

APHIDS

ANNUAL
REPORT 2021





APHIDS

**APHIDS ACKNOWLEDGES THE
WURUNDJERI WOI-WURRUNG 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
AND CULTURE ON THIS COUNTRY.**

**ANNUAL
REPORT 2021**



CONTENTS

Mission & Philosophy	06
People	08
APHIDS in Numbers	10
Artistic Directors' Report	12
Chair's Report	14
Keynote	
<i>EASY RIDERS</i>	16
<i>DESTINY</i>	20
In Residence	
<i>Feminist Futures</i>	24
Online	
<i>APHIDS LISTENS</i>	28
In Development	
<i>Class Act</i>	32
<i>Radical Bite</i>	36
Artist Exchange and Mentorship	
<i>No Contest Art Prize</i>	38
<i>disorganising dinner</i>	40
<i>A Perfect Day</i>	41
<i>SUPERMASSIVE</i>	42
APHIDS RECORDS	
<i>Publications and Metro Hoardings</i>	44
<i>APHIDS Merch</i>	45
Advocacy & Sector Development	46
Acknowledgements	48



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. In 2021, APHIDS was 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



PEOPLE

Core People

Lara Thoms, Co-Director / Co-CEO
 Mish Grigor, Co-Director / Co-CEO
 Eugenia Lim, Co-Director / Co-CEO
 (left December 2021)
 Rebecca McCauley, Operations Manager,
 (left end December 2021) Graphic Designer
 Freya Waterson, Strategic Consultant
 Au Nguyen, FAME Group, Book-keeper
 Cassandra Fumi, Jessie French, Tenna Mynott,
 Admin angels

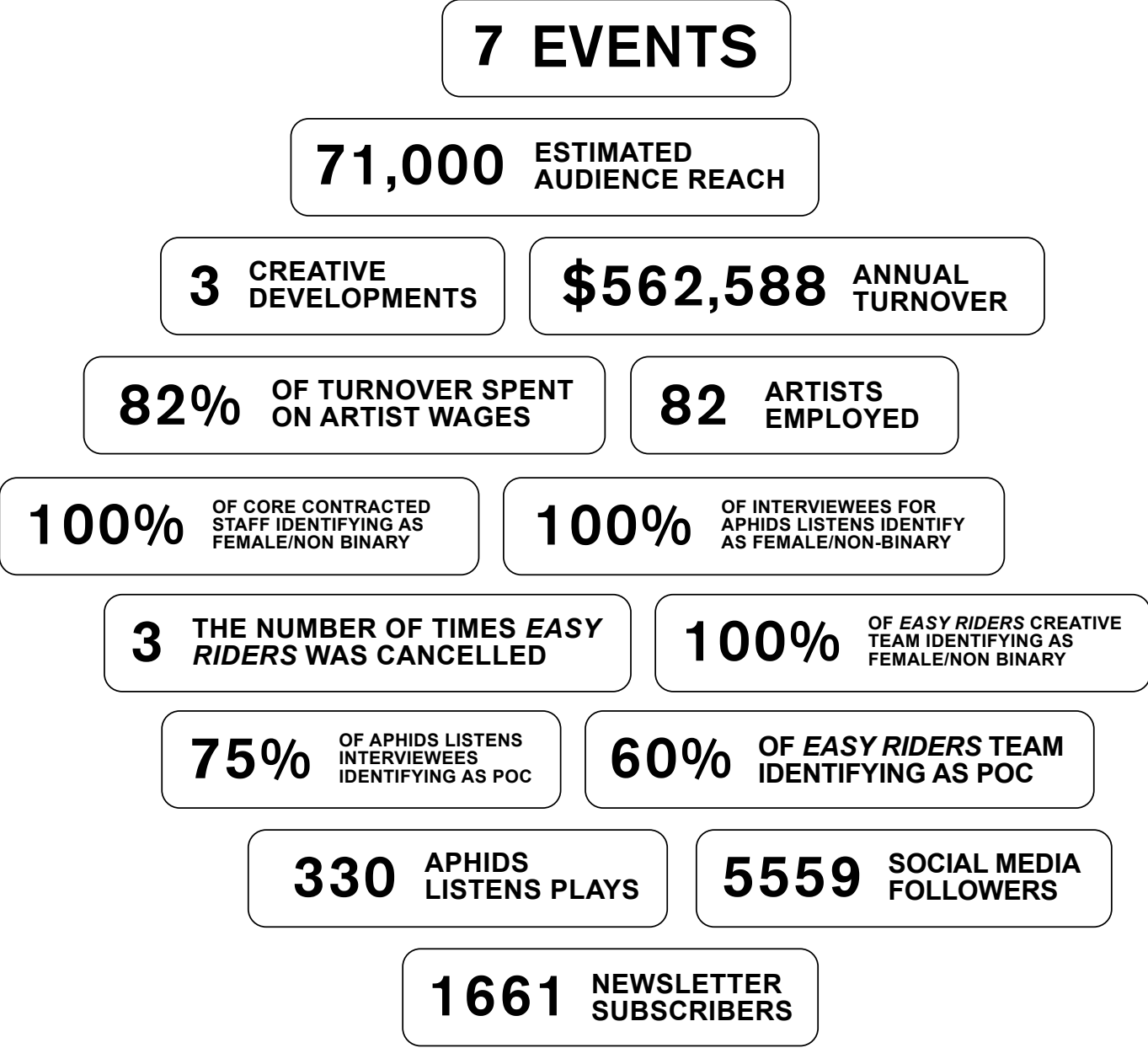
Committee of management

Meredith Martin, Chair
 Georgie Meagher, Deputy Chair and Interim
 Treasurer
 Donna Luker, Secretary
 Tom Supple, Member
 Marc Goldenfein, Member
 Alexia White, Member
 Tim Webster, Treasurer (left February 2022)

