public Space?*, ACCA
 - Artist, Solidarity poster campaign fundraising for Pay the Rent and Seed Mob
 - Presenter, *Shifting Terrain panel*, PICA Hatched
 - *Weaving Futures* commission, Australian Tapestry Workshop
 - Presenter, *Eugenia Lim: The Ambassador*, online public programs
 - Presenter, Artist talk, NGV Teens

All directors support Pay the Rent (First Nations sovereignty) on an ongoing monthly basis



IN-RESIDENCE – Testing Grounds

APHIDS finished our residency at Testing Grounds just as COVID-19 lockdowns hit. Following this, we took up a new studio space at the newly opened Collingwood Yards.

Despite lockdowns impacting our access, we returned to our studio in November, alongside excellent peer organisations such as Bus Projects, West Space and Liquid Architecture among many others. We look forward to continuing our studio and building ongoing relationships with the local artistic community at Collingwood Yards into 2021 and beyond.

SOCIAL REACH

Instagram: 2349 followers, up 866, or 60%
Facebook: 2278 followers and 1217 'likes'
Newsletter Subscribers: 1661, up 30%

Attendances at APHIDS shows and events:

Local Victorian: 800
Online events: 1900
Interstate: 650
International: 700

DONOR FAMILY

In 2020 we continued our major donor family campaign and received over \$10,000 in donations from over 45 donors via the GiveNow campaign. This is an increase in the number of donors by approximately four times from 2019.

A huge thank you to all of our kind and generous supporters, and to our board, who offered their time and assistance in this campaign.

Howl: 'Such an epic performance'
— Eira Swaine

'Oh my, how brilliant' — Matte Rochford

FUNDING PARTNERS



PROJECT PARTNERS



SPONSORS & SUPPORTERS



APHIDS gratefully acknowledges our many collaborators, supporters, partners and friends who have contributed to the 2020 program. APHIDS is supported by the Victorian Government through Creative Victoria, Business 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; Art Gallery of South Australia, Vitalstatistix, RCC Fringe, RISING Festival, Centre of Visual Art, Australian Centre for Contemporary Art, West Space, International Theatre Festival of Kerala, and Artspace.

RELATIONSHIPS

- CREATIVE VICTORIA
- CITY OF MELBOURNE
- AUSTRALIA COUNCIL
- CITY OF YARRA
- RISING FESTIVAL
- AUSTRALIAN CENTRE FOR CONTEMPORARY ART
- CENTRE OF VISUAL ART
- WEST SPACE
- INTERNATIONAL THEATRE FESTIVAL OF KERALA
- BUSINESS VICTORIA
- ART GALLERY OF SOUTH AUSTRALIA
- VITALSTATISTIX
- RCC FRINGE
- ARTSPACE
- TRADES HALL
- NEXT WAVE
- COLLINGWOOD YARDS
- TESTING GROUNDS
- NAVA
- MONASH UNIVERSITY

CARBON ACCREDITATION

As part of our commitment to ecological practice APHIDS is audited yearly by Creative Environment Enterprises, and offset all operations through Tree Creds.

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.