Collaborators

Bryony Jackson, Photographer
 Takeshi Kondo, Videography
 Nina Buchanan, Sound
 Katie Sfetkidis, Lighting Designer
 Lz Dunn, Artist
 Scott Turnbull, Performer
 Corin Iletto, Sound
 Amrita Hepi, Choreography
 Lauren Stephens and Frederick Mora,
 Long Prawn
 Cher Tan, Abdul Wasay, Mirza Baig, Jessica
 Wen and Vivian Nguyen, Worker-Performers
 Catherine Ryan, Artist
 Zoey Dawson, Artist
 Imogen Walsh, Set designer
 Gemma Baxter, Costume designer
 Cassandra Fumi, Production and stage
 manager
 Alexandra George, Film Producer
 Ching Ching Ho, Artist, Assistant stage
 manager and interpreter
 Olivia McKenna, AV technician and operator
 Rachel Lee, Lighting associate
 Rosie Fisher, Producer
 Lana Nguyen, Producer
 Sue Healey, Film maker
 Alex Cardy, Director of Photography

Rebecca Jensen, Artist
 Devika Bilimoria, Artist
 Sam Soh, Artist
 Han Palmer, Steadicam Op & Gaffer
 Joel Green, Best Person
 Bonita Carzino, B-Cam Op
 Harrison Byrne, 1st AC
 Radar Kane and Josh Labita, Drone Operators
 Stefan Polastri, Set Fabricator
 Karli Laredo, Art Department Assistant
 Alex Wakefield, Sound Recordist
 Folklore Sound & Music, Post Sound Facility
 Thom Kellar, Sound Designer
 Christine Cheung, Offline Editor
 Chris Tomkins, Online Editor
 Dan Stonehouse, Colourist
 Laura Hesse and Meg Doyle, Crayon
 Producers
 Jason Hood, Collaborating artist
 Panda Wong, Collaborating artist
 Yoni Prior, Collaborating artist
 Liv Fay, Collaborating artist
 Lou McClaren, Makeup artist
 Verity Mackey, Costume designer
 Carly Sheppard, Artist
 Deborah Warr, Academic
 Priya Namana, Artist
 Sarah Brasier, Artist
 Lara Chamas, Artist
 Babs Rapperport, Artist
 Danny Sun Baulch, Artist
 Madeleine Flynn, Artist
 Maria Teresa Tavares, Artist
 Alana Fishman, Psychologist
 Ash Flanders, Writer
 Sammaneh Poursh, APHIDS Listens
 Nabilah Nordin, APHIDS Listens
 Robbie Rotman, Website
 Aaron Claringbold, Photography
 Tommy Thoms, Videography
 Ida Lim, Scribe
 Priya Pavri, SUPERMASSIVE artist
 Marcus McKenzie and Harriet Gillies,
 SUPERMASSIVE artists
 Sarah Jayde-Tracey, SUPERMASSIVE artist
 Xanthe Dobbie, Alexis Talbot Smith, Jorde
 Heys, Sam Herriman; Nisha Hunter, Matisse
 Laida, (We Eatin' Good!), and; Long Black
 Hair, No Contest Art Prize Winners



ARTISTIC DIRECTOR’S REPORT

We entered into 2021 with a lot of enthusiasm — lockdowns were behind us, and the pandemic was quietening down — or so we thought. Like most of the globe, we were taken for six by a stream of social and political complications and events that had a profound impact on our ability to do what we do best — make art together.

We had an intensive period of filming our screen work *DESTINY* in locations around Melbourne in collaboration with the team from Sissy Screens, an ambitious project that involved drones, uber delivery workers as performers, wetting down car parks, and a giant spa bath.

There was a palpable sense of excitement across Melbourne as we headed towards the 2021 *RISING* Festival, and we were elated to be included in the program. We had our *EASY RIDERS* set installed at Trades Hall, and were eagerly rehearsing when the festival opened for one night only. The lockdown hit the team hard, and like many in the industry we entered into crisis planning and dealing with the conundrums of supporting artists and salvaging funds for the future life of the project.

We made the decision to invest in an independent remount of the work. The intention here was to reach a point of conclusion, no small endeavour in the pandemic climate. We were heartbroken when COVID-19 had other plans, and we were forced into lockdown again.

We used this time to develop a major new project with new collaborators Long Prawn for the State Library of Victoria as part of their Alchemy program. We also focused on strategic planning, which resulted in strong future support from our government stakeholders. We would like to thank our board, particularly our Chair, Meredith Martin and Deputy Chair, Georgie Meagher for their mammoth effort in this arena.

Coming together at the end of the year to premiere a new work felt exceptionally lucky and *DESTINY* was seen by thousands of ACCA attendees. To complete the year we supported three inspiring feminist artistic collectives with our No Contest Art Prize, which alongside our ongoing SUPERMASSIVE and APHIDS Listens programs, platformed diverse, experimental artists.

The year ended with a giant shift as we farewelled Eugenia Lim and Rebecca McCauley, both of whom worked tirelessly throughout their tenures and were great collaborators, inspiring artists, savvy producers and dear friends. Our board were fantastic in supporting us to restructure the organisation and create a new full time position of Executive Producer, and after an intensive recruitment process we have appointed the fantastic Anna Nalpantidis.

In all, another enormous year!

— Lara and Mish





CHAIR'S REPORT

I had the very great honour of taking up the mantle of APHIDS' Chair in 2021 — a year that presented us all with enormous challenges and considerable adversity across the cultural sector, locally, nationally, and globally. With venues locked down and festivals and performances cancelled, rescheduled, and cancelled again, the pandemic has posed an existential question: how to make art in the era of COVID?

APHIDS' response has been typically robust — we have dug deep and reflected on the continued possibilities and imperatives of socially engaged practice. We have renewed our commitment to a process of art making that is not linear or finite but relational, political, and comprised of multiple outcomes and conversations. APHIDS' undiminished creative commitment to amplify marginalised voices, was exemplified in the screening of *DESTINY*, as part of ACCA's *Who's Afraid of Public Space?* program. *DESTINY* is an outcome of a collaboration with on-demand or 'gig economy' workers, exploring personal experiences of the platform economy. *DESTINY* also poignantly incorporates traces of a more ephemeral outcome — a performance of *EASY RIDERS* at Trades Hall, which was originally commissioned for Rising and ultimately staged independently during what transpired to be a short break in lockdown. The sense of solidarity, visibility, and mutual recognition engendered by these works, reminded all of us of the capacity of art to move worlds: urgent art for urgent times, indeed! I can only echo the words of artist Amrita Hepi: *it's a privilege to be involved with a company that not only walks the talk, but allows the space, time, humour, and grace for participation that is full of risk, ambition, and deep caring.*

The resilience of co-Artistic Directors Mish Grigor, Lara Thoms and Eugenia Lim, and Operations Manager Rebecca McCauley, in the face of the exigencies of the COVID pandemic has been inspirational, and testament to the indomitable spirit and collaborative ethos that drives the APHIDS

team. Indicative of this openness and commitment, is APHIDS uninterrupted provision of mentoring, paid work and professional development for emerging female and non-binary artists and leaders, and meaningful contribution to building a robust community at our home, Collingwood Yards, collaborating with numerous tenants, and participating in Collingwood Yards' collaboration group.

The year ended as it began, on a bitter-sweet note. While we celebrated our success in securing Australia Council for the Arts and Creative Victoria funding, we farewelled co-Director Eugenia Lim and Operations Manager Rebecca McCauley. I would like to acknowledge how critical the grace, empathy and intelligence that imbues everything that Eugenia does has been to this company and how deeply missed she will be. Rebecca has been the mainstay of the company for many years, and her supernumerary commitment to APHIDS has been extraordinary. Our deepest thanks to them both for all that they have brought to APHIDS. Our thanks too to Vivien Allimonos for over 10 years of devotion to APHIDS as a Board member and from 2019, Chair of APHIDS.

In this year of significant transition, the Board enthusiastically endorsed Georgie Meagher as Deputy Chair, an acknowledgement of the dedication and leadership that Georgie has brought to the Board since her appointment. We were delighted late in the year, to appoint the very talented Anna Nalpantidis to the newly created role of Executive Producer. Anna will provide invaluable support to Mish and Lara as they chart a new and exciting era for APHIDS, full — no doubt — *of risk, ambition, and deep caring.*

On a personal note, I would like to thank the APHIDS team and my colleagues on the Board for welcoming me so warmly in what has been a fraught but very rewarding year.

— Dr Meredith Martin

EASY RIDERS





EASY RIDERS

TRADES HALL, MELBOURNE

3 August

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

'*EASY RIDERS* was focused and powerful. I was moved to tears, it made me think about the gig economy in a new way.' — Antony Moore, Trades Hall

'I had the immense pleasure of seeing *EASY RIDERS* today — a show that got cancelled too many times. It made me long for more post-dramatic theatre with community participants and feel for all the existentially wearied artists who have worked so hard to make art happen in these difficult times.' — Dr Amy Spiers, Academic

Eugenia Lim – lead artist
Lara Thoms – co-creator
Mish Grigor – co-creator
Corin lleto – composer and sound designer
Amrita Hepi – choreographic consultant
Cher Tan – worker-performer and writing consultant
Wasay – worker-performer
Mirza Baig – worker-performer
Jessica Wen – worker-performer
Vivian Nguyen – worker-performer
Katie Sfetkidis – lighting designer and technical manager
Imogen Walsh – set designer
Gemma Baxter – costume designer
Cassandra Fumi – production and stage manager
Rebecca McCauley – graphic designer and program administrator
Alexandra George – producer, film adaptation
Ching Ching Ho – assistant stage manager and interpreter
Olivia McKenna – AV technician and operator
Rachel Lee – lighting associate
Rosie Fisher – producer
Bryony Jackson – photographer
Takeshi Kondo – video documentation

EASY RIDERS is a site-responsive performance exploring work, precarity and the physical body in the digital age. Developed through a unique collaboration between artists and on-demand workers of the platform or 'gig' economy, *EASY RIDERS* considers how Silicon Valley's technology and platform capitalism shape our bodies, behaviours, perceptions of time and our imaginaries. Inhabiting Trades Hall, *EASY RIDERS* honours the experiences and physicality of contemporary on-demand workers within the historical 'beating heart' of the labour movement and the eight-hour work day in Australia. Through movement, voice and collective action between 'independent contractors' of the gig economy and artists — a shift like no other unfolds.

Two years in the making, *EASY RIDERS* was set to premiere at RISING Festival in early June. Due to a snap lockdown called days before the performance, the work was cancelled. In July, APHIDS attempted to remount the work, which was then cancelled again by a subsequent lockdown. APHIDS performed and documented two runs of the work to a closed audience on the 3rd of August 2021, before being plunged once again into months of lockdown.

Commissioned by RISING. Supported by Victorian Trades Hall. EASY RIDERS was made possible by the Restart Investment to Sustain and Expand (RISE) Fund; the Australia Council for the Arts, its funding and advisory body, The City of Melbourne, and Creative Victoria. Support was also generously provided from our partners; the Centre of Visual Art, The University of Melbourne, the Australian Centre for Contemporary Art, West Space, and MPavilion.

KEYNOTE

DESTINY

"I PROMISE I'LL TIP IF IT ALL WORKS OUT!!!!"

DESTINY

ACCA, MELBOURNE
4 December 2021–20 March 2022
+ Cardigan House Carpark, 11 December 22
Australian Centre for Contemporary Art,
as part of exhibition *Who’s Afraid of Public Space?*

‘Working with APHIDS, they were like friends to me... That sense of belonging that we don’t get in work, I felt that working with these incredible artists and the inclusive environment that was promoted. It felt like there wasn’t a hierarchy difference.’ — Wasay, worker-performer

Eugenia Lim — lead artist & director
Lara Thoms and Mish Grigor — dramaturgs
Alexandra George — producer & 1st AD
Wasay, Cher Tan, Jessica Wen, Mirza Baig — worker-performers
Corin lleto — composer
Alex Cardy — director of photography
Han Palmer — steadicam op & gaffer
Joel Green — best person
Bonita Carzino — b-cam op
Harrison Byrne — 1st AC
Radar Kane, Josh Labita — drone ops
Amrita Hepi — choreographer
Imo Walsh — production designer
Gemma Baxter — wardrobe designer
Rebecca McCauley — graphic designer & project admin
Stefan Polastri — set fabricator
Karli Laredo — art dept assistant
Priya Pavri — 2nd AD
Ching Ching Ho — interpreter
Wasay, Eugenia Lim — translation
Alex Wakefield — sound recordist
Folklore Sound & Music — post sound facility
Thom Kellar — sound designer
Christine Cheung — offline editor
Chris Tomkins — online editor
Dan Stonehouse, Crayon — colourist
Laura Hesse, Meg Doyle — Crayon producers

DESTINY is a moving-image work made in collaboration with on-demand or ‘gig economy’ workers, including rideshare drivers, food delivery riders and cleaners, that explores personal and global experiences of the platform economy. Over time, through shared action, the workers transport themselves into a collective space, fleeting but real, of protest and resistance.

Mimicking the form of the eight-hour workday, *DESTINY* was presented as part of *Who’s Afraid of Public Space?* as a one-day only offsite project at Cardigan House Carpark in Carlton. Screened on loop throughout the day, *DESTINY* concluded with a public panel discussion with Amelia Wallin (West Space), Eugenia Lim, and worker-performers Cher Tan and Wasay, who reflected on the making of the work, the platform economy and workers rights in the digital age.

Created in collaboration with Sissy Screens. Commissioned by RISING. Supported by Victorian Trades Hall. DESTINY was made possible by the Restart Investment to Sustain and Expand (RISE) Fund; the Australia Council for the Arts, its funding and advisory body, The City of Melbourne, and Creative Victoria. Support was also genourously provided from our partners; the Centre of Visual Art, The University of Melbourne, the Australian Centre for Contemporary Art, West Space, and MPavilion.



IN RESIDENCE

FEMINIST FUTURES



FEMINIST FUTURES

QUEEN VICTORIA WOMEN'S CENTRE, MELBOURNE
1 February–30 March 2021
Queen Victoria Women's Centre

'The priority that APHIDS gives to developing and nurturing artistic communities is singular and extremely valuable, and so necessary for a strong and resilient industry' — Zoey Dawson, Class and Art Presenter

Lana Nguyen — creative producer
Sue Healey — drone workshop presenter
Carly Sheppard, Zoey Dawson, Cher Tan — presenters for class and art round table
Tommy Thoms — videographer

Feminist Futures was a partnership with the Queen Victoria Women's Centre (QVWC) to consider the future of work, care class and technology through an intersectional, feminist lens. Across two months APHIDS took up residence at QVWC — collaborating with resident orgs to host a series of laboratories, workshops and roundtable discussions led APHIDS' co-directors Eugenia Lim, Mish Grigor and Lara Thoms, with the aim of upskilling ourselves and our community.

Drone Choreography Workshop
Led by Eugenia Lim, APHIDS spent a week considering the possibilities of drone technology and technology in film making, in collaboration with participating guests, mentors, and filmmakers. On Wednesday 3 February we led a workshop with artist, choreographer and filmmaker Sue Healey and opened this to members of our community through an open call. Participants included Amrita Hepi, Alex Cardy, Rebecca Jensen, Devika Bilimoria, Sam Soh, Priya Pavri, Alex George and the APHIDS team.

Bambi Film Development
Working with female led film studio Futureology, Lara Thoms facilitated an intensive workshop through filmmaking, and critical dialogues, with 11 different creatives; including Jason Hood, Panda Wong, Yoni Prior, Liv Fay, Lou McClaren, Verity Mackey, Tommy Thoms and psychologist, Alana Fishman. The development centred around the creation of a short film, and made space for collective sharing and exploration of grief.

Class and Art Round Table
Facilitated by Mish Grigor, APHIDS held time in residence thinking about class and art making. On Saturday 20th March, APHIDS facilitated a round table examining the intersections of class and art through academic, performance and writing contexts. Through public call out, and collaborative discussion, a range of perspectives were shared and contrasted, building the framework for ongoing conversation. Participants included Zoey Dawson, Carly Sheppard, Cher Tan, Deborah Warr, Priya Namana, Sarah Brasier, Lara Chamas, Babs Rapperport, Danny Sun Baulch, Madeleine Flynn, and Maria Teresa Tavares. Mish also spent time collaborating with script writer Ash Flanders.

The Feminist Futures initiative was made possible through generous funding from Creative Victoria, The City of Melbourne, and support from the Queen Victoria Women's Centre.



APHIDS LISTENS





APHIDS LISTENS

ONLINE
Soundcloud, Anchor, 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.
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, and the
life of their own project from conception to
delivery.

Episode 9 — Harriet Gillies
Mish Grigor chatted with artist Harriet Gillies
about art, technology, and reality, and how the
internet and memes have fed into her creative
thinking.

Episode 10 — Amrita Hepi
Lara Thoms spoke with multi-talented artist,
dancer and choreographer Amrita Hepi, a
Bundjulong and Ngapuhi woman interested
in movement as manifested by all bodies.

Episode 11 — Nabilah Nordin
Eugenia Lim spoke with Singaporean/
Australian sculptor and experimental foodie
Nabilah Nordin about art as a site for
spontaneity, conviviality and 'unlearning'.

Episode 12 — Sammaneh Poursh
Lara Thoms spoke with artist Sammaneh
Poursh, a Queer genderfluid Muslim about
multidisciplinary practice, performance art
and comedy.

IN DEVELOPMENT

CLASS ACT



CLASS ACT

SITEWORKS AND THE SUBSTATION, MELBOURNE
8–21 December 2021
The Substation

Mish Grigor, Ching Ching Ho — performers
Lara Thoms — dramaturg and designer
Zoey Dawson — director

Over two weeks in December APHIDS took part in a creative development for *Class Act*, at Siteworks and The Substation, who supported the development. 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.

Mish and Lara were joined by Ching Ching Ho and Zoey Dawson throughout to examine the portrayal of the bogan over time, and in contemporary Australian culture.

The Class Act development was made possible through generous funding from Australia Council, The Substation, and the City of Yarra.





RADICAL BITE

COLLINGWOOD YARDS, MELBOURNE
July–November
Long Prawn and State Library Victoria

‘For the very best recipes knowledge, process and care are passed down tacitly. For Long Prawn this collaboration was a perfect meal; lovingly adopted by the clever, creative and darn tasty mentors at APHIDS’ — Long Prawn

Lara Thoms, Lauren Stephens and Frederick Mora — collaborating artists

Radical Bite is a collaborative project initiated between APHIDS and Lauren Stephens and Frederick Mora of Long Prawn; hand-mixing artists, food designers, performers and thinkers for a series of artistic dining experiences at the State Library of Victoria.

Supported through the State Library's *Alchemy* program, *Radical Bite* reflects on radical histories, texts and archives collected by the library. This source material was then used to propose a series of performance lectures, matched with innovative food and beverage offerings. The artists developed a three year program and pitched the work to partner with the State Library team into the future.

Radical Bite is supported by State Library Victoria's *Alchemy* program.

No Contest collectives Art édition Prize

APHIDS

NO CONTEST ART PRIZE

ONLINE

7–18 December

'Wow!!! We cannot believe it!!!! Thank you so much for this wonderful opportunity, it feels like our fate has aligned with this project.' — Long Black Hair

In 2021 we successfully ran the No Contest Art Prize, selecting three Australian based collectives to spend some time with an experimental idea. Chosen at random, each collective received \$5000 to work on their 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 worked beyond capacity in 2021. Again.

After an extensive call out on social media, APHIDS received hundreds of applications from feminist, Victorian-based artists, especially women and non binary folk, First Nations, people of colour, queer, trans, and artists living with a disability.

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

Congratulations to the selected artists:

Xanthe Dobbie, Alexis Talbot Smith, Jorde Heys and Sam Herriman

Xanthe, Lexie, Jorde and Sam are an interdisciplinary collective of makers. Straddling the cross-section of art, film, music and experimental performance, the collective draws on their diverse skills to develop varied creative works. *Photo bottom left*

Matisse Laida, Nisha Hunter (We Eatin' Good!)

We Eatin' Good! Is a collaborative food and cooking platform/show dedicated to amplifying young Queer, Black, Indigenous POC by allowing them to share culturally significant recipes. *Photo bottom centre*

Long Black Hair

Long Black Hair attempt to find a shared artistic language across generations of East & Southeast Asian feminist performance artists and their diasporas. Their aim is to define these elements of performance in order to amplify their significance and reclaim our histories. *Photo bottom right*



ARTIST EXCHANGE



DISORGANISING DINNER

HOPE ST RADIO, COLLINGWOOD YARDS
12 July
disorganising

Mish Grigor & Lara Thoms — facilitators
Eugenia & Ida Lim — scribes

Joining a host of local artists including Long Prawn, APHIDS presented a collective fermentation workshop for *disorganising dinner #2*.

disorganising is a project between West Space, Liquid Architecture and Bus Projects; an open and expanding conversation that looks to experiment with divergent ways of organising and creating. The *disorganising* dinner series featured curated artistic interventions throughout a public dinner.

Disorganising is supported by Creative Victoria's Strategic Investment Fund, City of Yarra Stimulate Fund and Collingwood Connect: Collingwood Yards and City of Yarra through a VicHealth Everyday Creativity Partnership.

A PERFECT DAY

COMPOSITE, COLLINGWOOD YARDS
2 December

Catherine Ryan — performer
Lara Thoms and Mish Grigor — dramaturgs

'I always learn so much when I work with APHIDS. The team has a wealth of artistic experience and insight which they are very generous about sharing. The work I have made is much stronger for their input and support.' — Catherine Ryan, artist

APHIDS have investigated work and labour across a suite of projects. On the 2nd of December, we invited artist Catherine Ryan to deliver a performance lecture looking at notions of time and productivity in pop music.

A Perfect Day is an experimental performance lecture and guided listening tour through 'pop song schedules' — songs in which the singer lists everything they do in a day. The work uses tunes by artists such as ABBA, Sheena Easton and the Pet Shop Boys to explore how the pressure to be productive determines the rhythm of our existence under contemporary capitalism.

‘We have felt really proud telling people that we’re honorary APHIDS this year. It’s meaningful to us and has given us a sense of confidence in an otherwise difficult year’
— Marcus Mckenzie and Harriet Gillies (mentored by Lara Thoms)

‘Mish supported me artistically and personally through the lockdowns, being a sounding board for my ideas, providing feedback and assistance for grants and applications... Sometimes you just need someone in your corner building your confidence and I’m very thankful for the support and care I received.’ — Sarah Jayde Tracey (mentored by Mish Grigor)

APHIDS has been mentoring and running workshops annually since 2007 to provide support and significant professional national and international, tailored and self-directed development opportunities.

SUPERMASSIVE is APHIDS' program to engage and support the development of the experimental arts community in Australia and beyond. As one of Australia's leading experimental and artist-led companies, APHIDS looks to forge and sustain relationships with early career artists, building partnerships and pathways for future opportunities. SUPERMASSIVE demonstrates our commitment to supporting interdisciplinary artists with a program of mentorships, workshops, internships and talks.

In 2021, APHIDS offered mentorships to 4 emerging artists working in cross-artform practice.

Priya Pavri
An independent curator currently based on the unceded land of the Kulin Nations, Priya has a history of growing community projects and organisations through unique and creative endeavours, and is committed to seeking alternative models of working that challenge existing leadership and power structures.

Marcus Mckenzie and Harriet Gillies
Harriet and Marcus are currently collaborating on a large scale, multi-year performance project, 8,8,8. Together and separately they make performances incorporating the body, text, sound design, post-internet phantasmagoria, and parafictional world-building.

Sarah Jayde-Tracey
Sarah-Jayde is a theatre maker/performer living on Wurundjeri land with an intense interest in works centring class politics, feminist analysis, and queer performance.



APHIDS RECORDS AND MERCH

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



EASY RIDERS PUBLICATION

Accompanying the 2021 presentations of *EASY RIDERS* at Victorian Trades Hall, was a free 14 page fold-out publication recording some of the research and thinking behind the making of the work.

Alongside an artist rationale the publication included two commissioned essays; one from *EASY RIDERS* collaborator and worker-performer Cher Tan, and another from curator Amelia Wallin, both looking at the context and systems that have shaped our understanding of labour, convenience, and gig work.

Amelia Wallin's text *The Ruins of the Eight Hour Workday* was also published through the online magazine *Various Artists*.

CREDITS

APHIDS, Cher Tan, Amelia Wallin — essays
Rebecca McCauley — designer

METRO HOARDINGS

From June to September 2021, APHIDS celebrated our rich history of collaboration on the public Metro hoardings on Franklin St, Melbourne, right near the city baths.

The hoardings featured 30 large scale photos from different works pulled from the APHIDS archive. They featured collaborators from projects over the last decade, including our artist community, workers from the gig-economy, a funeral director, a pizza shop owner and other participants around the world.

Supported by Metro and Melbourne Fringe.

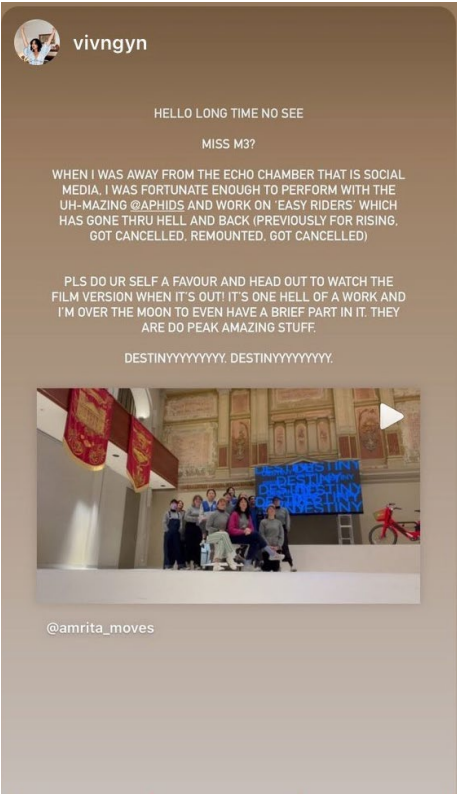
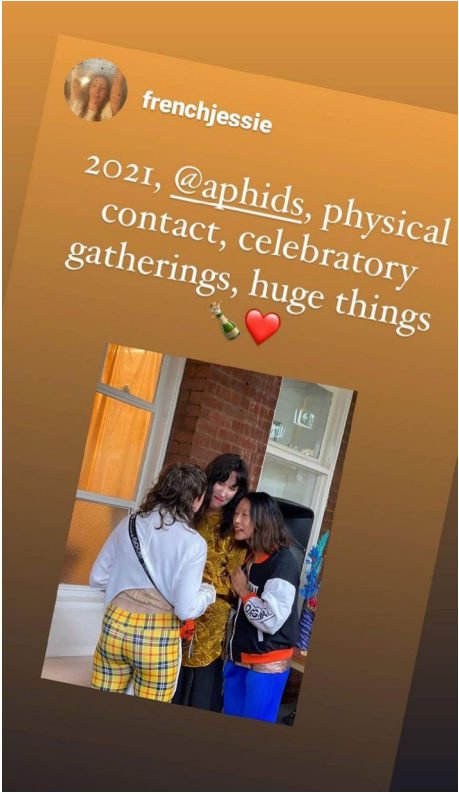
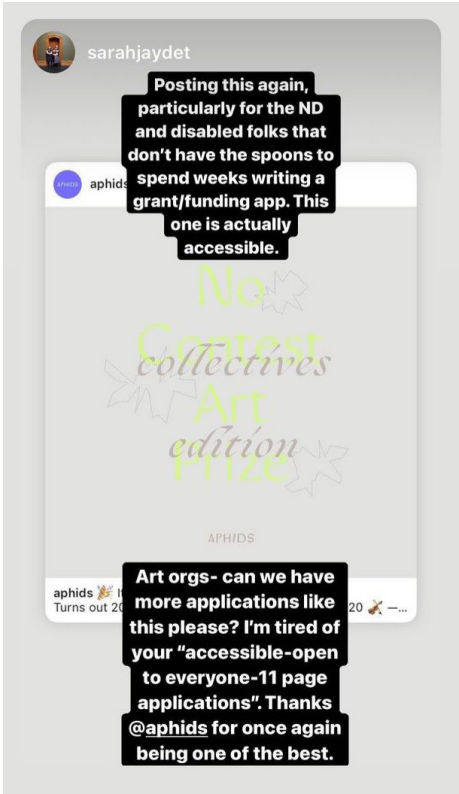
ART-MERCH — (UN)EASY RANGE

APHIDS (UN)EASY limited edition merch honoured APHIDS' collaboration with gig-economy workers in *EASY RIDERS*. Featuring a wildly popular sell-out (UN)EASY cap, and two tones of long sleeve tees, the merch was designed by Rebecca McCauley and included reflective decals, oversized custom digital printed pockets and embroidery.

Like all APHIDS projects, our art-merch was created through a labour of love between many collaborating artists, including Jackie Wu and Gemma Baxter.

All styles were sold through our online store at **Open Hours**.

PUBLIC TALKS, ART FORM AND SECTOR DEVELOPMENT



While 2021 continued to prove a challenging year, 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/s. We kept working and advocating in the following ways:

- Mish Grigor**
- Presenter, ACCA Art Club
 - APAM delegate and presenter
 - Presenter, 'ADSA 2021 Conference: Conditions for Decentring Scholarship and Pedagogy' speaking on Feminist Methodologies
 - Undertook LGBTIQ Ally Training

- Lara Thoms**
- Mentor for Ainslie + Gorman House Arts Centre (ACT) mentorship program
 - APAM delegate and presenter
 - Liveworks (NSW) delegate
 - ArtsPay research project into gaps in the funding landscape and viability of fundraising through the payment processing industry

- Eugenia Lim**
- Melbourne Uni Law School guest Lecture *Regulating Platform Economies*
 - GAPS [] podcast ep. 4, VCA
 - Facilitator PICA and Australia Council Interdisciplinary Lab
 - NGV panel talk at Boyd Foundation
 - Author of essay in NGV publication *After the Australian Ugliness*
 - Presented on *EASY RIDERS* to a Monash Design postgraduate group
 - Mentor, Wunder Gym

All directors support Pay the Rent (First Nations sovereignty) on a monthly basis.

APHIDS FAMILY

2021 PREVIEW EVENT
On 4 March APHIDS held a preview event at West Space, to launch the 2021 program, with around 100 collaborators and friends to celebrate. In a collaboration with conceptual catering duo Long Prawn, a series of pies were made to represent different works associated with the 2021 program. Eugenia, Lara and Mish shared key ideas and visions for upcoming works — exploring the gig economy, class, death and Disney — and collaborator Sui Zhen joined us to provide some tunes.

FAREWELL
In December APHIDS held a small private gathering to farewell Eugenia Lim and Rebecca McCauley, inviting past and current core collaborators to toast to the past and future iterations of the organisation.

APHIDS COVEN

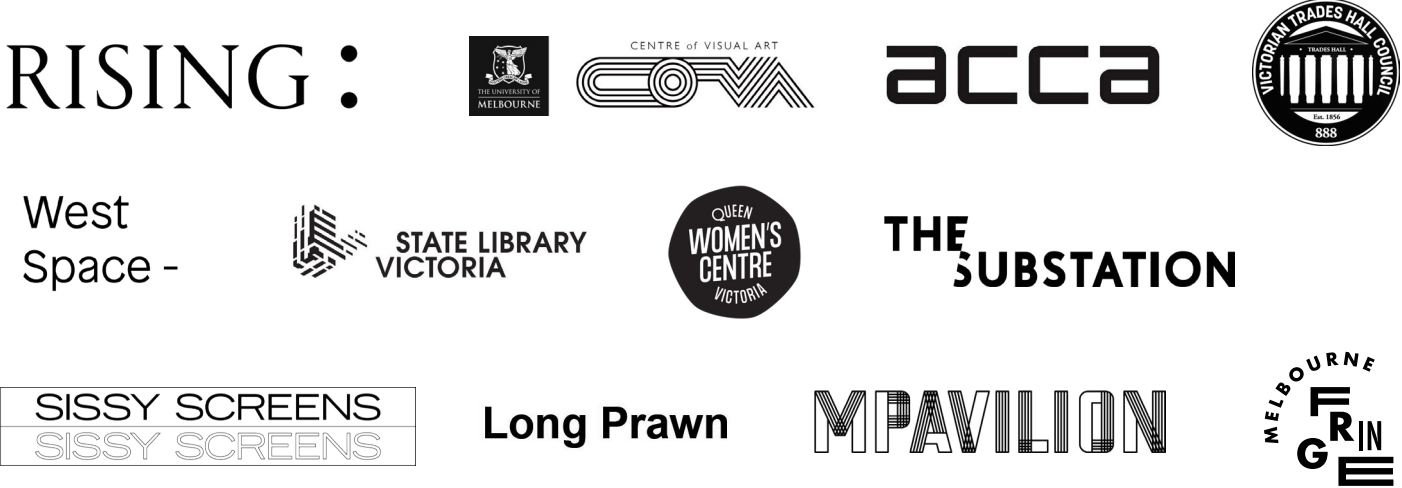
In 2021 we re-imagined our major donor family campaign to become the APHIDS COVEN and received \$13,680 in donations from over 35 donors via our Shout For Good campaign. A huge thank you to all of our kind and generous supporters, community of donors, and to our board, who offered their time and assistance in this campaign. Thank you for your ongoing support.

Many thanks to our coven members:
Chanie Stock, Daniel Koop, Ulanda Blair, Angharad Wynne-Jones, Marc Goldenfein, Michelle Reichinger, Jo Porter, Kate Sulan, Georgie Meagher, Tim Webster, Michaela Coventry, Henry Wolff, Amelia Wallin, Meredith Martin, Madeline Hawcroft, Joel Stern, Kim Brockett, Brad Spolding, Julius Rath, Helen Leiberman, Talbet Fulthorpe, Tommy Thoms, Jamie Lewis, Irene Finkelde, Emma Telfer, Hannah Fox, Tom Supple, Alexia White, Maggie Meagher, Diana Goldenfein, Bikram Singh, Sarah Rowbottam, Susie Quillinan, and Mariam Arcilla.

FUNDING PARTNERS



PROJECT PARTNERS



SPONSORS & SUPPORTERS



APHIDS gratefully acknowledges our many collaborators, supporters, partners and friends who have contributed to the 2021 program. APHIDS is supported by the Victorian Government through Creative Victoria, Business Victoria, and the City of Melbourne through its 2021–22 Arts and Creative Investment Partnerships. APHIDS projects have been supported by the Restart Investment to Sustain and Expand (RISE) Fund, and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and through our presenting and commissioning partner venues, and through our donors.

RELATIONSHIPS

- CREATIVE VICTORIA
- CITY OF MELBOURNE
- AUSTRALIA COUNCIL
- RESTART INVESTMENT TO SUSTAIN AND EXPAND (RISE) FUND
- BUSINESS VICTORIA
- COLLINGWOOD YARDS
- RISING FESTIVAL
- AUSTRALIAN CENTRE FOR CONTEMPORARY ART
- CENTRE OF VISUAL ART
- WEST SPACE
- QUEEN VICTORIA WOMEN’S CENTRE
- LONG PRAWN
- SISSY SCREENS
- STATE LIBRARY VICTORIA
- TRADES HALL
- THE SUBSTATION
- DISORGANISING
- COMPOSITE
- FUTUREOLOGY
- MELBOURNE FRINGE
- METRO

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.

**'ALWAYS AMBITIOUS,
RIGOROUS, EXPERIMENTAL
AND COLLABORATIVE, APHIDS
CREATES STRIKING ARTWORKS
WITH NON-PROFESSIONAL
PERFORMERS THAT SPEAK
PROFOUNDLY TO OUR
CONTEMPORARY MOMENT'**

**— FIONA WINNING, HEAD OF
PROGRAMMING, SYDNEY OPERA
HOUSE**



**URGENT ART FOR
URGENT TIMES**